Starting the lesson

When you start creating projects with Premiere Pro, you may not feel the need to invest time in staying organized. Perhaps you're working on your first project now, and if that's the case, it's going to be nice and easy to find it on your storage drive.

Once you start working on multiple projects, staying organized gets a little more complicated. You might use multiple media assets taken from multiple storage locations. You'll have multiple sequences, each with its own particular structure, and you'll be generating multiple titles. You may also have multiple effect presets and title templates. All in all, you'll need quite a filing system to keep all these project elements organized.

The solution is to create an organizational system for your projects and to have a plan in place for archiving those projects that you might want to work on again.

The thing about systems for organization is that they're usually easier to use if they exist before you need them. Look at this idea from the other direction: If you don't have an organizational system in the moment you need it—when you have a new video clip to put somewhere, for example—you might be too busy being creative to think about things such as names and file locations. Consequently, it's common for projects to end up with similar names, stored in similar locations, with a mix of files that don't go together.

The solution is simple: Make your organizational system in advance. Map it out with pen and paper if it helps and work out the journey you'll take, starting with acquiring your source media files, moving through your edit, and finishing with output, archiving, and beyond.

In this lesson, you'll begin by learning about features that help you stay in control, without losing focus on what matters most—your creative work. Then you'll learn about some positive approaches to collaboration.

1 Open Lesson 17.prproj in the Lesson 17 folder.

2 Save the project as Lesson 17 Working.prproj.

3 In the Workspaces panel, click Editing. Then open the menu adjacent to the Editing option, and choose Reset To Saved Layout, or go to Window > Workspaces > Reset to Saved Layout.

Using the File menu
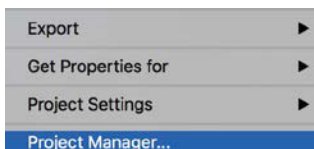
Though you can perform most of your creative work using buttons in the interface or using keyboard shortcuts, some important options are available only in the menus. The File menu gives you access to the project settings and to the Project Manager, a tool that automates the process of streamlining your project.

Using the File menu commands

There are some important File menu options for project management:

- **Batch Capture:** This allows you to capture multiple clips from tape; see Lesson 3, "Importing Media." This option is available only if you select one or more "offline" clips with no associated media in the Project panel.

- **Link Media:** If you have clips that have become unlinked, use this option to open the Link Media dialog and relink the media (see the next section).

- **Make Offline:** You can deliberately break the connection between clips you select in the Project panel and their media files (see the next section).

- **Project Settings:** These are the settings you chose when you created your project; see Lesson 2, "Setting Up a Project."

- **Project Manager:** This automates the process of backing up your project and associated media files and discarding unused media files (described later in this lesson).

Making a clip offline

The words *offline* and *online* have different meanings in different post-production workflows, depending on the context. In the language of Premiere Pro, they refer to the relationship between clips and the media files they link to.

- **Online:** The clip is linked to a media file.

- **Offline:** The clip is not linked to a media file.

When a clip is offline, you can still edit it into a sequence, and even apply effects to it, but you won't be able to see any video. Instead, you'll see the Media Offline warning.

In almost all operations, Premiere Pro is nondestructive. This means that no matter what you do with the clips in your project, nothing will happen to the original media files. Making a clip offline gives you a rare exception to this rule.

If you right-click a clip in the Project panel or choose File > Make Offline, you'll have two options.

- **Media Files Remain on Disk:** This unlinks the clip from the media file and leaves the media file untouched.

- **Media Files Are Deleted:** This deletes the media file. The effect of deleting the media file is that the clip goes offline because there is no media file to link to anymore.
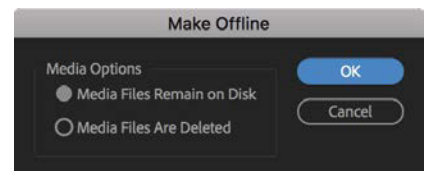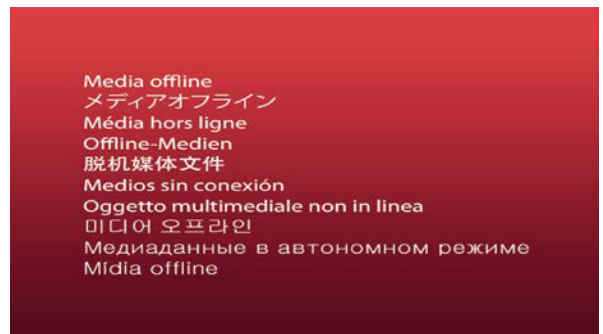
The benefit of making clips offline is that they can be reconnected with new media. If you've been working with low-resolution media, this means you can recapture tape-based media, or reimport file-based media, at a higher quality.

