

Starting the lesson

In this lesson, you'll learn to import media assets into Adobe Premiere Pro CC. For most files, you'll use the Media Browser panel, a robust asset browser that works with many media types you'll import into Premiere Pro. You'll also learn about special cases such as importing graphics or capturing from videotape.

For this lesson, you can continue to use the project file you created in Lesson 2, "Setting Up a Project." If you do not have the previous lesson file, you can open the file Lesson 03.prproj from the Lesson 03 folder.

- 1 Continue to work with your project file from the previous lesson, or open it from your hard drive.
- 2 Choose File > Save As.
- 3 Browse to Lessons/Lesson 03, and save the project with the name My Lesson 03.prproj.

Importing assets

When you import items into a Premiere Pro project, you are creating a link to the original media file with a pointer that lives inside your project.

The pointer is called a *clip*, and you can think of a clip as a shortcut (Windows) or alias (macOS).

When you work with a clip in Premiere Pro, you are not making a copy of the original file or modifying it; you're selectively playing the original media from its current location, in a nondestructive manner.

For example, if you choose to edit only part of a clip into your sequence, you're not throwing away the unused media. Also, if you add an effect to a clip to brighten the image, the effect is applied to the clip, not the media file it links to.

Media can be imported in two principal ways.

- Standard importing by choosing File > Import
- Using the Media Browser

Let's explore the benefits of each.

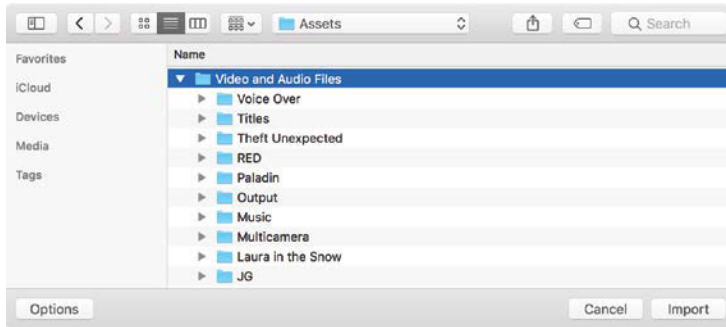
When to use the Import command

Using the Import command is straightforward (and may match your experience in other applications). To import any file, just choose File > Import.

You can also use the keyboard shortcut Ctrl+I (Windows) or Command+I (macOS) to open the standard Import dialog box.

► **Tip:** Another way to open the Import dialog box is to double-click an empty area of the Project panel. You can even drag files directly from Explorer (Windows) or Finder (macOS) into Premiere Pro to import.

This method works best for self-contained assets such as graphics and audio, especially if you know exactly where those assets are on your drive and can quickly navigate to them.

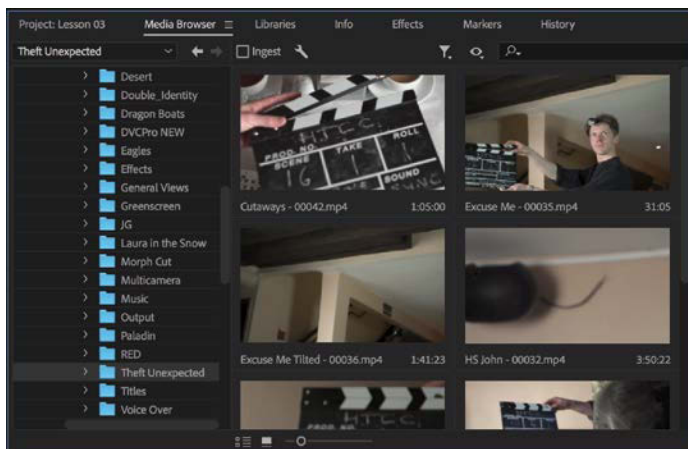


This importing method is not ideal for file-based camera footage, which often uses complex folder structures with separate files for audio, video, and important additional data, or for RAW media files. For most camera-originated media, you'll want to use the Media Browser panel.

When to use the Media Browser panel

The Media Browser panel is a robust tool for reviewing your media assets and then importing them into Premiere Pro. The Media Browser shows the fragmented files you might capture with a digital video camera as whole clips; you'll see each recording as a single item, with the video and audio combined, regardless of the original recording format.


