Using
ADOBE® PREMIERE® ELEMENTS 9

Contents

Chapter 1: Getting started with Adobe Premiere Elements

Use the getting started information to install Adobe® Premiere® Elements 9 on your computer and get started with using the software. The resources provided are designed to help you learn the product at your own pace.

Adobe recommends that you go through the resources in the book before you look for external Help. The resources help ensure that you feel confident about using the product and also save you valuable time.

For an overview of Adobe Premiere Elements, see http://www.adobe.com/go/learn_chlvid002_pre9_en.

Getting started tutorials

Video tutorials

For a complete list of getting started tutorials on Adobe TV, see Learn Premiere Elements 9.

Download PDF tutorial

You can download a PDF version of the Adobe Premiere Elements 9 tutorial from http://prodesigntools.com/pdf/Adobe_Premiere_Elements_9_Guide.pdf.

Need more info on getting started?

Use the feedback mechanism (Was this helpful?) on top of this page to provide us with the kind of information you were looking for.

System requirements

To ensure that you have the required hardware and software to run Adobe® Premiere® Elements 9, read the system requirements in the ReadMe file.

If your computer is connected to the Internet, see http://www.adobe.com/go/learn_readmeprel9_en. This document contains the latest information on Adobe® Premiere® Elements 9.

If you do not have access to the Internet, open the ReadMe file on the installation disc.

Installing Adobe Premiere Elements

Install from disc

Ensure that you have a DVD drive (not CD drive) connected to your computer before you begin installation. Insert the relevant DVD into the drive and follow instructions.

See http://www.adobe.com/go/learn_installprel9_en for comprehensive information on installing Adobe Premiere Elements.

Install downloaded software

See http://www.adobe.com/go/learn_installonlineprel_en.

Converting a trial version to a licensed (purchased) version

See http://www.adobe.com/go/learn_convertprel_en.

To remove the watermark in movies created in a trial version, open the project created in the trial version in the licensed version and re-export. Watermarks in exported files from trial versions cannot be removed by running them in the licensed version.

Can I have more than one version installed?

Installing Adobe Premiere Elements doesn't automatically remove or replace any previous versions installed on your computer. It's not necessary to uninstall a previous version of Adobe Premiere Elements. You can uninstall earlier versions once you are comfortable with the latest version of the software.

Creating an Adobe ID

For information on how to create an Adobe ID, and the advantages of having an Adobe ID, see http://www.adobe.com/go/learn_adobeid_en.

Registering your software

For information on why you must register your purchased Adobe software, and the benefits of registering, see http://www.adobe.com/go/learn_regstnfaq_en.

Purchasing/Benefits of a PLUS account

For information on the benefits of upgrading your Photoshop.com account to PLUS, see http://www.adobe.com/go/learn_plusprel_en.

Supported software and hardware

To ensure that your computer hardware, camera, and files you intend to use work with Adobe Premiere Elements, see http://www.adobe.com/go/learn_readmeprel9_en.

If you do not have access to the Internet, open the ReadMe file on the installation disc.

What's new in Adobe Premiere Elements

Visit http://www.adobe.com/go/learn_pre_features_en to learn about new and enhanced features.

Convert a catalog from a previous version

If you had a previous version of Adobe Premiere Elements on your computer, you are prompted to convert your catalog for compatibility with the current version. Converting a catalog is a one time process and once complete, a converted catalog can no longer be used in previous versions.

Note: Before converting a catalog from a previous version of Adobe Premiere Elements, it is recommended that you back up the catalog using File > Backup.

1   In Elements Organizer, select File > Catalog.

2   Click Convert in the Catalog Manager.

3   In the Convert Catalog dialog, select the catalog you want to convert.

   Note: Catalogs saved to a folder in a location other than the default location do not appear in the Convert Catalog window automatically. Click Find More Catalogs, and then select the folder where your catalog is located. Catalogs located in that folder are added to the list of catalogs that can be converted.

4   Click Convert.

Show Previously Converted Catalogs

You can view the catalogs that have previously been converted or those catalogs backed up by an earlier version. The Convert Catalog window does not display these catalogs by default. Select Show Previously Converted Catalogs to view a list of the previously converted catalogs.

Note: You cannot use the converted catalog with earlier versions. However, when the catalog is converted, it copies the data into a new catalog file, and the original catalog file remains unchanged. You can continue to use the original catalog in earlier versions.

Help resources

If you have questions about installing or using Adobe Premiere Elements, Adobe recommends that you use these resources before contacting Adobe support. These resources contain answers to many common questions.

Welcome screen

The Welcome screen appears whenever you first launch the software. Apart from acting as a starting point to create or open projects, it has resources that help you get started with Adobe Premiere Elements.

Inspiration browser

The Inspiration Browser lets you access and organize tutorials that contain ideas and creative ways to do more with your video projects.

In the Adobe Premiere Elements Welcome screen, sign in with your Adobe ID, and then click Tips and Tricks.

Getting started information

If you are new to Adobe Premiere Elements, these resources help you quickly get started with editing and creating videos.

Getting Started page   See http://www.adobe.com/go/learn_pre_gs_en. The Getting Started page contains FAQs, Help topics, videos, and other resources that help you quickly start using Adobe Premiere Elements.

Help and Support page   See http://www.adobe.com/support/premiereelements/ for an overview of all the available Help content.

Adobe Premiere Elements Help

These resources provide you with information on all the features in Adobe Premiere Elements with information on how to use them.

Online Help (User guide)   The online version of the user guide. See http://www.adobe.com/go/learn_usinprel_en.

Download User Guide (PDF)   See http://www.adobe.com/go/learn_pdfprel9_en.