Working with low-resolution media is sometimes desirable if you have limited disk storage or a large number of clips. When your editing work is complete and you're ready for fine finishing, you can replace your low-resolution, small file-size media with selected high-resolution, large file-size media.

The proxy editing workflow handles this process well (see Chapter 3, "Importing Media"), but there will be occasions when you want to set one or more particular clips to be offline to link to new media files.

Be careful with the Make Offline option, though! Once your media file is deleted, it's gone. Be cautious when using the option that deletes the actual media file.

Using the Project Manager

Let's take a look at the Project Manager (choose File > Project Manager). The Project Manager provides several options that automate the process of *consolidating* your project, or gathering together any media files you've used in your project.

It's useful if you intend to archive your project or if you want to share your work. By using the Project Manager to gather all your media files, you can be confident nothing will be missing—or offline—when you hand the project over to colleagues.

The result of using the Project Manager is a new, separate project file. Because the new project file is independent of your current project, you should double-check that the new project is as you want it before deleting your original media or project file.

Here's an overview of the options:

- **Sequence:** Select one or all of the sequences in your project. The Project Manager works with clips and media files based on the sequences you select.

- **Resulting Project:** Create a new project that has full copies of the clips included in your sequences, or create a new project with new media files based on only the trimmed parts of clips included in your sequences. You can choose a range of formats and codecs for the newly created media files when trans-coding (that is, converting the media files to a new format and codec).

- **Exclude Unused Clips:** With this option selected, the new project will include only clips that are used in your selected sequences.

- **Include Handles:** If you're creating a trimmed project, using the Consolidate And Transcode option, this adds the number of frames you specify to the newly trimmed versions of the clips in your sequences. The extra content gives you the flexibility to trim and adjust the timing of your edits later.
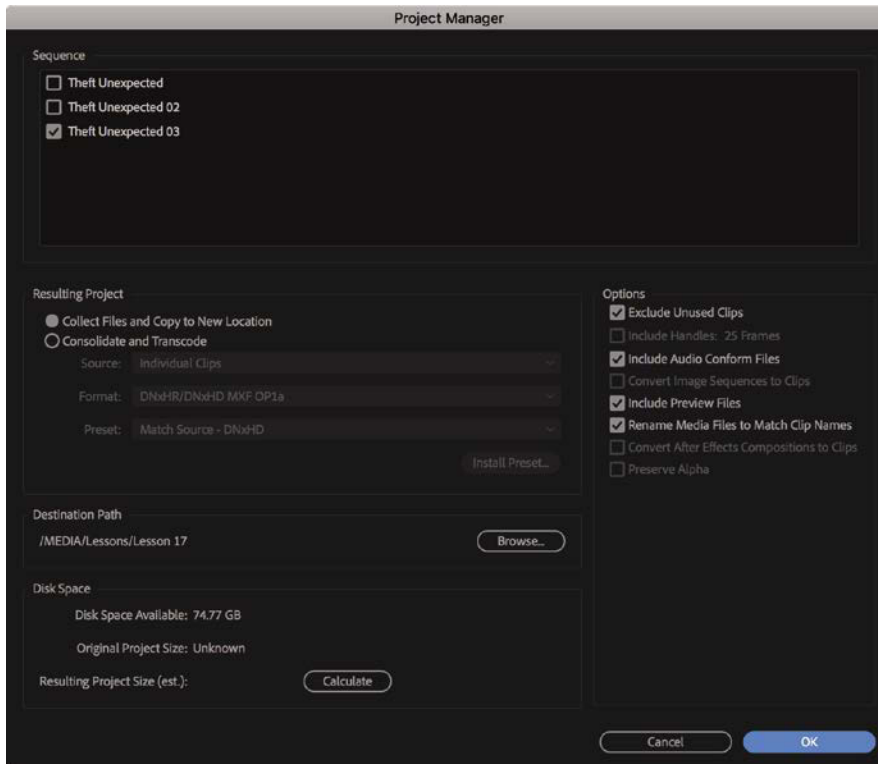
- **Include Audio Conform Files:** This includes the audio conform files with your project, so Premiere Pro won't need to conduct analysis of your audio again. You don't need these, as Premiere Pro will create them automatically as required, but it can save time.

