

Using Adobe® Premiere® Pro CS5 in your Avid Workflow



What's included:

- Adobe Premiere Pro CS5
- Adobe OnLocation CS5
- Adobe Encore CS5
- Adobe Device Central CS5
- Adobe Bridge CS5
- Adobe Media Encoder CS5

Adobe Premiere Pro CS5 is also available as a component of Adobe Creative Suite® 5 Production Premium and Adobe Creative Suite 5 Master Collection.

Adobe Creative Suite 5 Production Premium combines:

- Adobe Premiere Pro CS5
- Adobe After Effects® CS5
- Adobe Photoshop® CS5 Extended
- Adobe Illustrator® CS5
- Adobe Flash® Catalyst™ CS5
- Adobe Flash CS5 Professional
- Adobe Soundbooth® CS5
- Adobe OnLocation CS5
- Adobe Encore CS5

Additional components:

- Adobe Dynamic Link
- Adobe Bridge CS5
- Adobe Device Central

Integrates with new

Adobe CS Live online services*

Professionals today mix and match post-production tools based on specific project requirements and production challenges. This guide explains how—and why—Avid users can take advantage of Adobe Premiere Pro CS5 software to speed production or as a gateway to other software components of Creative Suite 5 Production Premium.

Whether working solo or in a workgroup that's involved in a large multi-studio production, industry professionals typically use a variety of production and post-production tools on virtually every project. Moving media and sequences between tools in complex production pipelines often requires format conversion, specialized plug-ins, tedious workarounds, or a lot of manual work to recreate elements that don't transfer. Adobe Premiere Pro CS5 eliminates these hurdles by giving Avid editors, such as those using Media Composer, an open workflow, sharing sequences easily and preserving commonly used effects and transitions. Simply import an Avid AAF sequence into Adobe Premiere Pro CS5 and you're on your way to tight integration with components of Production Premium.

Why introduce another NLE into your workflow? With the new Mercury Playback Engine and industry-leading native tapeless support, editors are likely to find that, for many projects, Adobe Premiere Pro CS5 offers superior performance and a more convenient workflow. Video professionals who have purchased Production Premium as a cost-effective way to acquire After Effects, Photoshop, and Illustrator, already have access to Adobe Premiere Pro. For others, the prevalence of HD and higher-resolution projects and the desire for a more streamlined way of handling tapeless media is prompting a re-evaluation of toolsets. In this document, we'll introduce some of the reasons editors should consider Adobe Premiere Pro, as well as some of the project types that benefit from the distinct power of Adobe Premiere Pro.

Open workflows and new features in CS5 deliver flexibility and power

Whether you're interested in tapping into the high-octane performance the new Mercury Playback Engine offers, using Adobe Encore CS5 for Blu-ray authoring, or looking for a better workflow on effects-heavy projects, Adobe Premiere Pro CS5 enables easy project exchange with Avid NLEs.

Exchange projects easily

Adobe Premiere Pro CS5 can import Avid sequences that have been saved as AAF files, and you can also export Adobe Premiere Pro sequences as Avid AAF sequences, for a round-trip workflow. This means you can share media files and sequence information without conversion or rendering, while preserving commonly used effects and transitions. In most cases, there is no relinking of media and a translation report added to the project's main bin provides information about any approximations that have been made during the conversion. Similarly, you can also import and export Apple Final Cut pro sequences using XML.

Edit faster with the new Adobe Mercury Playback Engine

Adobe Premiere Pro CS5 sets a new standard in high-performance, responsive editing by allowing you to work dramatically faster thanks to the new, completely redesigned playback engine that is native 64-bit, multicore, and GPU-accelerated. The Mercury Playback Engine provides rock-solid performance and stability so you can work smoothly at 4K and higher resolutions while experiencing dramatic improvements in performance and stability. Open projects faster, scrub through HD and higher resolution projects fluidly, and handle long-form content and effects-heavy sequences reliably. Play through common transitions and effects without rendering and render for final output much faster.

*Adobe CS Live online services are complimentary for a limited time.

Supported NVIDIA graphics cards for GPU acceleration:

- Quadro CX (Windows)
- Quadro FX 3800 (Windows)
- Quadro FX 4800 (Windows and Mac)
- Quadro FX 5800 (Windows)
- GeForce GTX 285 (Windows and Mac)

Please see www.nvidia.com for system requirements and compatibility.

The list of graphics cards that are compatible with Adobe Premiere Pro CS5 is updated on a regular basis. For an up-to-date list of supported cards, please see www.adobe.com/go/64bitsupport.