Using Help within the application   Press F1 to launch the Help client. Ensure that you are online at least once to download the Help content. Thereafter, the Help client uses the downloaded content on your computer or downloads content from the Internet based on your computer's connection status.

Help menu

Use the Help menu in Adobe Premiere Elements to quickly access a list of resources that help you get started with the software. You can locate the Help menu in the menu bar at the top of the application.

Adobe Premiere Elements Help   Launches the Help client containing the online version of the user guide. Depending on whether you are online or offline, the online Help content or the downloaded Help content is loaded.

Keyboard   Opens the Help page listing the keyboard shortcuts in Adobe Premiere Elements.

How to Use Help   Opens the Help page containing the Getting Started information. Most of that information is similar to what is contained in this book.

Online Support   Opens the Help and Support page containing information on Help and Troubleshooting resources.

Provide feedback on product/post useful tips and tricks

• Visit http://www.adobe.com/go/learn_prefeed_en.

Troubleshooting tips

Troubleshoot yourself - Try these things before you call customer support.

Here are some things to consider when troubleshooting Adobe Premiere Elements.

• Restart Adobe Premiere Elements, or restart your computer.

• Reset the Adobe Premiere Elements preferences. Start Adobe Premiere Elements, and select New Project. Press Ctrl + Alt + Shift (Windows), or Option + Command + Shift (Mac OS) keys immediately after selecting New Project.

• Turn off other programs, including anti-virus, firewall, and CD/DVD burning applications that run in the background. These programs sometimes conflict with Adobe Premiere Elements operations.

- Make sure that the computer operating system is up-to-date. Install the latest drivers for your video card, sound card, printer, and other devices.

- If Adobe Premiere Elements was working fine until recently, remove any recent additions to your computer. What was the last thing you changed on your computer before the problem began? Did you install a new printer, font, or other software?

- If something in Adobe Premiere Elements doesn't seem to work properly, check Adobe Premiere Elements Help.

- For issues with opening or editing photos, check if the problem occurs with all photos, or with photos from different cameras or sources.

Ask experts

To reach out to experts in the Adobe Premiere Elements community that can help you with your problem, visit
http://www.adobe.com/go/learn_forumprel_en.

Support for How-to questions

How-to questions and most issues related to using Adobe Premiere Elements can be best solved using the following resources:

- Help and Support page (http://www.adobe.com/support/premiereelements/)

- Getting Started page (http://www.adobe.com/go/learn_pre_gs_en)

- Adobe Premiere Elements Forums (http://www.adobe.com/go/learn_forumprel_en)

Customer support for product orders, installation, activation

For the most efficient ways to get through to customer support, try the following:

- If you prefer getting answers through email, log in to the customer support portal http://www.adobe.com/go/learn_cust_por_en and create a web case. If you do not have a registered Adobe ID, click the Create An Account button to create your ID.

- If you do need to call, Adobe recommends using the pop-up menus found on the contact page http://www.adobe.com/go/learn_contact_en. You are given the option of Live Chat (if available) or a phone support through this contact method.

- If you call and encounter a long hold time, you can request a callback from the first available agent. Alternatively, you can schedule a callback at a more convenient time.

Adobe Premiere Elements and Elements Organizer

Elements Organizer

Elements Organizer is a part of both Adobe Premiere Elements and Photoshop Elements. You can use Elements Organizer to import, manage, and view your media files (photos, movie clips, audio, and so on).

Adobe Premiere Elements

Adobe Premiere Elements is an editor that helps you quickly create professional looking movies using your video clips and images imported from Elements Organizer or other sources. Adobe Premiere Elements provides you with various professional grade editing effects and transitions which can be applied using a simple drag-and-drop operation.

After you have completed creating a video, you can export it to DVD or upload to video sharing websites.

Workspace

The workspace in Adobe Premiere Elements is designed keeping in mind the capture/import - edit - share workflow.

Adobe Premiere Elements includes three main panels: Tasks panel, Monitor panel, and My Project panel (Timeline and Sceneline). The Tasks panel includes the Organize panel, Edit panel, Disc Menu panel, and Share panel.

Adobe Premiere Elements workspace
A. Monitor panel B. Timeline C. Sceneline D. Tasks panel

Organize panel

Media Contains media that you imported into your project. You can drag assets from this panel to the timeline, sceneline, or monitor for assembling and editing purposes.

Get Media Contains options for importing media from various storage media such as camcorders, cameras, and hard disks.

InstantMovie Quickly create a movie using assets in the Project view. Select the assets in the Project view, click InstantMovie, and follow instructions to create your movie.

Project Contains a list of all the media imported into your project.

Edit panel

Use this panel to add special effects, transitions, titles, themes, and clip art to your movie.

Effects Displays effects and presets you can use in your movie. To apply an effect, select a movie clip in the Timeline or Sceneline. Select an effect and click Apply. To edit an effect after applying it, select it, and click Edit Effects.

Transitions Transitions are effects you apply to phase out one clip and phase in the next. To apply a transition between two clips in the Timeline the clips must be on the same track, with no space between them. Drag the transition from the Tasks panel to the cut between two clips in the Timeline, and release the mouse button when an icon appears.

To edit a transition after applying it, select it in the Timeline or Sceneline, and click Edit Transitions to open Properties view.

Titles, Themes, Clip art Display titles, themes, and clip art that you could use to enhance the appeal of your movies.

Disc menu panel

Menus help users navigate to specific portions of your movie. Use this panel to create a menu that are displayed at the beginning of the movie. You can also use menu templates in Adobe Premiere Elements to add menus to your movie.

Share panel

Use the share view to save and share (export) your finished project. You can save your project for viewing on the web, a mobile phone, a Computer, DVD, Blu-ray Disc, and more.

web DVD For high-quality video that can be viewed online or on your computer.