This means you can avoid dealing with complex camera folder structures and instead work with easy-to-browse icons and metadata. Being able to see this metadata (which contains important information, such as clip duration, recording date, and file type) makes it easier to select the correct clip in a long list.



► **Tip:** If you want to import assets used in another Premiere Pro project, you can browse inside that project in the Media Browser panel. Use the Media Browser to locate the project file and double-click it to view its contents. You can select and import clips and sequences to your current Project panel.

By default, in the Editing workspace, you'll find the Media Browser in the lower-left corner of your Premiere Pro workspace. It's docked in the same frame as the Project panel. You can also quickly access the Media Browser by pressing Shift+8 (be sure to use the 8 key at the top of the keyboard).

Like any other panel, you can position the Media Browser in another frame by dragging it using the tab (where the name of the panel is displayed).

You can also undock it to make it a floating panel by clicking the menu on the panel tab  and choosing Undock Panel.

Browsing for files in the Media Browser is similar to browsing with Explorer (Windows) or Finder (macOS). The contents of your storage are displayed as navigation folders on the left, with buttons to navigate forward and backward at the top.

You can use arrow keys to select items.

The major benefits of the Media Browser are as follows:

- Narrowing the display to a specific file type, such as JPEG, Photoshop, XML, or ARRIRAW files.
- Autosensing camera data—AVCHD, Canon XF, P2, RED, Cinema DNG, Sony HDV, or XDCAM (EX and HD)—to correctly display the clips.
- Viewing and customizing the kinds of metadata to display.
- Correctly displaying media that has spanned clips across multiple camera media cards. Premiere Pro will automatically import the files as a single clip even if a longer video file filled a storage card and continued onto a second.

Working with ingest options and proxy media

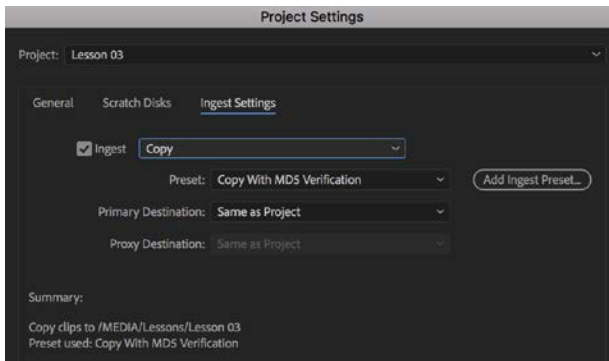
Premiere Pro offers excellent performance when playing back, and applying special effects to, a broad range of media formats and codecs. However, there may be occasions that your system hardware will struggle to play media, especially if it's high-resolution RAW footage.

You may decide it will be more efficient to work with low-resolution copies of your media while you edit and to switch to the full, original resolution media just before you check your effects and output your finished work. This is a *proxy workflow*—creating low-resolution “proxy” files to use instead of your original content.

Premiere Pro can automate creating proxy files during import, and this is part of a more advanced approach to media ingest. If you're happy with the performance on your system when working with original footage, you'll probably skip this feature. Still, it opens up significant advantages, both for system performance and for collaboration.

Let's check out the options.


- 1 Choose File > Project Settings > Ingest Settings.



This dialog contains the original project setup options you saw when creating the project. You can change any setting at any time.

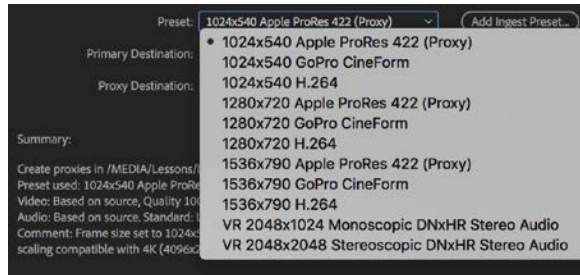
By default, all the Ingest options are disabled. Whichever ingest option you choose, the actions will be performed however you import media files from now on. Files you have already imported are not affected.

- 2 Enable Ingest by clicking the check box, and click the first menu to see these options:
- **Copy:** When you import media files, Premiere Pro will copy the original files to a location you choose in the Primary Destination menu below. This is a valuable option if you are importing media files directly from your camera card media, since media must be available to Premiere Pro when your cards are not connected to the computer.
 - **Transcode:** When you import media files, Premiere Pro will convert the files to a new format and codec based on the preset you choose and will place the new files in a destination location you choose. This is useful if you are working in a post-production facility that has adopted a standard format and codec for all projects.
 - **Create Proxies:** When you import media files, Premiere Pro creates additional copies that are lower resolution, based on the preset you chose, and stores them in the location you choose in the Proxy Destination menu. This is useful if you are working on a lower-powered computer or you want to save on storage space. It's unlikely you would want to use these files for your final delivery, but they open up the option to use a number of convenient special effects and collaborative workflows.