The Mercury Playback Engine has two real-time modes: The software-only mode which utilizes all CPU cores in your computer and the hardware-assist mode which leverages the CPU in your computer and the GPU of your graphics card for even greater productivity. The software-only mode provides excellent playback on a laptop while the hardware-assist mode gives Avid users equipped with a supported NVIDIA® card an additional performance boost. For an even more flexible editing environment, move projects back and forth from a laptop to a desktop, as well as from a Windows 7 64-bit system to a Mac OS.

When editing on a workstation and leveraging the GPU on your graphics card, The Mercury Playback Engine works hand in hand with NVIDIA® CUDA™ technology to solve many complex computational problems in a fraction of the time a CPU would take to perform the same task. In addition, utilizing the GPU to accelerate effects, rendering, and other processor-intensive tasks frees your system's CPUs to handle background tasks.

The enhanced, native 64-bit system architecture in Adobe Premiere Pro CS5 lets you use all available system RAM (up to 192GB in today's computers), so you can run multiple software applications at the same time. This opens the door to powerful timesaving, multitasking workflows. For example, you can simultaneously edit a very complex, effects-laden project in Adobe Premiere Pro while your system's CPUs render an elaborate After Effects composition in the background.

If you're working on a laptop that is unable to play back challenging footage such as 4K RED files or sequences with extensive effects, Adobe Premiere Pro CS5 includes the ability to adjust the playback resolution of your video in the Source Monitor or Program Monitor. Separate Playback and Pause resolutions give you more control over monitoring. With higher resolution footage such as 4K, you can set playback resolution to a lower value for smooth performance (for example 1/2, 1/4, 1/8, or 1/16 resolution), and set Pause resolution to Full. This allows you to quickly check the quality of focus or edge details when playback is paused—useful for when you don't have the luxury of an on-set HD monitor.

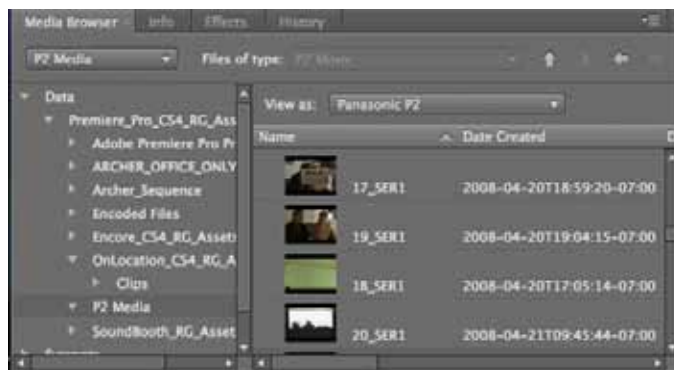
Get a better tapeless and DSLR workflow

Save precious editing time by eliminating the time-consuming transcode and rewrap process when you work natively with tapeless media and footage shot on DSLR cameras. Adobe Premiere Pro CS5 leads the industry by supporting the latest tapeless formats natively including RED, P2, AVCHD, AVC-Intra and XDCAM. Native editing support for DSLR cameras is also available and includes Canon 5D Mark II and 7D cameras, Nikon D90, D300s and D3000 cameras, and others.

When you work with tapeless media in Adobe Premiere Pro, you gain three key advantages. First, you save time because you're able to start working with footage immediately—sometimes directly from the camera—thus eliminating the time-consuming transcoding and rewrapping process required when you use the same media in Avid Media Composer. Second, you maintain the pristine image quality of your source footage throughout the production process. Finally, because Adobe Premiere Pro does not convert the file to another format, metadata acquired from the camera is retained throughout the production process.

Adobe Premiere Pro provides an easy way to find and import tapeless content through the Media Browser, which gives quick access to your hard drives, cards, camera, and other storage media. Each camera format packages its video and audio in different file wrappers and folder structures,

with metadata and media stored across several files, but the Media Browser wades through these folder hierarchies and provides immediate access to just the needed video and audio files. Additionally, the Media Browser presents spanned clips (single shots split between cards) as single files. You can double-click on



The Media Browser in Adobe Premiere Pro displays the complex folder structures of file-based media (such as P2) to give you access to the actual clips within.