Disc For copying your movie to DVDs, Blu-ray or AVCHD discs.

Online For video that can be uploaded to video sharing websites.

Computer For video that can be viewed on computers.

Mobile phones and players For video that can be played on mobile phones and other devices.

Tape For video that you want to copy to a connected digital videotape.

Creating a movie in 6 quick steps

Select a project preset

Before starting a project, choose a project preset that best suits the following considerations:

• The type of movie clip you plan to edit

• The final output
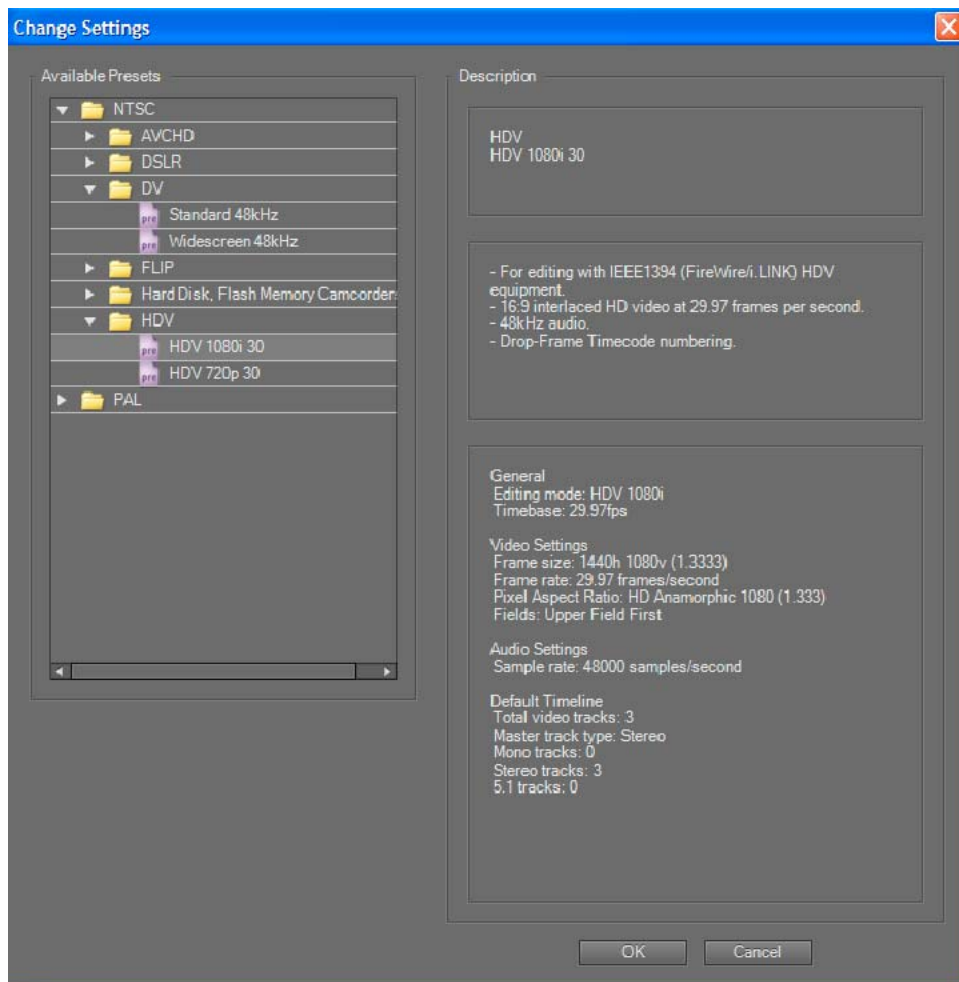
Project presets

For example, if you have a MiniDV camcorder, choose a DV project preset because:

• The preset gives you the best editing experience

• The preset is ideal for exporting your project to DVD

The high definition project presets are meant for editing footage from high definition cameras and ideal for exporting to Blu-ray.

If you add a movie clip that has different properties (Dimension, FPS, Pixel aspect ratio, Field order) than the project's preset to the timeline, a message is displayed. Click Yes in the message to allow Premiere Elements to change the project's settings to match the properties of the clip.

Create a project

The project that you create includes references to the location of all the media you use in your movie. Media refers to items you use in your movie such as movie clips, audio, still images, and titles. Because a project contains links to assets and not the assets themselves, ensure that you relink the assets if you change their location on your computer.

For more information on creating a project, see http://www.adobe.com/go/learn_createproj_en.

Add media to your project
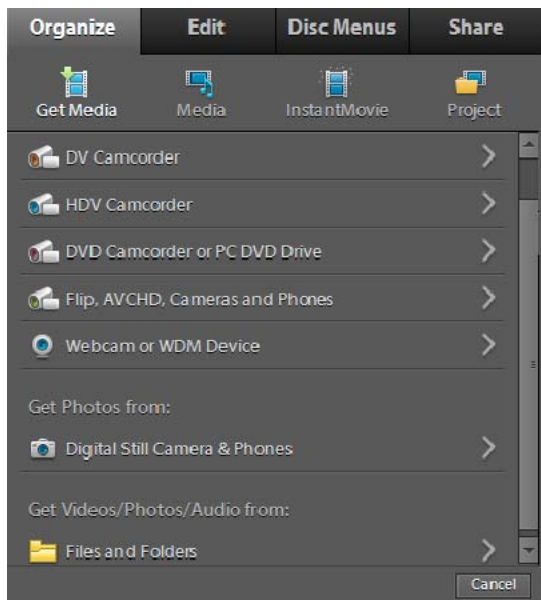
Options to import media into Adobe Premiere Elements

To import media into your project, do one of the following:

• Capture recorded content from a tape device

 The process of transferring a video, or portions of it, from a recording device to your hard disk is called *capturing*. When you capture a movie using Adobe Premiere Elements, the captured movie clips are converted to a compatible format and saved on your hard disk. References to the captured movie clips are created in the project.