● **Note:** There's a Toggle Proxies button  you can add to the Source Monitor or Program Monitor to quickly switch between viewing proxy or original media. See Lesson 4, "Organizing Media," to find out how to customize the monitor buttons.

● **Note:** Adobe Media Encoder does the work of transcoding files and creating proxies in the background, so you can use your original media right away, and as the new proxy files are created, they'll be used instead automatically.

- **Copy and Create Proxies:** When you import media files, Premiere Pro will copy the original files to a location you choose in the Primary Destination menu *and* create proxies that are stored in the Proxy Destination menu.
- 3 Select the option Create Proxies, open the Preset menu, and try choosing a few options. Look at the Summary in the lower part of the dialog that explains each option.



It's most important that the option you choose matches the aspect ratio of your original footage. This way, you'll see composition elements correctly while working with the proxy files.

● **Note:** When you output a sequence that is set to display proxy media, the full-quality original media is automatically used rather than the low-resolution proxy media.

If proxy media exists for clips in your project, it's easy to switch between displaying your original, full-quality media and your low-resolution proxy versions. Choose Edit > Preferences > Media (Windows) or Premiere Pro CC > Preferences > Media (macOS), and toggle the Enable Proxies option.

This was just an introduction to the proxy media workflow. For more information about managing proxy files, linking proxy media, and creating new proxy file presets, see the Adobe Premiere Pro Help. When you have finished looking at the settings, click Cancel.

Working with the Media Browser panel

The Media Browser allows you to easily browse for files on your computer. It can stay open, it's fast and convenient, and it's optimized for locating and importing footage.

Following a file-based camera workflow

Premiere Pro CC can use footage from file-based cameras without conversion, including compressed native media from camera systems such as P2, XDCAM, and AVCHD; RAW media from Canon, Sony, RED, and ARRI; and post-production-friendly codecs such as Avid DNxHD, Apple ProRes, and GoPro Cineform.

● **Note:** To complete this lesson, you will import files from your computer. Be sure you have copied all the lesson files included with this book to your computer. For more details, see the "Getting Started" section at the beginning of the book.

For best results, follow these guidelines (no need to follow along now):

- Create a new media folder for each project.
- Copy camera media to your editing storage with the existing folder structure intact. Be sure to transfer the complete data folder directly from the root directory of the card. For best results, consider using the transfer application that is often included by the camera manufacturer to move your video files. Check that all media files have been copied and that the card and copied folder sizes match.
- Clearly label the copied folder of the media with the camera information, including card number and date of shoot.
- Create a second copy of the media on a physically separate, second drive in case of hardware failure.
- Ideally, create a long-term archive copy using another backup method, such as LTO tape (a popular long term storage system) or an external storage drive.

● **Note:** Adobe Prelude makes managing the process of copying and importing tapeless media sources easier.

Importing from Adobe Prelude

Adobe Creative Cloud CC includes Adobe Prelude, which you can use to organize footage in a simple, streamlined interface.

Adobe Prelude is designed to allow producers or assistants to quickly and efficiently ingest (import), log, and transcode media (convert format and codec) for tapeless workflows.

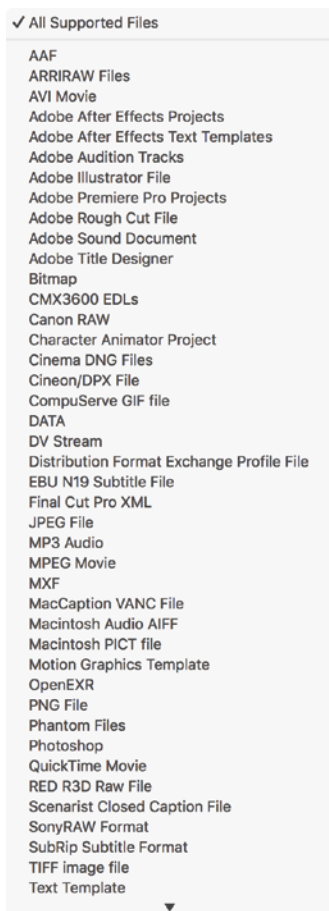
Here's how to send a Prelude project to Premiere Pro:

- 1 Launch Adobe Prelude.
- 2 Open the project you want to transfer, and select one or more items in the Project panel.