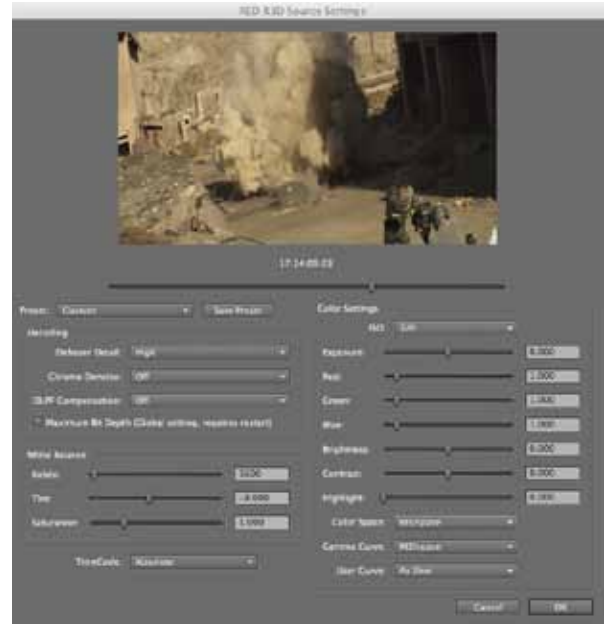
a clip in the Media Browser to preview it in the Source Monitor before importing—which saves additional time because you don't need to import files just to preview them.

Editing RED footage in Avid Media Composer vs Adobe Premiere Pro

Using RED R3D files in Adobe Premiere Pro is much simpler than in Avid Media Composer. In Media Composer, you must first transcode the RED footage to DNxHD, which is Avid's native, compressed HD media format. To output the entire sequence, you usually have to re-import at a higher resolution for high definition. Since Media Composer can't output 2K or 4K files, it becomes necessary to recreate the entire sequence in a higher-end DI finishing solution to create a film out.

However, Adobe Premiere Pro can open these files – up to 4K – and they can be displayed and worked on in a fractional resolution without transcoding or the need to import lower resolution proxy files. You simply need to choose one of the RED HD sequence presets and start editing. These fractional resolutions—from full

resolution down to 1/16th resolution—can be considered as a preview or working resolutions and don't actually alter the source file in any way. The full 4K resolution is actually attached to the sequence and you are able to export this directly to DPX or Cineon files using Adobe After Effects without re-importing or exporting of the original files. The fractional resolutions in Adobe Premiere Pro can be changed at any time in the edit by simply right-clicking the source or sequence monitor and switching to a resolution that either allows you to play smoothly in real-time or to see the improved picture quality of a higher resolution. Qualified desktop systems are often able to work in full or half resolutions; qualified laptops are usually better at 1/4 or 1/8 resolution.



Get the best possible rendering from RED RAW footage, preserve maximum image quality by applying nondestructive adjustments, and achieve exactly the look you want with the RED R3D Source Settings dialog box in Adobe Premiere Pro.

Editing XDCAM footage in Avid Media Composer vs Adobe Premiere Pro

Avid Media Composer is able to import files from XDCAM in their native resolution and size, but that is not the suggested workflow for many who edit with Media Composer. Because of the much shorter import times for proxy files, it is usually suggested to use those files for the initial edit, however the audio resolution for these proxy files is very low and difficult to listen to, so bringing in full resolution audio into an Avid proxy edit requires 3rd party software and then requires re-importing the video footage at a higher resolution at the end of the project before output.

None of this is necessary with Adobe Premiere Pro. Simply plug in the card or optical disk, import the files into Adobe Premiere Pro or start working right off the card. Once the footage is in Adobe Premiere Pro, you can hand media or projects back and forth between Adobe After Effects and Adobe Encore without ever needing to re-import, render or export.

Project types that benefit from an Adobe Premiere Pro workflow

There are many types of projects that benefit from the capabilities of Adobe Premiere Pro CS5 such as same-day edits, effects-heavy projects, scripted projects and interviews. Each presents particular challenges which Adobe Premiere Pro is uniquely able to address.

Same-day edits

The ability to edit footage the same day you shoot is critical in today's competitive event video market or fast-paced newsroom. Adobe Premiere Pro CS5 helps you deliver same-day edits with ease thanks to the new Mercury Playback Engine and the world's best tapeless camera support.