- **Convert Images Sequences To Clips:** If you have imported one or more animated image sequences or stop-motion photography sequences as clips, this option converts them into regular video files. This is often a useful option because it will save space and simplify file management. It might also improve playback performance.

- **Include Preview Files:** If you've already rendered your effects, you can include the preview files with your new project so you won't need to render them again. These files aren't necessary but can save a considerable amount of time.

- **Rename Media Files To Match Clip Names:** As the name implies, this option renames your media files to match the clip names in your project (useful if you have renamed clips to make them easier to find). Consider carefully if you want to use this option because it can make it difficult to identify the original source media for your clips.

- **Convert After Effects Compositions To Clips:** Choose this option to exclude dynamically linked After Effects compositions, replacing them with a rendered video file. This can be valuable because the Project Manager is unable to collect dynamically linked After Effects compositions or the media files associated with them. This is a good reason to stay extra organized when working with After Effects and Premiere Pro together.

- **Preserve Alpha:** If you are transcoding your footage, you can choose to keep alpha channel information so transparent areas will stay transparent. This will lead to larger files but may mean you retain valuable picture information.

- **Destination Path:** Choose a location for your new project.

- **Disk Space:** Click Calculate to see an estimate of the total space needed for your new project.

Managing media with Dynamic Link

Dynamic Link allows Premiere Pro to use After Effects compositions as imported media while they are still editable in After Effects. For Dynamic Link to work, Premiere Pro must have access to the After Effects project file that contains the composition, and After Effects must have access to the media files.

While working on a single computer with both applications installed and your media assets located on internal storage, this is achieved automatically.

If you use the Project Manager to collect files for a new Premiere Pro project, it will not bring copies of Dynamic Link files. Also, duplicated audio files created when sending sequences to Adobe Audition are not included. Make copies of the files in Windows Explorer (Windows) or Finder (macOS). This is easy to do: just copy the folder and include it with the assets already collected. In After Effects, choose File > Dependencies > Collect Files to automate this process.

Collecting files and copying them to a new location

Perhaps your media files are in too many locations in your storage system. Or perhaps you're sharing your work with another editor. Perhaps you're taking an edit on the road. You may not need every clip incorporated into your newly created project. This option lets you create perfect copies of your original, complete media files in a new single location, but selectively (using the Exclude Unused Clips option).

There's no need for you to go right through the process with this project, but let's take a look at the options you'd choose to collect all the files used in your selected sequences to a new, single location.

1 Choose File > Project Manager.

2 Select the sequences you want to be included in your new project.

3 Select Collect Files And Copy To New Location.

4 Select Exclude Unused Clips.

If you want to include every clip in your bins, regardless of whether they are used in a sequence, deselect this option. Deselect this option if you are creating a new project to organize your media files a little better—perhaps because you imported them from lots of different locations. When the new project is created, every media file linked to the project will be copied to the new project location.

5 Decide if you want to include existing preview files to save you from having to rerender your effects in the new project.

6 Decide if you want to include Audio Conform Files to save Premiere Pro from having to analyze the audio files again.

7 Decide whether you want to rename your media files. Generally, it's better to leave your media files with their original names. However, if you're producing a project to share with another editor, it might be helpful for them to identify the media files if they are renamed.

8 Click Browse and choose a location for your new project file and associated media.

9 Click Calculate to have Premiere Pro estimate the total new size of your project, based on your selections. Then click OK.

Premiere Pro will make copies of the original files in a single location. If you intend to create an archive of your entire original project, this is the way to do it.

Consolidating and transcoding

Premiere Pro can transcode all the media in your project to a new format and codec in a single step using this option in the Project Manager.