Adobe Prelude has a similar appearance to Premiere Pro but with simplified controls.
- 3 Choose File > Export > Project.
- 4 Select the Project check box.
- 5 Enter a name in the Name field.
- 6 In the Type menu, choose Premiere Pro.
- 7 Click OK. The Choose Folder dialog box opens.
- 8 Navigate to a destination for the new project, and click Choose. A new Premiere Pro project is created.

You can open the Premiere Pro project file directly, or you can import it into an existing project.

If both Premiere Pro and Prelude are running at the same time on the same computer, you can also send clips from Prelude to Premiere Pro by selecting them, right-clicking the selection, and choosing Send To Premiere Pro.



Understanding supported video file types

It's not unusual to work on a project with video clips from multiple cameras using different file types, media formats, and codecs. This is no problem for Premiere Pro because you can mix different types of clips in the same sequence. Also, the Media Browser can display almost any media file type. It's particularly well suited to file-based camera formats.

If your system hardware struggles to play back high-resolution media, you may find it helpful to use proxy files while editing.

The following are the major types of file-based media supported by Premiere Pro:

- Any DSLR camera that shoots H.264 media as a QuickTime MOV or MP4 file
- Panasonic P2, DV, DVCPRO, DVCPRO 50, DVCPRO HD, AVCI, AVC Ultra, AVC Ultra Long GOP
- RED ONE, RED EPIC, RED Mysterium X, the 6K RED Dragon, the 8K REDCODE RAW Weapon
- ARRI RAW, including ARRI AMIRA
- Sony XDCAM SD, XDCAM 50, XAVC, SStP, RAW, HDV (when shot on file-based media)
- AVCHD cameras
- Canon XF, Canon RAW
- Apple ProRes
- Image sequences, including DPX,
- Avid DNxHD and DNxHR MXF files
- Blackmagic CinemaDNG
- Phantom Cine camera

Finding assets with the Media Browser panel

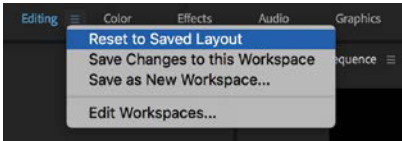
The good news is that the Media Browser is self-explanatory. In many ways, it's like a web browser (it has Forward and Back buttons to go through your recent navigation). It also has a list of shortcuts on the side. Finding materials is easy.

● **Note:** When importing media, be sure to copy the files to your local storage, or use the project ingest options to create copies before removing your memory cards or external drives.

● **Note:** When you open a project created on another computer, you may see a message warning you about a missing renderer. It's fine to click OK in this message.

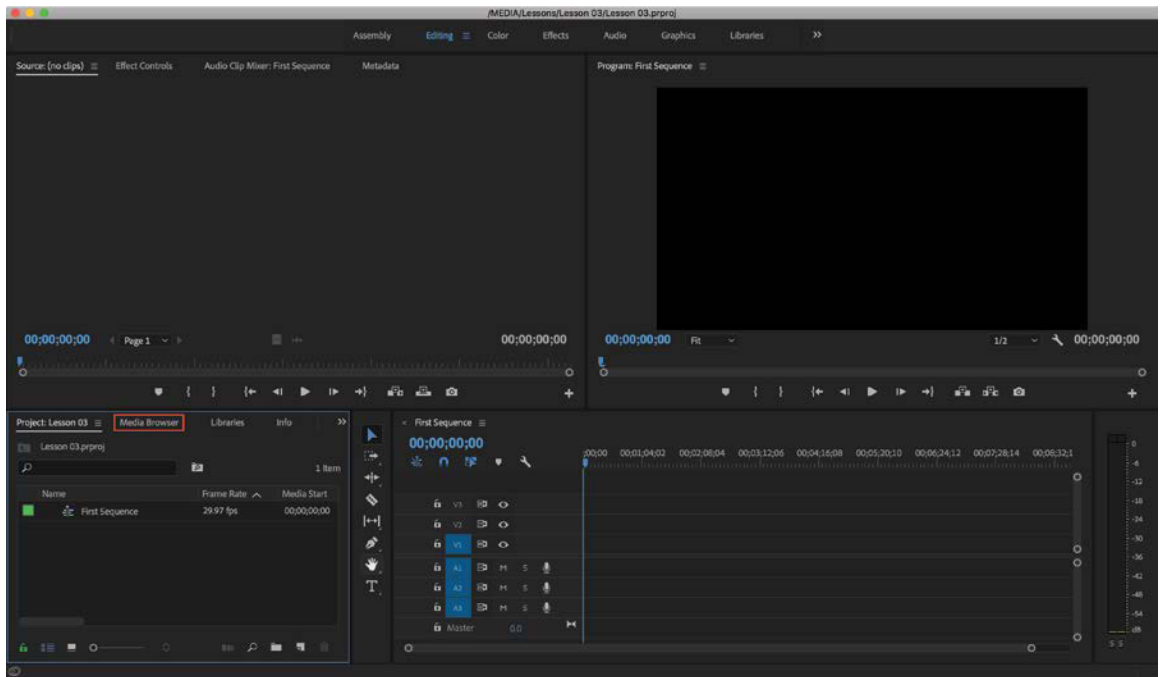
Continue working with your Lesson 03.prproj project.