Effects-heavy projects

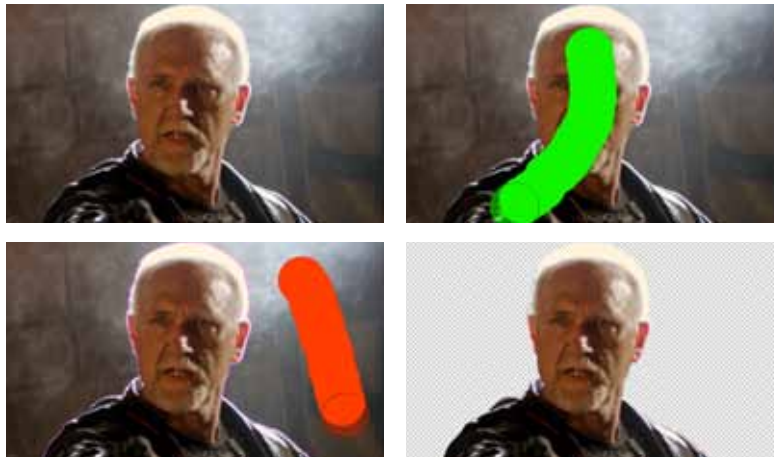
When higher production values are a requirement, industry-standard After Effects gives you the power to deliver attention-getting show openers, lower thirds, and other types of motion graphics and visual effects while solving a broad range of post-production challenges. And, Adobe Premiere Pro and After Effects are ideal partners in a post-production workflow. No nonlinear editor, without a third-party plug-in, integrates as smoothly with After Effects as Adobe Premiere Pro, and Dynamic Link is at the center of this integration.

With Dynamic Link (available only as part of Adobe Creative Suite 5 Production Premium), a single shot or an entire sequence (including effects, transitions, and multiple tracks) in your Adobe Premiere Pro project can be dynamically linked to After Effects without rendering. After refining the shot in After Effects, the footage is automatically updated in Adobe Premiere Pro without rendering, replacing, or relinking—saving you valuable production time. With Dynamic Link, you only need to render at final output. Plus, Dynamic Link in Creative Suite 5 is now even faster thanks to native 64-bit performance.

Time-saving advances in After Effects CS5

After Effects CS5 offers timesaving presets and templates, as well as the ability to refine virtually every aspect of every design element. After Effects handles complex, post-production tasks, such as color correction, motion tracking and stabilization, keying, and rotoscoping, and now, thanks to native 64-bit OS support, includes the ability to fully use your computer's memory for dramatic performance gains when working on high-resolution projects. Additionally, when installed as part of Adobe Creative Suite 5 Production Premium, you can coordinate RAM allocation between After Effects, Adobe Premiere Pro, Adobe Encore, and Adobe Media Encoder thanks to cross-component memory management.

Now available in After Effects CS5 is the revolutionary new Roto Brush, which provides a fast, efficient solution for isolating foreground elements in complex scenes. In the past, this work was time-consuming and expensive, and as a result, often reserved for big-budget projects. The new Roto Brush is so fast that editors can now perform rotoscoping on virtually any project—from previsualization to final composites—with greatly reduced concern about project budgets or deadlines.



After Effects and Adobe Premiere Pro: ideal partners

- Edit a sequence in Adobe Premiere Pro and see updates in After Effects.
- Edit an After Effects composition and have changes automatically update in Adobe Premiere Pro.
- Drag and drop or copy and paste clips and timelines.
- Share most After Effects plug-ins with Adobe Premiere Pro.

The revolutionary new Roto Brush enables you to separate foreground elements from complex backgrounds in a fraction of the time it would take using traditional rotoscoping techniques. Teach it how to process one frame, and Roto Brush automatically tracks the footage and applies the same criteria across multiple frames.

Scripted projects

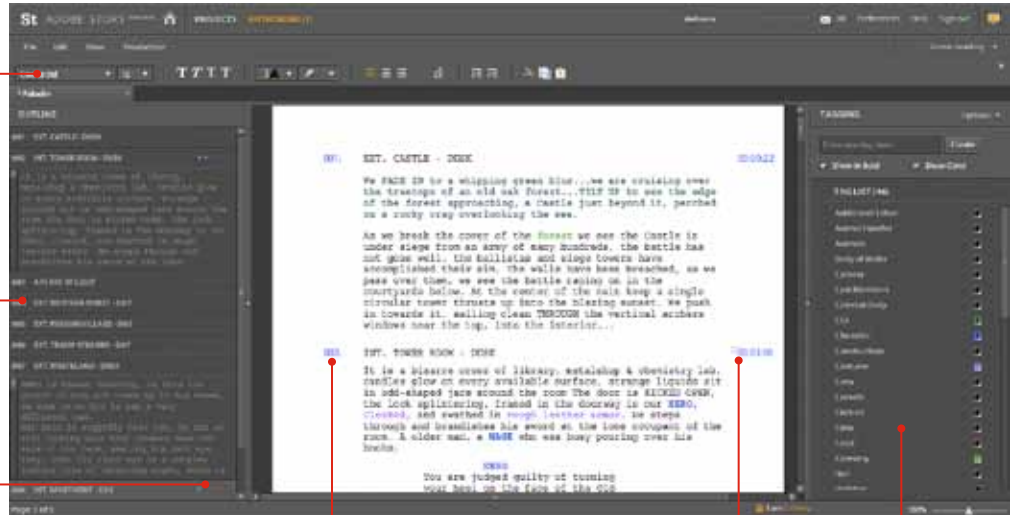
Adobe Story, a new CS Live online service* for scriptwriting, available separately from Premiere Pro CS5, extends Adobe's video workflows into pre-production and helps accelerate the process of turning screenplays into finished media. And, through tight integration with CS5 Production Premium, the benefits of Adobe Story extend into broader areas of the production and post-production workflow.