This is useful if you plan to use a so-called mezzanine codec (sometimes called a *house codec*), which all media is converted to before being stored on a media server or edited. These codecs are usually easier for editing systems to play back than in-camera codecs, as well as being high quality, often with a higher bit depth (and therefore more color acuity) than the original media. This doesn't add quality, but it helps maintain it.

To create copies of *all* your media, deselect Exclude Unused Clips. Otherwise, the options are similar to those you'd choose when creating a trimmed project.

Creating a trimmed project

To create a new trimmed project file with new media files, including only the parts of the clips you have used in your selected sequences, do the following:

1 Go to the File menu, and choose Project Manager.

2 Select the sequences you want to be included in your new project.

3 Select Consolidate and Transcode.

4 Use the Source menu to choose from the following options:

   • **Sequence:** If clips in the selected sequence (or sequences) match the sequence settings (frame size, frame rate, and so on), the newly created clips will be formatted to match the sequence they are used in. If they don't match, the media files are copied instead.

   • **Individual Clips:** The newly created clips will match their original frame size and format (though it is possible you will be changing the codec). It's likely you will generally choose this option to maintain the maximum quality of your footage.

   • **Preset:** This allows you to specify a new format using the Preset menu; many options are available.

5 Use the Format menu to choose from the following options:

   • **DNxHR/DNxHD MXF OP1a:** This selects an MXF file type with DNxHR/DNxHD preselected as the codec. DNxHR and DNxHD are the preferred codecs for Avid Media Composer, but playback performance is excellent in Premiere Pro as well.

   • **MXF OP1a:** This selects an MXF file type with a range of codec options in the Preset menu.

   • **QuickTime:** This selects a QuickTime MOV file type, giving access to the GoPro CineForm codec and Apple ProRes codec in the Preset menu.

6 Choose the codec you prefer, or click to import a preset. You can create a transcoding preset in Adobe Media Encoder.

7 Select Exclude Unused Clips.

▶ **Tip:** Choosing to add 5 or 10 seconds of media at each end of the clip will do no harm; it will just mean your media files are a little larger.

8 Add some handles. The default is 1 second on each end of the clips used in your sequences. Consider adding more if you'd like to have more flexibility to trim and adjust your edits in the new project.

9 Decide whether you want to rename your media files. Generally, it's better to leave your media files with the original names. However, if you're producing a trimmed project to share with another editor, it might be helpful for that editor to identify the media files if they are renamed.

Understanding the GoPro CineForm codec

While you may already be familiar with the idea of different file types (.mov, .avi, for example), you may not be as familiar with codecs. With each type of file you use, you can think of the file as a container. What's contained in the file is the encoded video and encoded audio. The word *codec* is a shortening of the words *compressor* and *decompressor*. It's the way the picture and sound information is stored.

As complex as codec technology might be, the decisions you make about choosing a codec are often quite simple. You'll probably choose based on the following:

- A requirement as part of an in-house workflow
- The desire to match the original media codec
- A personal preference for one codec over another (based on your personal research)

The GoPro CineForm codec is efficient, is well-suited to post-production, supports very high-resolution video, and can store an alpha channel. This is important if you are working with media that has transparent pixels (such as animated titles).

10 Click Browse and choose a location for your new project file.

11 Click Calculate to have Premiere Pro estimate the new total size of your project, based on your selections. Then click OK to close the dialog box.

The benefit of creating a newly transcoded, trimmed project is that you no longer have unwanted media files cluttering up your hard drive. It's a convenient way to transfer your project to a new location using the minimum storage space, and it's great for archiving.
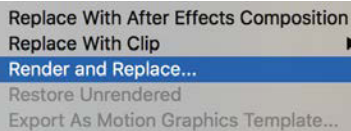
The danger with this option is that once your unused media files are deleted, they're gone! Be sure that you have a backup of your unused media or that you definitely do not want to use the media before you create a trimmed project.

When you create your trimmed project, Premiere Pro will not delete your original files. Just in case you selected the wrong items, you can always go back and check before manually deleting the files on your hard drive.

● **Note:** If your media has a nonstandard frame size or you choose to preserve alpha but select a codec that does not support alpha, the media will be copied, instead of transcoded, and a warning message will inform you of this.