- 1 Begin by resetting the workspace to the default; in the Workspaces panel, select Editing. Then open the panel menu adjacent to the Editing option, and choose Reset To Saved Layout.



Note: If you can't see the Workspaces panel, select it by choosing Window > Workspaces (at the bottom of the menu).

- 2 Select the Media Browser (it should be docked with the Project panel by default). Resize the panel to make it larger.




- 3 To make the Media Browser easier to see, position your mouse pointer over the panel and then press the ` (accent grave) key (it is often in the upper-left corner of a keyboard).

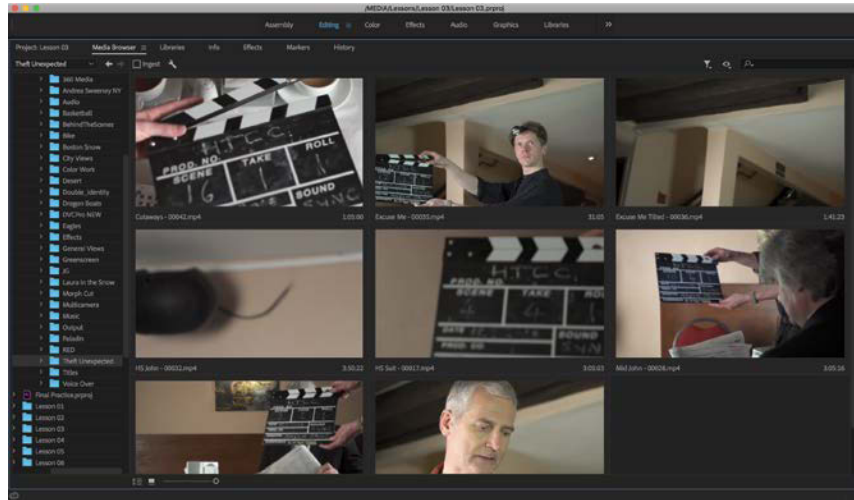
► **Tip:** Some keyboard layouts make it difficult to find the right key. If so, you can double click the name of a panel to toggle it full screen.

The Media Browser panel should now fill the screen. You may need to adjust the width of columns to make it easier to see items.

► **Tip:** If you have copied the lesson files to your desktop, you can quickly browse to it by clicking the Recent Directories menu at the top left of the Media Browser, and choosing Home Directory.

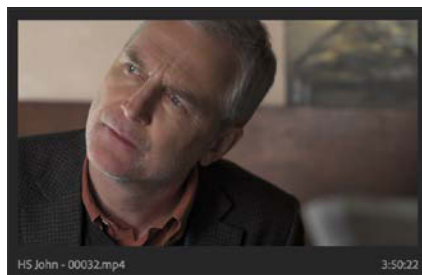
● **Note:** The Media Browser filters out non-media and unsupported files, making it easier to browse for video or audio assets.

- 4 Using the Media Browser, navigate to the folder Lessons/Assets/Video and Audio Files/Theft Unexpected.
- 5 Click the Thumbnail View button  at the bottom of the Media Browser panel, and drag the resize slider in the lower-left corner of the Media Browser to enlarge the thumbnails of the clips. You can use any size you like.