As a screenwriting tool, Adobe Story enables you to craft your scripts from virtually anywhere in a safe offline or online writing environment. You and your colleagues can collaboratively co-write and edit scripts at any time and assign various team member roles, such as read-only mode or review-only mode. Adobe Story makes it easy to write and maintain your script in standard industry format, while also offering the option to import existing screenplays or sample scripts from Final Draft, Movie Magic Screenwriter, and Microsoft Word.

The Formatting toolbar provides familiar word-processor-like controls. In addition, Story supports keyboard commands for fast, efficient navigation.

The Outline panel in the Authoring view provides a high-level overview of your script.

Use up to six color-coded dots to identify the presence of characters in your scenes. View the name of the character by placing the cursor over a character dot.



Adobe Story automatically numbers each scene.

Scene duration is calculated based on preset or custom formulas.

The Tagging panel lets you manually identify individual elements and production requirements. These can be color-coded, as shown in the script above, or displayed in boldface.

Speed production and post-production with a script-to-screen workflow

To streamline production, import an Adobe Story script into Adobe OnLocation CS5, a powerful, direct-to-disk recording and monitoring solution (see *Interview-intensive projects* section for more information). Metadata created in Adobe Story helps you manage your shoot with automatically generated shot lists and efficient logging capabilities. Additionally, dialogue from the script and other metadata is embedded into the shots you log in OnLocation. When you later import your footage into Adobe Premiere Pro, you can synchronize your Adobe Story script to that footage, making it possible to quickly produce preliminary rough cuts based on the dialogue transcript. Further, the metadata in the assets are retained throughout the production workflow and can be passed through to Encore, where it can be used as the basis for DVD and Blu-ray Disc chapter titles. When you deliver your Encore projects as web DVDs, the script metadata makes the web DVD content searchable.

Interview-intensive projects

Adobe Premiere Pro CS5 offers you unique capabilities to shoot and edit interview-intensive projects easily, plus gives you the added benefit of delivering them online with powerful search capabilities.

* Adobe Story and other CS Live online services are complimentary for a limited time.

Shooting directly to disk and monitoring footage with Adobe OnLocation CS5

When shooting interviews, Adobe OnLocation, included with Adobe Premiere Pro, records DV, HDV, and DVCPRO footage directly to disk enabling you to bypass tape completely. While at the interview, use the field monitor and other monitoring tools to review recorded footage to ensure all aspects of continuity. From detecting an inaudible voice pop on headphones to a flash of reflected light from a passing vehicle, OnLocation visually indicates if there are technical problems with your shoot. OnLocation also helps you compare one clip to another so you can catch wandering microphones or changes in camera framing or brightness.

Audio level meters help you keep track of your audio signal so it doesn't distort.

Audio pop alerts identify when sudden surges occur that are too short to register on meters.

The **vectorscope** displays the amount of color in the video signal for either the full frame or for a single horizontal line within a frame.

The **waveform monitor** operates in YUV or RGB color spaces, so you can evaluate luminance and saturation levels. Select display mode from the pull-down menu.

The **field monitor** displays DV, HDV, and DVCPRO footage from your camera. And unlike your camera's viewfinder or LCD screen, the field monitor displays the entire frame in detail so you know exactly what will be recorded.

Track essential information in the **Metadata panel**.

Use the **Find box** to quickly locate what you're looking for by searching keywords.

Mark your good takes and rate them.

The **Shot List** lets you keep track of locations, In and Out point timecode, and other information.

Comment on each take during or after the shoot.

Describe each shot.

Catalog your scenes and clips.

Keep track of locations.

Label shots by the camera used, and note planned moves such as pans and dollies.

Camera make and model.

Automatically capture record date, media duration, and other vital information.