• Capture live recording using a webcam or WDM device

• Import from devices such as DVD camcorders, AVCHD, mobile phones, and your hard disk.

• Drag-and-drop files you previously imported into Elements Organizer.

For a video on capturing videos using Adobe Premiere Elements, see
http://www.adobe.com/go/learn_chlvid001_pre9_en.

Assemble movie clips in your project

The quickest way to assemble movie clips in your project is to use the Sceneline. If you want better control and flexibility in working with movie clips, use the Timeline.

For more information on using the Timeline, see http://www.adobe.com/go/learn_chlvid003_pre9_en.

Edit movie clips

Editing movie clips involves the following tasks:

• Trimming unwanted portions

• Adding and mixing audio

• Adding special effects

• Adding transition effects between movie clips

• Adding text and titles

Adobe Premiere Elements provides you with the required tools to edit your movie according to your requirements.

For a quick tour of creating effects in Adobe Premiere Elements, see
http://www.adobe.com/go/learn_chlvid004_pre9_en.

Copy movies to disc (Blu Ray, DVD)/Share movie

You can export and share movies, stills, and audio in various file types to the web, mobile devices, videotape, and Blu Ray discs/DVDs. You can also copy and save projects for editing and storage.

Back up/Synchronize files

Note: Adobe Premiere Elements free online benefits and Adobe Premiere Elements Plus are available in the United States only. Internet access required.

When you sign in with your Adobe ID, you can back up your albums and catalogs to Photoshop.com servers. Backing up and synchronizing your albums and catalogs is essential for protecting your photos and media files. For example, if you add keyword tags to media files on your computer, the corresponding photos on Photoshop.com are updated with the tags.

The Backup/Synchronization wizard is automatically launched when the user activates Backup/Synchronization for the first time.
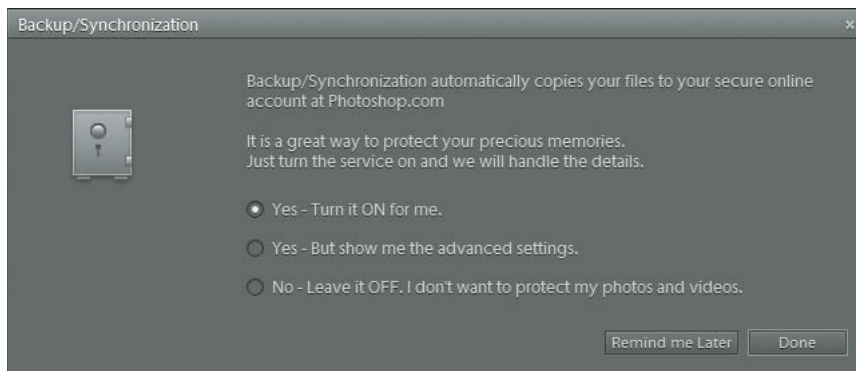
Backup/Synchronization confirmation window

1 Start Elements Organizer, and then sign in with your Adobe ID.

2 Choose an option from the Backup/Synchronization dialog box.

Yes - Turn It On For Me Enables you to set your entire catalog for Backup/Synchronization. All your videos and photos securely get uploaded to your online account.

Yes - But Show Me The Advanced Settings Enables you to set advanced Backup/Synchronization settings in the Preferences dialog box.

No - Leave It Off, I Don't Want To Protect My Photos And Videos Your videos and photos don't get backed up and synchronized online.

3 Select the desired option, and then follow the onscreen instructions to enable Backup/Synchronization.

View Backup/Synchronization activity status

❖ Do one of the following:

• Right-click/ctrl-click the Elements Backup/Synchronization Agent icon [icon] in the system tray, and then select View Backup/Synchronization Status.

• Click the Elements Backup/Synchronization Agent icon in the status bar of Elements Organizer, and then select View Backup/Synchronization Status.

The Elements Backup/Synchronization Status dialog box is displayed. The dialog box displays the following information:

• The total number of assets that are being synchronized

• The overall progress of the synchronization activity

• The online storage capacity being used

• The asset that is being synchronized

The dialog box also allows you to pause and resume the Backup/Synchronization activity.

Start backup and synchronization activity manually

Backup/Synchronization is a scheduled activity. The synchronization agent checks for assets to synchronize at regular intervals. Between these periods of activity, the Elements Backup/Synchronization Agent is idle. To synchronize right away instead of waiting for the next scheduled synchronization, click Sync Now in the Backup/Synchronization Status dialog box. The Backup/Synchronization process starts, and any changes that you have made are synced to Photoshop.com immediately.

View your videos on Photoshop.com

You can view your backed up videos on the Internet from any computer, even one that doesn't have Adobe Premiere Elements installed.

1 Make sure that the computer is connected to the Internet, open a web browser, and go to the Photoshop.com website at www.photoshop.com.

The web browser must have cookies enabled.

2 On the Photoshop.com home page, click Sign In and enter your Adobe ID.

3 After your Photoshop.com page opens, click My Albums.

You can view and navigate through all the videos you've backed up to Photoshop.com.

Chapter 2: Adobe Premiere Elements workspace

Welcome screen

When you start Adobe Premiere Elements, the Welcome screen opens by default. In addition to resources that help you get started with using Adobe Premiere Elements, the Welcome screen has the following options:

Organize If you want to organize your movies in Elements Organizer before you open them for editing in Adobe Premiere Elements, click this button.

New Project Click this button to start a new project. After you create a project, you add, organize, and edit media you add to the project.

Open Project Click this button if you want to open a project that you have created previously in Adobe Premiere Elements.