You can hover your mouse cursor over any unselected clip thumbnail to see a preview of the clip contents.

- 6 Click a clip once to select it.
You can now preview the clip using keyboard shortcuts.
- 7 Press the L key to play a clip.
- 8 To stop playback, press the K key.
- 9 To play backward, press the J key.

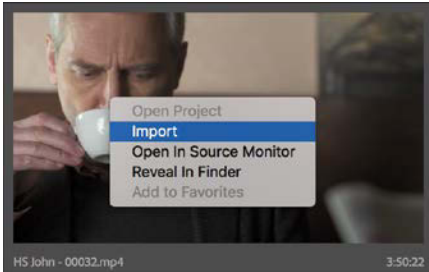


- 10 Experiment with playing back other clips. You should be able to hear the clip audio during playback.

You can press the J or L key multiple times to increase the playback rate for fast previews. Use the K key or the spacebar to pause.



11 Now you'll import all these clips into your project. Press Ctrl+A (Windows) or Command+A (macOS) to select all the clips.

12 Right-click one of the selected clips and choose Import.






Tip: You can also drag selected clips onto the Project panel's tab and then down into the empty area to import the clips.

13 Press the ` (accent grave) key or use the panel menu to restore the panel frame to its original size. Having imported, the Project panel opens automatically and displays the clips you just imported.

Clips in the Project panel can be viewed as icons or as a list, with information about each clip displayed. Switch between these two viewing modes by clicking the List View button  or Icon View button , at the bottom left of the project panel.

Making the most of the Media Browser

The Media Browser has a number of features that make it easy to navigate your storage.

- The Forward and Back  buttons work like an Internet browser, allowing you to navigate to locations you have viewed previously.
- If you expect to import files from a location often, you can add the folder to a list of favorites at the top of the navigation panel. To create a favorite, right-click the folder and choose Add to Favorites.
- You can limit the types of files displayed to make it easier to browse large folders by opening the File Types Displayed menu .
- To ignore regular media file types and just display file-based media from a particular camera system, open the Directory Viewers menu .
- You can open multiple Media Browser panels and access the contents of several different folders at once. To open a new Media Browser panel, open the panel menu and choose New Media Browser Panel.

Importing still image files

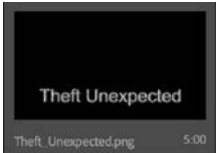
Graphics are an integral part of post-production. People expect graphics to both convey information and add to the visual style of a final edit. Premiere Pro can import just about any image and graphic file type. Support is especially excellent when you use the native file formats created by Adobe's leading graphic tools, Adobe Photoshop CC and Adobe Illustrator CC.

Anyone who works with print graphics or performs photo retouching has probably used Adobe Photoshop. It's the workhorse of the graphic design industry. Adobe Photoshop is a powerful tool with great depth and versatility, and it's an increasingly important part of the video production world. Let's explore how to properly import files from Adobe Photoshop.

First, you'll import a basic graphic.

Importing single-layer image files

Most graphics and photos you will work with will have a single layer—one flat series of pixels that you can work with as a simple media file. Let's import one.



When the Project panel is in icon view, it displays the contents of graphics as a thumbnail.

- 1 Select the Project panel.
- 2 Choose File > Import, or press Ctrl+I (Windows) or Command+I (macOS).
- 3 Navigate to Lessons/Assets/Graphics.
- 4 Select the file Theft_Unexpected.png, and click Import.

This PNG graphic is a simple logo file, and it appears in the Premiere Pro project panel.

Introducing Dynamic Link

One way to work with Premiere Pro is with a suite of tools. You may be using a version of Adobe Creative Cloud that includes other components for related video-editing tasks. To make things easier, you'll find several options for speeding up your post-production workflow.

A good example is Dynamic Link. This allows you to import After Effects compositions into a Premiere Pro project in a way that creates a live connection between the two applications. Once added in this way, the After Effects compositions will look and behave like any other clip in your Premiere Pro project.

When you make changes in After Effects, they automatically update in Premiere Pro, which is a great time-saver.

Options for Dynamic Link exist between Premiere Pro and Adobe After Effects and between Premiere Pro and Audition.