Rendering and replacing

Earlier, while working with visual effects, you explored the option to render and replace clips in sequences. There may be occasions that you will have a particular clip in a sequence that is hard for your system to play back without dropping frames. For example, if you have high-resolution raw media files, stop-motion photography, or a complex dynamically linked Adobe After Effects composition, you may find it necessary to render for playback at the full frame rate.

Replace With After Effects Composition
Replace With Clip ▶
Render and Replace...
Restore Unrendered
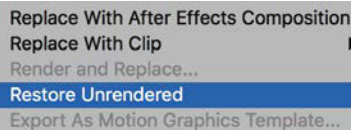Export As Motion Graphics Template...

There is another way: You can open the Render And Replace dialog box by right-clicking a clip segment in a sequence and choosing Render And Replace.

The key benefit of this option, compared with simply rendering that section of the sequence, is that you can work with the rendered and replaced clip as you would any other. You can move it to a different location, combine it in a composition with other clips, and add visual effects. You'll probably experience markedly improved real-time performance.

You'll notice the options in the Render And Replace dialog are similar to those in the Project Manager.

Render and Replace

Source: Sequence

Format: DNxHR/DNxHD MXF OP1a

Preset: DNX HQ 720p 25

Install Preset...

Destination
● Next to Original Media
○ /MEDIA/Lessons/Lesson 17   Browse...

☑ Include Handles: 25 Frames

Cancel   OK
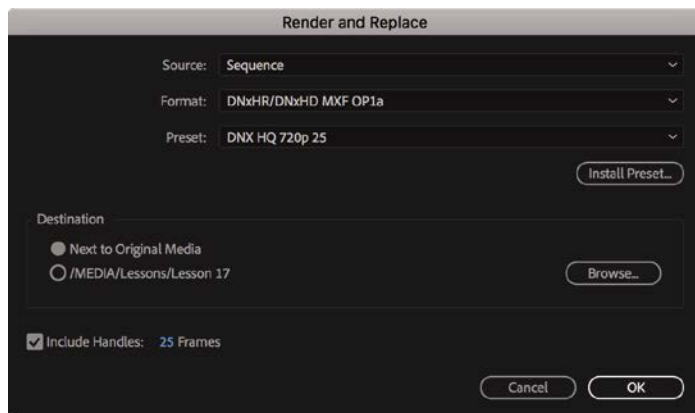
When you render and replace a clip, the newly created media file is linked to a clip in the Project panel, which is used to replace the original sequence clip.

Replace With After Effects Composition
Replace With Clip ▶
Render and Replace...
Restore Unrendered
Export As Motion Graphics Template...

Remember, if you have replaced a clip using Render And Replace, you can restore the link to the original item (including a Dynamically Linked After Effects composition) by right-clicking the clip and choosing Restore Unrendered.

This allows you to make changes to the original item and have it update in Premiere Pro.

Using the Link Media panel and the Locate command

The Link Media panel gives you simple options for reconnecting the clips in your bin with the media files on your storage drive.

The panel appears automatically if you open a project with clips that are not linked to media files.

The default options work well, but if you're relinking to different file types or using a more complex system to organize your media files, you may want to enable or disable some of the options for file matching.
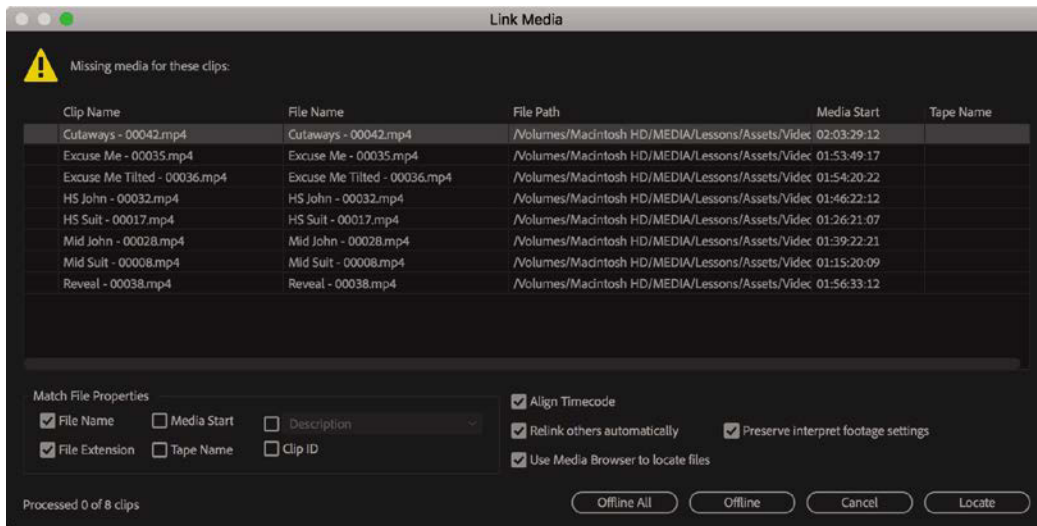
At the bottom of the Link Media panel, you'll find a series of buttons.