Note: Login with your Adobe ID on the Welcome screen to access free online benefits, Photoshop Elements, and Adobe Premiere Elements Plus features. Available in the United States only. Internet access required.

Customizing launch options

You can choose to customize the window or application that you want displayed when you launch Adobe Premiere Elements. Click the ▤ icon on the Welcome screen to open the Launch Settings dialog.

Just Show The Welcome Screen Launches the Welcome screen every time you open Adobe Premiere Elements. This option is enabled by default. The Welcome screen contains options that help you quickly get started. Adobe recommends that you do not change this option until you are comfortable with using the software.

Always Launch Elements Organizer Only If you frequently use Elements Organizer to organize your media before you edit them in Adobe Premiere Elements, choose this option.

Always Launch Adobe Premiere Elements Only Select this option if you want the editor to open every time you launch Adobe Premiere Elements.

About the workspace

The Adobe Premiere Elements workspace is optimized for organizing media, editing and sharing movies, and creating menus for DVDs and Blu-ray Discs. You can customize the workspace to suit your needs.

Workspace overview

The Adobe Premiere Elements workspace is optimized for the four major phases of a project: organizing footage (video, stills, and audio), editing a movie, creating menus for DVDs and Blu-ray Discs, and sharing movies. You can easily change from one task to the other by choosing different task-based buttons in the Tasks panel. As you change tasks, the workspace displays the appropriate panels and panel views. You can also customize the workspace to meet your specific needs by adding and arranging panels.

Drop zones are areas in the workspace onto which you can drop or move panels. As you drag a panel, underlying drop zones become outlined. The highlighted drop zone shows where the panel will be inserted into the workspace. Dragging a panel to a drop zone at any of the edges of a panel results in *docking*.

Note: To see the names of panels in the workspace, choose Window > Show Docking Headers.

Workspace for editing
A. Monitor panel B. Tasks panel C. My Project panel (Sceneline view)

More Help topics

"Project view overview" on page 32

"Find an effect" on page 145

Customizing the workspace

The workspace in Adobe Premiere Elements is highly customizable. You can add panels, as well as resize, move, hide, and group them to suit your working style. Modifications you make to the workspace remain intact until you modify or restore it to its original configuration. As you customize your workspace, Adobe Premiere Elements tracks the changes. When you save the project, the recent layout changes are also saved. The next time you open that project, Adobe Premiere Elements restores the saved layout that you had used.

Display and hide docking headers

Each panel has a docking header containing its title, and sometimes, panel menu buttons. You drag the docking headers to drag panels to new locations. To save space on your screen, you can make the docking headers disappear; then, make them reappear when you need to use them. By default, docking headers are hidden.

❖ Do one of the following:

* To make docking headers appear, choose Window> Show Docking Headers.

* To make docking headers disappear, choose Window > Hide Docking Headers.

Note: To access any of the commands in the panel menu when docking headers are hidden, right-click/ctrl-click in the panel.

Display and hide panels

* To display a panel or make it active, choose its name from the Window menu or click its docking header, if visible.

* To expand or collapse a docked panel, click the triangle on its docking header. Only docked panels that are vertically aligned, sharing right and left borders, with another panel can be expanded or collapsed.

* To close a panel that is not docked, click the Close button ⊠ at the right of its docking header.

Resize a panel

When one panel is moved or resized, the other panels adjust automatically to accommodate the change.

❖ To resize a panel, drag its border.
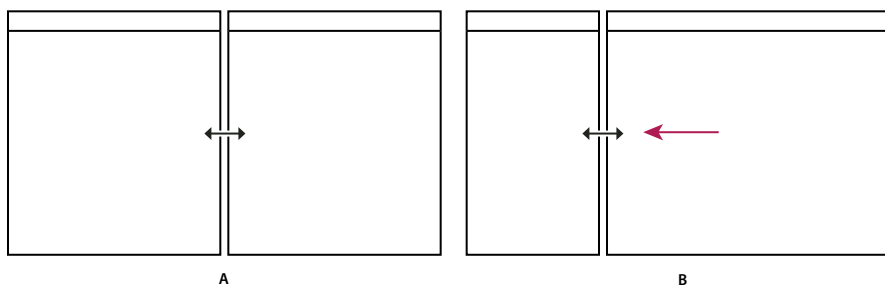
Drag the divider between panels to resize them.
***A.** Original panels with divider selected **B.** Resized panels*

💡 *If you have more than one monitor connected to your system and your system supports a multiple- monitor desktop, you can drag panels to any monitor.*

Open panel menus

Most panels include menus with commands that are specific to individual panels.

* If docking headers are hidden (default), right-click/ctrl-click in the panel.

- If docking headers are displayed, click the panel menu button ▐▌ in the upper-right corner of the panel. (To see docking headers and the panel menu button, choose Window > Show Docking Headers.)
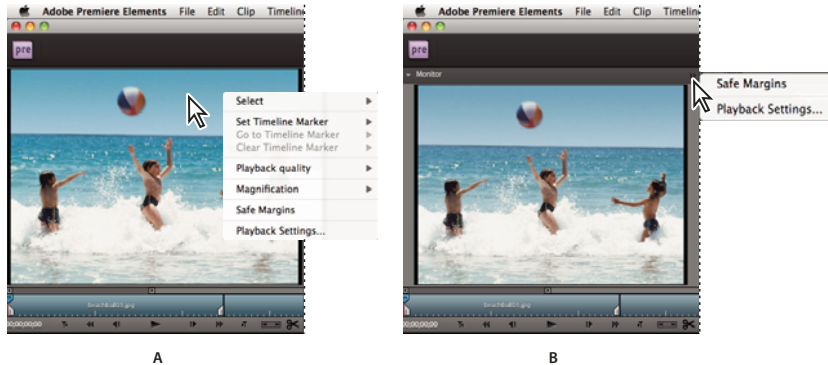
Panel menu
A. right-click/ctrl-click panel to display panel menu B. Click panel menu button to display panel menu

Restore the default workspace

❖ Choose Window > Restore Workspace.