Importing layered Adobe Photoshop files

Adobe Photoshop can create graphics with multiple layers. Layers are similar to tracks in your Timeline and allow for separation between visual elements. You can import Photoshop document layers into Premiere Pro individually to allow for isolation or animation. Let's look at the import options.

- 1 Double-click an empty area of the Project panel to open the Import dialog box.
- 2 Navigate to Lessons/Assets/Graphics.
- 3 Select the file Theft_Unexpected_Layered.psd, and click Import.

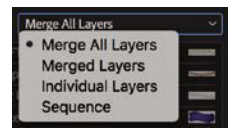
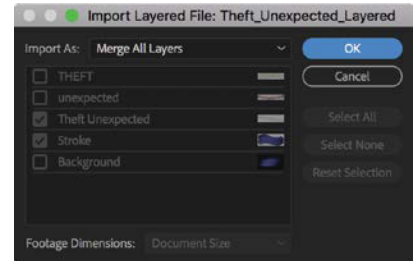
- 4 A new dialog box appears, giving you four Import options that allow you to selectively import layers.

● **Note:** There are some deselected layers in this PSD. These are layers the designer turned off in Photoshop but did not delete. Premiere Pro honors the layer selection automatically on import.

- **Merge All Layers:** This option merges all layers into one, importing the file into Premiere Pro as a single, flattened clip.
- **Merged Layers:** This option merges only the specific layers you select into a single, flattened clip.
- **Individual Layers:** This option imports only the specific layers you select, with each layer becoming a separate clip in a bin.
- **Sequence:** This option imports only the layers you select, each as a single clip. Premiere Pro then creates a new sequence (with its frame size based on the imported document) containing each clip on a separate track (matching the original stacking order).



If you choose the Sequence or Individual Layers option, you can select one of the following options from the Footage Dimensions menu:

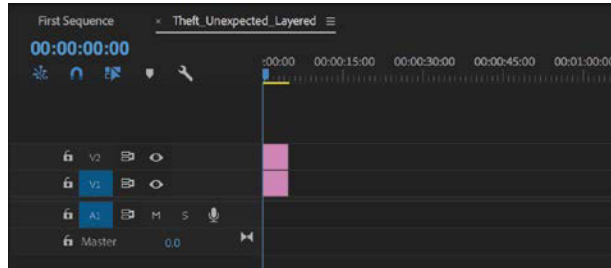
- **Document Size:** This brings all the selected layers into Premiere Pro at the size of the original Photoshop document.
 - **Layer Size:** This matches the frame size of the new Premiere Pro clips to the frame size of their individual layers in the original Photoshop file. Layers that do not fill the entire canvas will be cropped tightly, as transparent areas are removed. They'll also be centered in the frame, losing their original relative positioning.
- 5 For this exercise, choose Sequence, and use the Document Size option. Click OK.
 - 6 Look in the Project panel for the newly created bin called Theft_Unexpected_Layered. Double-click it to open it.



► **Tip:** There are good reasons to import individual PSD layers with separate layer sizes. For example, some graphic designers create multiple images for editors to incorporate into video edits, with each image occupying a different layer in the PSD. The PSD itself is a kind of one-stop image store when used this way.

- 7 Inside the bin, double-click the sequence Theft_Unexpected_Layered to open it in the Timeline panel.

If you're unsure which item is which, hover the mouse cursor over an item name to find out whether it is a clip or a sequence. Sequences have a unique icon in List view  and displayed over their thumbnail in Icon view .





- 8 Look at the sequence in the Timeline. Try turning off and on the Toggle Track Output option  for each track to see the way the two layers are isolated.
- 9 Close the Theft Unexpected bin by choosing Close Panel from its panel menu .

Image tips for Adobe Photoshop files

Here are a few tips for importing images from Adobe Photoshop:

- Remember that when you import a layered Photoshop document as a sequence, the frame size in Premiere Pro will be the pixel dimensions of the Photoshop document.
- If you don't plan to zoom or pan, try to create files with a frame size at least as large as the frame size of the project. Otherwise, you'll have to scale up the image, and it will lose some of its sharpness.
- If you do plan to zoom or pan, create images so that the resulting zoomed or panned area of the image has a frame size at least as large as the frame size of the sequence. For example, if you were working in full HD, which is 1920 x 1080 pixels and you wanted to do a 2X zoom, you need 3840 x 2160 pixels.
- Importing large image files uses more system memory and can slow down your system.
- If possible, use 16-bit RGB color. CMYK color is for print workflows, while video editing uses RGB or YUV color.