When working with tapeless media, you can use the waveform monitor and vectorscope as well as the audio spectrum analyzer to identify image and audio problems in imported files by quickly scanning your footage for audio pops, clipping, and video overbrights. Catching these subtle differences onset can be corrected immediately and help reduce the fix-it-in-post hassles.



Ultra, the new keyer in Adobe Premiere Pro, is optimized to handle real-world greenscreen conditions. Using simple, intuitive controls you can pull a high-quality key quickly.

Key footage quickly with the Ultra® keyer

Due to complexity, costs and typically poor results, using a green screen for interviews is usually reserved for professional studios or big-budget projects. With the new Ultra keyer in Adobe Premiere Pro, you can now add greenscreen to your set of daily production tools. Designed to work with portable setups such as client locations, shots that used to be impossible to key—uneven lighting or wrinkled backdrops—can now be finished in minutes. Plus, Ultra preserves the shadows of your talent and even achieves complex keys such as smoke, liquids and transparent objects with minimal effort.

Turn video assets into engaging online experiences

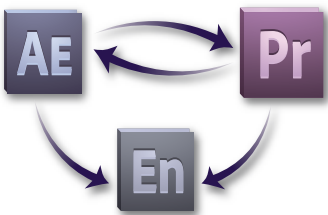
Use Adobe Premiere Pro integration with Adobe Story* to turn previously completed or unscripted video assets into engaging online experiences. To do this, create a transcription of your interview footage, which functions much like a script. Next, create a new Adobe Story project, and then copy and paste that transcription into it, producing a new Adobe Story script. Using the text from the transcription, you can then break the text into scenes that serve as major points in the video, such as key themes in an interview. You then add additional metadata for each section, for example, a short description of that scene's key points (e.g., "This section of the interview covers how the film was made.").

When you're satisfied with your segmented video, for better online navigation, you can create subclips from the finished video to match the scenes you've outlined. Then import your Adobe Story script and the subclips into OnLocation. The script data automatically creates placeholder clips that you can then attach to the clips from the finished asset. In OnLocation, you can also add additional metadata to your clips, such as shot-specific metadata and shot locations to your clips.

Next, you can import the OnLocation project into Adobe Premiere Pro, and run an analysis to synchronize the script to footage to enable full, time-accurate searchability. You can edit the clips as you normally would, and Adobe Premiere Pro keeps everything lined up correctly, so that when you render the video using Adobe Media Encoder, for example into F4V or FLV, the metadata-rich assets are ready to be searched using Encore's searchable web DVD features. For a more richer experience, create a custom player in Flash Professional or Flash Builder and not only search dialogue but speakers, shot locations, and more.

Unparalleled integration within Adobe CS5 Production Premium

Moving beyond the distinct benefits of using Adobe Premiere Pro for editing, there are additional reasons to add it to your Avid workflow. Adobe Premiere Pro offers tight integration with other components of Production Premium: Adobe After Effects, Adobe Encore CS5, Adobe Photoshop® CS5 Extended, Illustrator® CS5, Flash Catalyst, Flash® Professional CS5, Soundbooth® CS5, Adobe Bridge CS5, and Adobe Device Central CS5 software. Most of these applications easily share media with each other and are designed to work together to retain file format quality and metadata. And, using Dynamic Link, Adobe Premiere Pro easily hands off projects to After Effects and Adobe Encore without intermediate rendering which is a real asset in the critical final stages of production.



When Adobe Premiere Pro is installed as part of Production Premium, use Dynamic Link to eliminate intermediate rendering when exchanging Adobe Premiere Pro sequences and After Effects compositions or sending sequences or compositions to Encore. Make changes in one application and see it update immediately in the other.

Eliminate intermediate rendering with Adobe Dynamic Link

As mentioned earlier, Dynamic Link gives you tighter-than-ever integration when moving assets between Adobe After Effects CS5, Adobe Premiere® Pro CS5, and Encore® CS5. An integral part of CS5 Production Premium, Dynamic Link enables you to work faster and stay in the creative flow by eliminating intermediate rendering when you make changes to assets — whether you're editing a sequence of clips in Adobe Premiere Pro, changing a composition in After Effects, or delivering a Blu-ray Disc project in Encore.

After Effects Integration

After Effects integration allows you to edit a composition and have your changes appear automatically in Adobe Premiere Pro, or edit a timeline in Adobe Premiere Pro and see the updates in After Effects — both without intermediate rendering.