Examine or remove an alert

Adobe Premiere Elements lists warnings, error messages, and other information you can use to identify and troubleshoot problems, particularly those associated with plug-ins and other components from third-party developers. An alert icon ⚠ , ⊗ , ⓘ on the status bar notifies you of an error. Double-clicking the icon opens the Events panel, and clearing the associated item from the Events panel removes the icon from the status bar.

1 Do either of the following:

- Double-click the alert icon in the status bar.

- Choose Window > Events.

2 Do any of the following:

- To learn more about an item in the list, select it and click Details.

- To clear the events list, click Clear All.

Panel overviews

Adobe Premiere Elements includes three main panels: Tasks panel, Monitor panel, and My Project panel (Timeline and Sceneline). For all your basic tasks, you use these three panels.

Tasks panel overview

The Tasks panel appears by default for all workspaces. It is the central location for adding and organizing media; finding, applying, and adjusting effects and transitions; creating DVD and Blu-ray Disc menus, and sharing your finished projects. It is organized into four main task workspaces: Organize, Edit, Disc Menus, and Share. Within each workspace are all the tools you need to accomplish tasks.
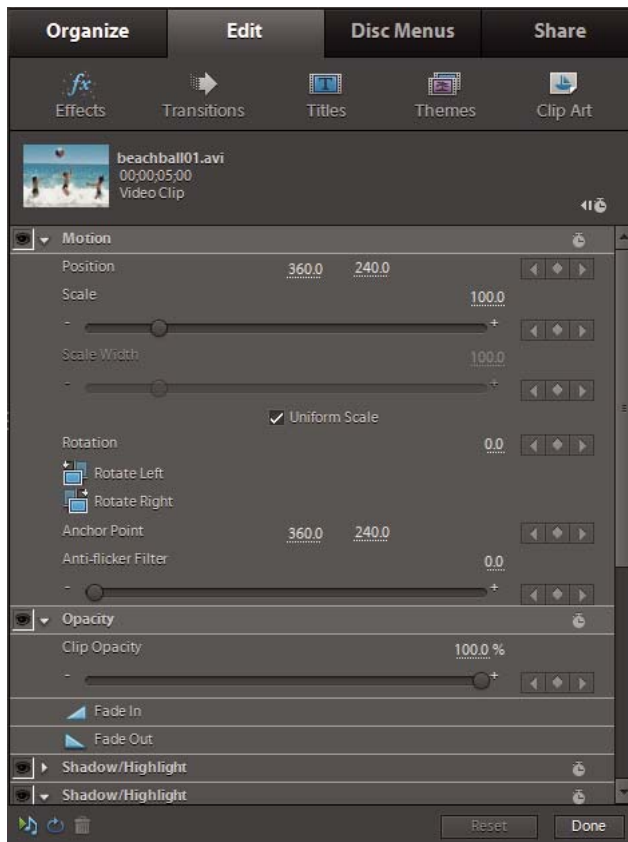
Edit workspace displaying Effect Properties view

More Help topics

"Project view overview" on page 32

"Import from DVDs, camcorders, phones, and removable drives" on page 54

"View clips in Elements Organizer" on page 73

Organize workspace

The Organize workspace displays thumbnails of all the media (videos, still images, and audio) that you've imported into Adobe Photoshop® Elements®, or Adobe Premiere Elements. You can access and share all the files in the Organizer seamlessly between the applications.
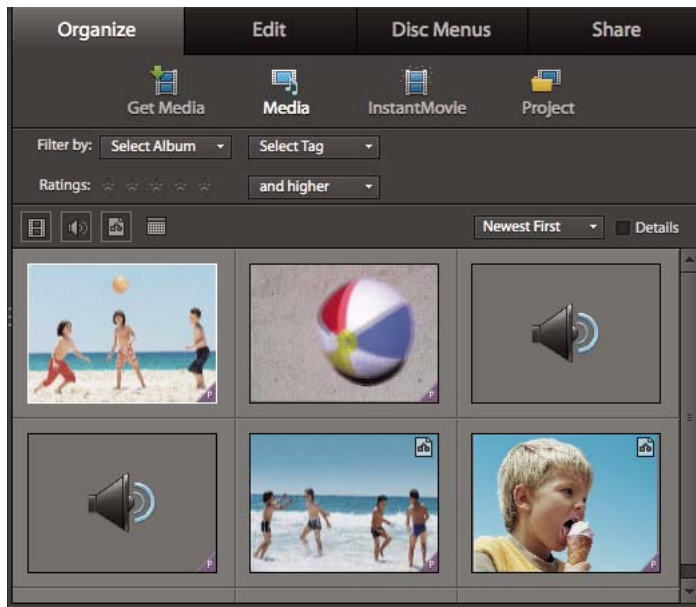
Organize workspace

From the Organize workspace in the Tasks panel, you can access the following:

Get Media Lets you add files from various sources including video cameras, flip videos, webcams, digital still cameras, WDM devices, mobile phones, and folders on your hard disk.

Media Displays the thumbnails of all media files.

Instant Movie Automatically and quickly steps you through the selection and editing portion of movie creation, adding theme-based effects, titles, transitions, and audio. You can change settings as desired.

Project Displays the details of all media files.

More Help topics
"Media analysis" on page 77

Edit workspace
When you're ready to arrange or edit your media, click Edit in the Tasks panel. The Edit workspace lets you add movie themes and templates to your movies, apply effects and transitions, and create and add titles. In addition, the Properties view appears within the Tasks panel when you choose Window > Properties, or when you edit effects or transitions.

