

SESSION # 10 – Luisa Winters

Tapeless Workflows & Multicamera Editing in Premiere Pro CS4

4/22/09, Weds | 5:00 PM - 6:15 PM

Speaker: Luisa Winters

Production Premium has a great deal to offer content creators from start to finish. This session will cover two areas: tapeless workflows and multicamera editing. With Adobe's new OnLocation, you can save time shooting footage directly to disk and start editing right away. It's also very straightforward to import and natively edit other tapless formats including RED, AVCHD, P2, XDCAM EX, and HD. And what if you are importing footage from multiple cameras? That's where multicamera editing in Premiere Pro comes in. It's easy to synchronize and switch between the camera angles with ease, just like live switching. Synchronize your shots with no effort and edit your program in less time that you ever thought possible.

Audience: Production Premium users or anyone who wants to learn more about tapeless workflows and multicamera editing with Adobe Production Premium CS4.

Tapeless Workflow – Use the media browser

The new Media Browser which lets you browse media from any drive right from Premiere Pro. You don't have to import clips just to view them.

Create a folder on your video drive and copy the contents of the tapeless camera directly to that folder. Make sure you leave the folder structure alone.

Playback performance depends on your system's specifications.

All Cores are used for playback, effects, and rendering for both Mac and Windows.

If you can, switch to Vista 64 or Mac OS 10.5.4 or Higher. I recommend this because you should really have 8 GB ram or more to obtain better performance.

- Import footage from AVCHD
- Import footage from P2
- Import footage from XDCAM HD
- Import footage from RED One

OnLocation (refer to onLocation class notes)

- Capture Footage directly to the system

Multi-camera Editing

Get your video into the computer

Capture or file-transfer your video into the computer. This should not be done through batch capturing, but capture the whole tape instead (good and bad footage). The reason behind this is that you will need to sync your footage only once. Also, please make sure that the stop button is never hit during the actual recording of the event; this will make life much, much easier!

Try not to stop the camera during the recording process

Let's assume that you will be editing a 3-camera seminar. For your raw footage you should have 3 clips that are as long as or longer than the seminar itself was. Of course, sometimes, when you are recording longer events, it is impossible to fit everything onto one MiniDV tape, so it becomes necessary to change tapes in the middle. Make sure that all your cameras don't do it at the same time, and that the important audio that is happening at the moment will be covered by another recording device. Also, if there are parts that you know you will be cutting out (like change of speaker, or change of slides, etc), try to make your tape changes in here

Add all the audio you have

So now you have 3 clips, which are in Premiere's Timeline, one on top of the other. If you have any audio tracks that have important audio in both channels, you might want to separate these into mono tracks. To do that, select the file on the Project Window and then go under Clip > Audio Options > Breakout to Mono clips, and Premier Pro will create 2 separate tracks, both mono that will contain the audio channels that you need to complete the project. Place these newly created audio tracks right under the original video track so that it remains in sync with the video file that it came from.

Sync these clips

Now we need to sync these files, which we'll do by using markers. Double-click on the first video file, and it will open in the Source Monitor Window, go to a point in the seminar that you will easily be able to find in all 3 video files. Once you get there, place an unnumbered marker in here - you place an unnumbered marker by clicking on the marker icon right under the Source Monitor Window. Double click on the second clip and scroll until you get to the exact same place, and place an unnumbered marker here as well - do the same thing with the third clip. Now, all of your clips should have a marker in roughly the same place. Move the clips so that the markers are one right on top of the other (in the same time spot).

Now we need to fine-tune this so that the clips are *really* in sync (what we did before was to get the close enough). You can expand the audio tracks and move the clips left or right until the audio waveforms are one on top of another, perfectly in sync. You'll be able to easily sync through the waveforms even if your audio came from different sources and you have different levels. To move your clip left or right by one frame press the Keyboard shortcut "ALT + ." or "ALT + ,".

The whole syncing process shouldn't take longer than 30-40 seconds, even when working with 3 cameras. If you need to sync a tape-change, then it will take a little bit longer, but not too much longer.

To sync audio from a minidisk recorder or other source, use the same technique already discussed. To sync audio that originated from one of the AVIs that you are currently using in the Timeline, all you need to do is to place this audio right under the source AVI, and make sure that it is in the EXACT time position as its parent clip. Easy!