Save time and preserve project organization when working with Adobe Premiere Pro projects. Preserve bins, edits, markers, keyframed effects, nested sequences, transitions, and more from Adobe Premiere Pro. Drag and drop or copy and paste clips from one application to the other and transfer groups of edited clips for motion graphics work in After Effects using a single command. Adobe Premiere Pro also re-creates the structure of your clips in an After Effects composition, and then imports the composition into the timeline using Dynamic Link. From there, changes made in After Effects are shown automatically in Adobe Premiere Pro, enabling you to experiment with your motion graphics without having to render first. Plus, as an added benefit, Adobe Premiere Pro takes advantage of After Effects CS5 software plug-ins to expand your effects options.

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Adobe Encore Integration

Adobe® Encore® CS5 is a versatile, interactive authoring tool you can use to deliver projects for DVD, Blu-ray Disc, or web DVD, which is a full-featured SWF file viewable with Adobe Flash® Player.

Integration between Adobe Premiere Pro and Encore is seamless because you can send media and timeline markers directly to Encore for authoring. While in Encore, use Edit Original to modify your original project in Adobe Premiere Pro, and then import the changes back into your DVD project. Plus, using Dynamic Link, you can send sequences directly from Adobe Premiere Pro to Encore without rendering first. Encore also reads chapter markers from the sequence, making it easy to set chapters in Adobe Premiere Pro, see those chapters in Encore, and then update to the latest list with a single click.

For menu creation, create new menus in Photoshop and buttons, text, and images are stored as layers and layer sets in Encore. A simple right mouse click in Encore will allow you to edit menu elements at anytime in Photoshop and changes will automatically be updated in Encore. When creating elements such as motion menus and interactive buttons, export movies from After Effects with markers that Encore reads as chapters. Dynamic Link between After Effects and Encore eliminate intermediate rendering between the two applications.

Photoshop integration

Photoshop files can be used in Avid Media Composer, but there are many special features that make Adobe Premiere Pro the preferred NLE when it comes to integration and capability. Adobe Premiere Pro not only allows you to import video layers and animations, but also enables you to customize how layered Photoshop files are imported—as separate layers, separate layers in a sequence, or as a merged flat image. Adobe Premiere Pro maintains Photoshop blending modes, layer styles and adjustment layers, preserving the original look and feel of design work done in Photoshop. And you can launch the creation of a new Photoshop file from directly within Adobe Premiere Pro.



You can control how Photoshop files look when imported into Adobe Premiere Pro. Preview all layers, choose which layers to import, and then choose how to import the layers—as individual layers, merged, or as a sequence.

Photoshop integration in After Effects allows you to save 32-bit HDR and 16-bit color values in Photoshop files. Text you created in Photoshop remains editable in After Effects, and layers, layer effects, blending modes, masks, transparency, and color profiles are all preserved when imported as compositions. After Effects also will import PSD files with 3D layers and you can vastly expand your possibilities for adding texture and shading to even the most basic layer by animating style characteristics in After Effects. When using the Vanishing Point feature in Photoshop Extended, After Effects will import that data and automatically create a composition and position the layers in 3D space. To create a new Photoshop file from within your After Effects project, Photoshop automatically opens a blank file using composition settings — including title-safe and action-safe guides — that's ready for editing. Changes appear in After Effects when you save the file.

Illustrator integration

When opening Illustrator files in Adobe Premiere Pro, the image will scale and continuously rasterize retaining pristine image quality. Copy vectors from Illustrator to use as After Effects masks or motion paths. Illustrator layers and blend modes are preserved, and vector shapes can be continuously rasterized (and output as compact SWF files), preserving smooth edge detail.

Flash Catalyst and Flash Professional integration

When your goal is to output content to Flash, Adobe CSS Production Premium gives you two options to choose from: the new quick and efficient Flash Catalyst or the powerful and sophisticated Flash Professional.

Flash Catalyst, a new interaction design tool, makes it easy to create online video portfolios that you can post online using the expressiveness of the Flash platform. Output FLV/F4V videos created and place in Flash Catalyst to create interactive web video portfolios, or other types of online content, using standard video playback controls or design your own custom controls using Photoshop or Illustrator. Publish finished projects for distribution as Flash SWF files.



Flash Catalyst makes it easy to integrate video into a Flash project and to assign interactions, which can be enhanced later by Flash developers.

In Flash Professional, take your video content and deliver high-quality experiences to screens of all sizes. Adobe Premiere Pro allows you to create FLV/F4V cue points with name/value pairs by using markers directly in the Adobe Premiere Pro timeline. Cue points flow directly into Adobe Media Encoder, which offers a comprehensive interface for creating, checking, and adjusting cue point information. These cue points can then be used for further interactive design in Adobe Flash Professional.