- **Offline All:** Premiere Pro will keep all the clips in the project but won't automatically prompt you to relink them.

- **Offline:** Premiere Pro will keep the selected clip (highlighted in the list) in the project but won't automatically prompt you to relink it. The next clip on the list will be highlighted for you to make a selection.

- **Cancel:** This closes the dialog.

- **Locate:** If you would like to relink clips, choose options to define the search settings, including File Name or File Extension (or both), and click Locate. The Locate panel appears, and you can search for your missing media.

● **Note:** Link Media is different from Replace Footage. Use Replace Footage to link a single clip to an alternative media file. The result is the same, but the automated search options are bypassed, allowing you to link a clip to a different file.

● **Note:** Premiere Pro also has an option for preserving your interpret footage settings. If you've modified the way Premiere Pro interprets media, select the Preserve Interpret Footage Settings check box to apply the same settings to the newly linked media files.
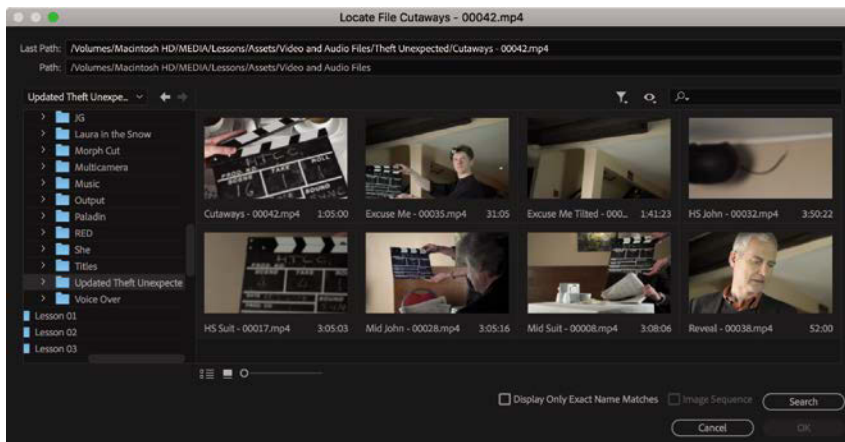
The Locate File panel gives you a quick, easy way to locate your missing media. The simplest way to find a file is as follows:

1   Review the Last Path information as a guide to locating the file. Often the storage drive will have changed, but the path within the drive will be the same. You can use this information to manually search for a containing folder.

2   In the folder browser on the left, select a folder that you think contains the media, perhaps as a subfolder. Don't worry about choosing the particular subfolder that contains the media.

3   Click Search. Premiere Pro will locate a file that matches the selected missing clip. The file is highlighted.

4   Select the option Display Only Exact Name Matches. Premiere Pro will hide media files that do not match, making it easy to identify which file to select.

5   Double-click the correct file, or select it and click OK.

When you click OK, Premiere Pro will automatically search for other missing media files in the same location. This automation can dramatically speed up the process of relinking missing media files.

Performing the final project management steps

If your goal is to give yourself maximum flexibility to reedit your sequences based on the new project, consider choosing Edit > Remove Unused before you use the Project Manager.

Remove Unused will leave you with only those clips currently used in sequences. Any clips that are not used will be removed (this can result in empty bins because they are not affected).