From the Edit workspace, you can access the following:

Effects *ƒx* Shows effects and presets you can use in your movie. You can search for an effect by typing its name into the Search field. To see only specific types of effects, choose an option from the first menu: Video Effects, Audio Effects, or Presets. You can also view specific categories by choosing a category, such as Adjust or Channel, from the second menu (Show All is the default). To edit an effect after applying it, select it, and click Edit Effects to open Properties view.

Transitions Shows transitions you can use in your movie. You can search for a transition by typing its name into the Search field. To see only specific types of transitions, choose an option from the first menu: Video Transitions, or Audio Transitions. You can also view specific categories by choosing a category, such as 3D Motion or Slide, from the

second menu (Show All is the default). To edit a transition after applying it, select it, and click Edit Transitions to open Properties view.

Titles ⬛ Shows pre-formatted titles you can use in your movie. To see only specific types of titles:

• Choose an option from the first menu such as Entertainment, General, and Happy Birthday.

• If you want to narrow the choices more, choose a specific theme, such as Blue Notes or Ladybug Picnic, from the second menu.

Show All is the default option.

Themes ⬛ Enables you to view Themes. Displays InstantMovie themes that instantly and dramatically enhance your movies. Themes make it easy to create professional-looking movies. They automatically edit your clips and apply effects, transitions, overlays, title and closing-credit sequences, videos, sound effects, and more. You can apply all the options in a theme, or choose the options you want.

ClipArt ⬛ Displays clip art that can be used in your video files.

Disc Menus workspace

When you're ready to add menus to your movie for DVD, Web DVD, or blu-ray disc, click Disc Menus in the Tasks panel. From this workspace, you can access your media and the menu templates.

Note: When you click Disc Menus in the Tasks panel, the Monitor panel switches to the Disc Layout view. Drag templates and media using Disc Layout view to personalize your menus.

From the Disc Menus workspace, you can preview and choose preformatted templates you can use for menus. To see only specific types of templates, choose an option from the first menu: Entertainment, General, Happy Birthday, and so on. If you want to narrow the choices, choose a specific theme.

Share workspace

When you're ready to burn a disc, or save your movie for viewing online or on a mobile phone, PC, videotape, or other device, click Share in the Tasks panel. This workspace provides all the tools necessary to save your file for sharing with others.

Monitor panel overview

You use the Monitor panel when performing many tasks in Adobe Premiere Elements. For example, you can preview your files and movies, trim and split clips, apply effects, create titles, and position images and text by viewing safe zones, along with many other tasks.

The Monitor panel is available in every workspace. While you're working with menus, the Monitor panel switches to the Disc Layout panel, which makes it easy to drag and drop images and layout menus. While you're creating titles, the Monitor panel displays text tools so that you can easily create and edit text.

Monitor panel

Timeline and Sceneline overview

The Timeline and Sceneline let you assemble your media into the desired order and edit clips. You use the Monitor panel to preview the clips you've arranged in either the Timeline or Sceneline.

The Sceneline allows you quickly to arrange your media, adding titles, transitions and effects. The Timeline helps you trim, layer, and synchronize your media. You can switch back and forth between these two panels at any time.

Note: If you choose to show panel headers (Window > Show Docking Headers), the name of this panel is My Project. The Timeline and Sceneline are different views of this panel.

Info panel overview

The Info panel (Window > Info) displays information about a selected item in the Project view of the Tasks panel or the Timeline or Sceneline. For clips, the Info panel displays information such as duration, in point, out point, and the location of the cursor. The information displayed may vary depending on factors such as the media type and the current panel. For example, the Info panel displays different sets of information for an empty space in the Timeline, a rectangle in the Title panel, and a clip in the Tasks panel.

In the Info panel, the Video entry indicates the frame rate, frame size, dimensions, and pixel aspect ratio; the Audio entry indicates the sample rate, bit depth, and channels.

Getting started with your Adobe ID

Create an Adobe ID

You can log in with your Adobe ID to access free online benefits, Photoshop Elements, and Adobe Premiere Elements Plus features. Available in the United States only. Internet access required.

1 Do one of the following:

• (Windows®) Double-click the desktop icon.

- (Windows) Double-click Adobe Premiere Elements <version number>.exe. Locate the file in the folder where you installed Adobe Premiere Elements. Alternatively, use the Start menu to open the application.

- (Mac® OS) Click Adobe Premiere Elements <version number> in the Application folder (Applications > Adobe Premiere Elements 9 > folder > Adobe Premiere Elements 9).