Importing Adobe Illustrator files

Another graphics component in Adobe Creative Cloud is Adobe Illustrator. Unlike Adobe Photoshop, which is primarily designed to work with pixel-based (or raster) graphics, Adobe Illustrator is a vector-based application. Vector graphics are mathematical descriptions of shapes rather than drawn pixels. This means you can scale them to any size and they always look sharp.

Vector graphics are typically used for technical illustrations, line art, or complex graphics.

Let's import a vector graphic.

- 1 Double-click an empty area of the Project panel to open the Import dialog box.
- 2 Navigate to Lessons/Assets/Graphics.
- 3 Select the file `Brightlove_film_logo.ai`, and click Import.

Here's the way Premiere Pro deals with Adobe Illustrator files:

- Like the Photoshop file you imported earlier, this is a layered graphic file. However, Premiere Pro doesn't give you the option to import Adobe Illustrator files in separate layers. It always merges them into a single layer clip.
- Premiere Pro uses a process called *rasterization* to convert the vector-based Adobe Illustrator art into the pixel-based image format used by Premiere Pro. This conversion happens during import automatically, so be sure your graphics are configured to be large enough in Illustrator before importing them into Premiere Pro.
- Premiere Pro automatically anti-aliases, or smooths the edges of, the Adobe Illustrator art.
- Premiere Pro sets all empty areas of Illustrator files as transparent so that clips on lower tracks in your sequence will show through.

● **Note:** If you right-click `Brightlove_film_logo.ai` in the Project panel, you'll note that one option is Edit Original. If you have Illustrator installed on your computer, choosing Edit Original will open this graphic in Illustrator, ready to be edited. So even though the layers are merged in Premiere Pro, you can return to Adobe Illustrator, edit the original layered file, and save it; the changes will immediately appear in Premiere Pro.

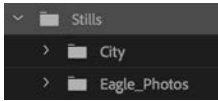
Importing subfolders

When you import by choosing File > Import, you don't have to select individual files. You can select a whole folder. If you have already organized your files into folders and subfolders on your storage drive, when you import them, the folders are re-created as bins in Premiere Pro.

Try this now.

- 1 Choose File > Import, or press Ctrl+I (Windows) or Command+I (macOS).
- 2 Navigate to Lessons/Assets, and select the Stills folder. Don't browse inside the folder; just select it.
- 3 Click the Import Folder (Windows) or Import (macOS) button. Premiere Pro imports the whole folder, including two subfolders containing photos. In the Project panel, you'll find bins have been created to match the folders.

● **Note:** If you import an entire folder, it's possible some of the files will not be media supported by Premiere Pro. If so, an information message will inform you that some files could not be imported.



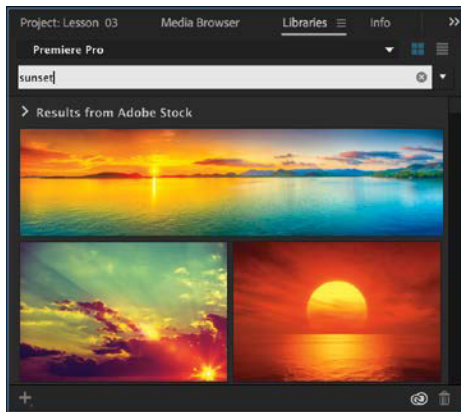
Importing VR video

What is often referred to as *VR video* is really 360 video that is best viewed using a VR headset. Premiere Pro has built-in support for 360 video, with a dedicated viewing mode, support for VR headsets, and special effects designed for the particular needs of video footage that surrounds the viewer.

There is no special import process for 360 video—you can use the regular Import option, or you can use the Media Browser panel and import as you would any other video.

Premiere Pro expects prestitched equirectangular media, so you will have to use another application to prepare your 360 media in this way prior to import.

The excellent 360 video workflows in Premiere Pro are beyond the scope of this book—check the online help for more information.



Using Adobe Stock

The Libraries panel allows you to easily share design assets between projects and users. You can also search Adobe Stock directly in the Libraries panel, choose video clips and graphics, and use a low-resolution preview in your project immediately.

Adobe Stock offers millions of images and videos you can easily incorporate into your sequences via the Libraries panel.

If you're happy with a stock item and you'd like to purchase the full-resolution version, you can click the License And