You can then continue to work on your project with less clutter.

Browsing projects with the Media Browser panel

As well as importing many kinds of media files, Premiere Pro can import sequences from existing projects, along with all the clips used to create them.

You can import other Premiere Pro project files as if they were a media file, giving limited access to project contents, or by browsing in the project file using the Media Browser.

Let's explore both options.

1 Use any method you prefer to import a new media file. If you double-click a blank area in the Project panel, the Import dialog will appear.

2 Select the file called Lesson 17 Desert Sequence.prproj in the Lesson 17 folder, and click Import.

The Import Project dialog appears.

- **Import Entire Project:** This imports every sequence in the project you're importing and every clip already imported into a bin.

- **Import Selected Sequences:** This allows you to select the specific sequence you'd like to import. Only clips used in that sequence will be imported.

- **Create folder for imported items:** This creates a bin in the Project panel for the items you import rather than adding them to the main Project panel, which is usually a good idea as it avoids potentially mixing them up with existing items.

- **Allow importing duplicate media:** If you import clips that link to media files you have already imported, by default Premiere Pro will consolidate the two clips into one. If you would prefer to have two copies of the clip, select this option.

3 For now, click Cancel. You'll use another method.

You can also import whole projects or individual clips and sequences using the Media Browser. Simply browse to a project and open it as if it were a folder.

Using the Media Browser to access the contents of project files this way gives you access to the entire contents of the project as if it were a folder. You can browse inside bins, select clips to import, and even view the contents of sequences.

When you want to import an item (including a sequence), drag it into your current project file, or right-click it and choose Import.

Let's try this.

1 Save and close the current project.

2 Open the project Lesson 17 Desert Sequence.prproj in the Lesson 17 folder to make sure the media files are correctly relinked.

This is a montage sequence, showing images of a desert. Let's take clips from this project.

3 Save and close the project. This updates the project file with links to the media you copied into your local storage.
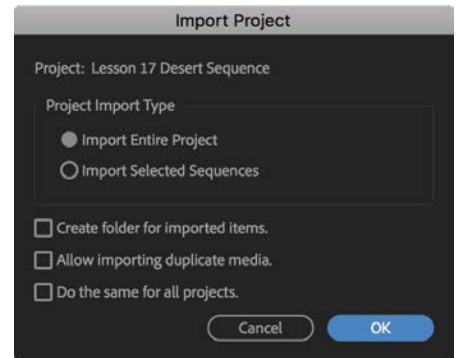
● **Note:** If you import a Premiere Pro project file and choose to import selected sequences, the Import Premiere Pro Sequence dialog appears. Using this dialog, you can selectively import specific sequences, bringing associated clips into your project automatically.

4 Choose File > Open Recent, and select Lesson 17 Working.prproj in whichever location you chose for it, or browse to the Lesson 17 folder, and open Lesson 17 Working.prproj.

5 In the Media Browser, browse to the Lesson 17 folder and then double-click Lesson 17 Desert Sequence.prproj to browse inside the project.

6 Double-click the Desert Montage sequence.

The sequence opens in the Source Monitor, just as you would expect a clip to. The sequence also opens in a read-only Timeline panel; you can view the sequence, but you can't make changes to it.

This protects the contents of the project file you are browsing in.

In the Timeline panel, the sequence name includes the phrase (Source Monitor) to remind you that this is not a current project sequence.

You can easily import a whole sequence from the Media Browser by right-clicking it and choosing Import. However, you can also drag a clip or multiple clips from this Source Monitor Timeline panel into your Project panel.

If you position the read-only Timeline panel next to your current sequence Timeline panel, you can drag clips directly from one to the other.

Opening multiple projects

You can open multiple projects and work with them at the same time.

Each open project will have its own Project panel, within which there will be sequences, clips, and so on.

When working with multiple projects open at the same time, it's easy to copy clips and sequences from one project to another. It can be a little confusing at times, as menu choices will apply to whichever project you are working with at any given moment.

There's an easy way to know which project you're working on right now: Look at the top of the Premiere Pro interface.

/MEDIA/Lessons/Lesson 17/Lesson 17 Working.prproj

You see the currently active project file path and file name displayed.