Up to this point you should have: all your clips on the timeline, all the audio clips on the timeline; all the clips (including all the audio) should be in sync.

Create a new Sequence and place the one that has all of the clips in here. Right-click the nested Sequence and select Multicamera>Enable

Choose Window>Multicamera Monitor

A new panel opens and you can now play the video, you can see all of the cameras, and you can click on the camera that you want when you want. After you play your video, you are done!

You can fine-tune after you are done with the editing you can also re-do your editing.

What about the audio?

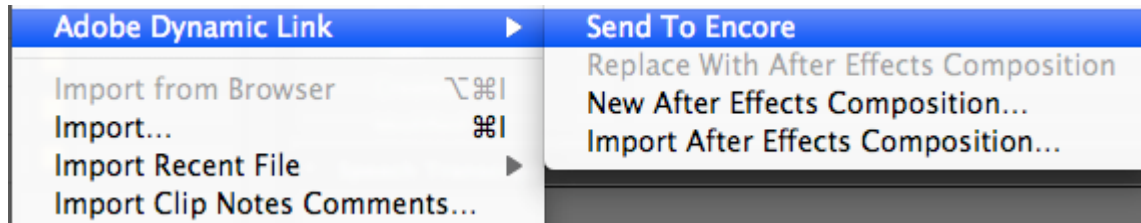
By default the audio will not follow the video, meaning all of the audio that we have at this point is the one that was in track 1

All you need to do go to the original Sequence and cut the audio clips at the point where you need to switch from one audio source to another, and delete the audio clips that you do not need. This should be really easy if you named your clips or tracks appropriately. You can drag all the audio clips onto track 1, if you wish, but remember that in Premiere Pro you cannot have mono and stereo clips “living” in the same track. So, if you have both mono and stereo clips you will have to have at least 2 audio tracks. You can the copy this audio (all of it) and paste it onto the nested Sequence. It should paste right where you need it, so adjusting won’t be necessary.

Transitions

If you would like to add transitions between your clips, now is the time to do so. You can add video and audio transitions really quickly by using the Shortcuts to add the Default Transitions (both audio and Video). Place the CTI (Current Time Indicator) at the beginning of the Timeline and press the shortcut “PAGE DOWN” on your keyboard. This will take you to the next edit point. To add the default video transition press “CONTROL + d”, and to add the default audio transition press” CONTROL + SHIFT + d”. You can go pretty quickly through the whole ceremony adding transitions.

Of course, even easier if you select all of the clips and then choose Sequence> Apply Default Transitions to Selection. This will apply the Default Transition to the video and audio clips that you selected (even if they are 100s!)



Encore

Send to Encore will save you many hours of rendering. Using Dynamic link you can make changes in Premiere (or AfterEffects) and see the changes update in Encore CS4 automatically. PremierePro Sequences are now read directly by Encore, once you complete building your DVD/BD or Flash project, all you need to do is to click Build. Encore will do the final render and build your project.

- Add DVD chapter markers to the Premiere Timeline
- File > Dynamic link > Send to Encore
- In Encore – create menu – rename buttons
- Link buttons by dragging the chapter markers to the buttons
- Right-click the menu on the Project panel and choose “Make First Play”
- Create an end action for the Timeline
- Burn video DVD or BluRay or Flash DVD

Luisa Winters is an internationally celebrated instructor, presenter, and musician. An accomplished videographer, editor, 3D animator and graphics designer, she has created and edited scores of broadcast video and web projects for corporate, government, and educational, commercial and private clients.



An accomplished violinist, Luisa was, at the age of 13, a full-time member of the National Symphony Orchestra in the Dominican Republic. While attending the legendary Peabody Conservatory (in Baltimore, MD), Luisa learned from master musicians: Henryk Szeryng, Berl Senofski, Aarond Rosand, Charles Libove, and Leon Fleisher, among others.

Expressing her art in digital form, Luisa became an editor and motion graphics artist in 1985, and has been performing both arts full-time since that point in time. Luisa was the Adobe Premiere Pro Technical Chair for the Post-Production Conference at the 2008 NAB convention in Las Vegas.

Luisa is the author of Total Training for Adobe After Effects CS4 - Essentials (DVD), Absolute Training Premiere Pro Essentials (DVD), Adobe Premiere for Videographers (DVD) and Scores of magazine articles on Adobe Production Premium techniques (in English and Spanish).

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