When working in After Effects, be more efficient when you create and edit animations. Preserve vectors from After Effects animations for lean and clean delivery to Flash Professional, or import SWF files to After Effects as vectors with alpha channels preserved. From After Effects, batch render FLV files with embedded cue points, or export comps for further enhancement in Flash Professional.

Open audio-editing workflows

Expand your Adobe Premiere Pro audio-editing workflow with the ability to export audio as an Open Media Framework (OMF) file, which can be imported into Digidesign Pro Tools audio workstations. Leveraging the tight integration between Adobe Premiere Pro and Soundbooth, use Pro Tools for your more complex audio needs and bring the final music mix back into Adobe Premiere Pro. Then, utilize Soundbooth to clean up and enhance dialogue tracks, and quickly add sound effects and atmospheric audio cues to your projects.

Soundbooth integration

Use Soundbooth to create and polish audio, customize music, or add sound effects to your productions. To clean up or enhance audio, use the Edit In Soundbooth command from within Adobe Premiere Pro, After Effects or Adobe Flash Professional to send assets directly to Soundbooth. This powerful tool allows you to heal audio in the same way you can use the Healing brush to heal images in Photoshop. And Soundbooth has an impressive toolbox of audio processing, effects and cleaning tools, including a feature that delivers automatic equalization and volume matching of clips with very different levels. After your edits are complete, the files easily update in the Timeline or Project panel of Adobe Premiere Pro, After Effects or Adobe Flash Professional.

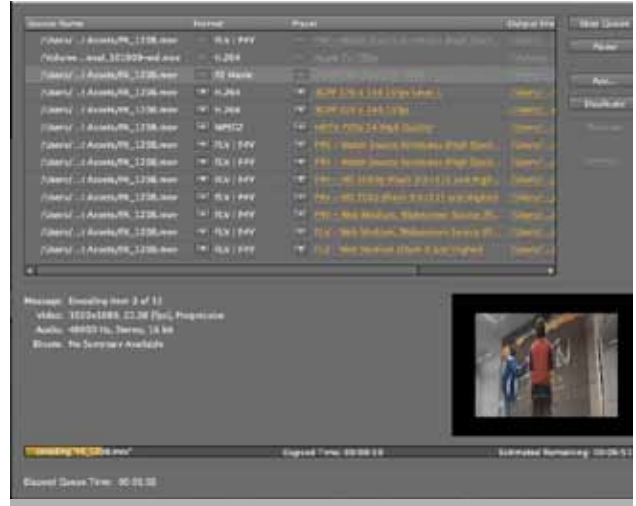
Adobe Bridge Integration

Adobe Bridge is a powerful asset management tool that allows you to play or display almost any type of media; perform sorts, sifts, and finds across all of the media on your drives; and add metadata to files. With direct access from Adobe Premiere Pro and After Effects, Adobe Bridge

allows you to view files and access important source file information—including frame rate and aspect ratio—before importing them. This means files are imported correctly the first time.

Adobe Media Encoder Integration

Similar to Sorenson Squeeze, which is bundled with Avid Media Composer, Adobe Media Encoder is a separate, 64-bit software application that saves you time by automating the process of creating multiple encoded versions of your source files and Adobe Premiere Pro sequences. Adobe Media Encoder features an intuitive user interface that provides visual feedback on your encoding process. Set up multiple items for batch encoding, manage priorities, and control advanced settings for each item individually. Batch encoding in the background lets you use any combination of sequences and clips as sources and encode to a wide variety of video formats, including FLV, F4V, Windows Media, QuickTime, and other popular codecs such as MPEG-2, MPEG-4, H.264, AVC-Intra, and DPX.



Adobe Media Encoder displays the video asset being transcoded. Notice that in this encoding batch, two source files are being output in a variety of formats and resolutions for archival, web, broadcast, and mobile delivery.

Adobe Device Central Integration

Adobe Device Central CS5 software, a visual testing tool that works with content from most Creative Suite 5 components, makes developing mobile designs easier and faster. Develop content with your favorite Adobe creative tool, and then use Device Central to preview and test it on an extensive selection of devices under a variety of simulated real-life conditions. This lets you make intelligent design decisions without a time-consuming trial and error process.

Summary

Adobe Premiere Pro CS5 is a powerful NLE with unique benefits that make it the perfect choice for a wide range of projects. From its incredible speed and efficient editing to its tight integration with the other components in Adobe Creative Suite 5 Production Premium, Adobe Premiere Pro offers a wide range of features that make it a compelling element in a complete video workflow from preproduction through final output.

For more information
Product details:
www.adobe.com/premiere



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