2 In the Welcome screen, click Create New Adobe ID, and follow the instructions to create your Adobe ID.

3 Follow the instructions in the e-mail to activate your account.
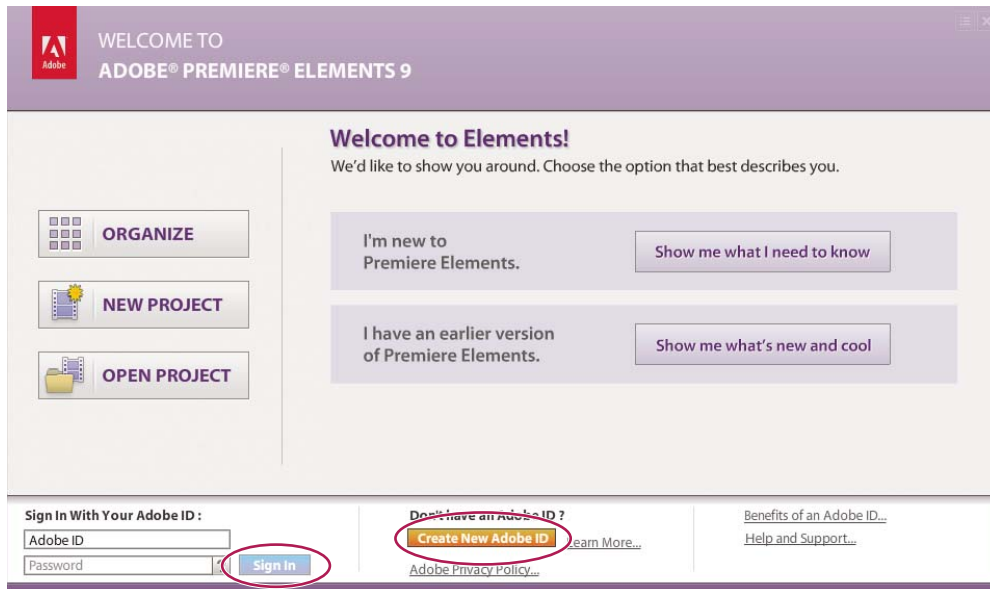
The Welcome screen with the options to create an Adobe ID and Sign in with an Adobe ID

More Help topics

"Backup and synchronize albums and files" on page 82

Sign in with your Adobe ID

1 Make sure that your computer is connected to the Internet, and then start Adobe Premiere Elements.

2 Do either of the following:

- In the Welcome screen, enter your Adobe ID and password, and click Sign In.

- In the title bar, above the Tasks panel, click Sign In.

The Welcome screen changes and greets you with the message Welcome, *[user name]*. Adobe Premiere Elements remembers that you have an Adobe ID and automatically signs you in if your computer is connected to the Internet.
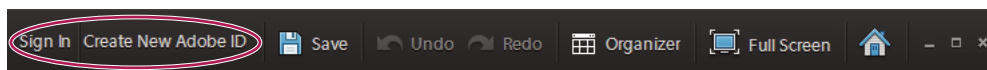
Signing in with your Adobe ID

View your videos on Photoshop.com

You can view your backed up videos on the Internet from any computer, even one that doesn't have Adobe Premiere Elements installed.

1   Make sure that the computer is connected to the Internet, open a web browser, and go to the Photoshop.com website at www.photoshop.com.

The web browser must have cookies enabled.

2   On the Photoshop.com home page, click Sign In and enter your Adobe ID.

3   After your Photoshop.com page opens, click My Albums.

You can view and navigate through all the videos you've backed up to Photoshop.com.

Launch the Inspiration Browser

The Inspiration Browser lets you access and organize tutorials that contain ideas and creative ways to do more with your video projects.

❖ To launch the Inspiration Browser, do any of the following:

•   In the Adobe Premiere Elements Welcome screen, sign in with your Adobe ID, and then click Tips and Tricks.

•   In Adobe Premiere Elements, select Edit > Effects. Click the icon or words that appear in the lower-right area of the application window, below the Timeline and Sceneline. A small dialog box opens with options. When you open the Inspiration Browser this way, different tutorials open for different workflows. For example, if you are adding transitions, the Inspiration Browser opens tutorials about using transitions.

If you're not already signed in with your Adobe ID, a dialog box opens for you to sign in.

Chapter 3: Projects

Creating a new project

Video tutorial

Projects

Adobe Premiere Elements creates a project file for every new project you start. All the media that you add to a project including videos, images, titles, themes, and so on are referenced by the project file.

A project file stores only title files and references to the source files that you capture or import, so project files remain fairly small. Because only references to the source files are stored, avoid moving, renaming, or deleting your source files so that Adobe Premiere Elements can continue to locate them.

More Help topics

"Workspace overview" on page 13

"Creating an InstantMovie project" on page 28

Review project presets and settings

When you start a new project, you can review the default preset and its settings by clicking the Change Settings button in the New Project dialog.

1 In Adobe Premiere Elements, select File > New > Project.

2 Click Change Settings.

More Help topics

"About project settings and presets" on page 24

"Video tutorial" on page 22

Start a new project

1 Do one of the following:

• From the Welcome screen, click New Project.

• If Adobe Premiere Elements is open, choose File > New > Project.

2 (Optional) To change the settings used, click Change Settings, select a different preset and click OK.

3 In the New Project dialog box, specify a name and location for the project, and click OK.

By default, the folder for a saved project also stores rendered previews, conformed audio files, and captured audio and video. These files are very large, so save them to your largest, fastest hard drive. To store these files separately from projects, choose Edit > Preferences > Scratch Disks / Adobe Premiere Elements 9 > Preferences > Scratch Disks.

More Help topics

Open a project

You can open only one project at a time. To ensure that Adobe Premiere Elements can open an existing project, make sure that both the project file (.prel) and the source files used in it are accessible on your computer.

❖ Do one of the following:

- From the Welcome screen, click Open Project, and then click the project name. (If the project isn't listed, click Open, select the project file, and click Open.)

- If Adobe Premiere Elements is open, choose File > Open Project or Open Recent Project; then select the project file, and click Open.

- In Windows®, double-click the project file.

Note: Adobe Premiere Elements can open projects made in earlier versions of the program, but earlier versions of the program cannot open projects made in later versions. If you have two or more versions of Adobe Premiere Elements installed, you may need to open a project from within the software, or by right-clicking/ctrl-clicking the file and choosing the application, rather than by double-clicking the project file.

More Help topics

Saving and backing up projects

Save a project

Saving a project saves your editing decisions, references to source files, and the most recent arrangement of panels. Protect your work by saving often.

- To save the currently open project, choose File > Save.

- To save a copy of a project and continue working in the new copy, choose File > Save As, specify a location and filename, and click Save.

- To save a copy of a project and continue working in the original project, choose File > Save A Copy, specify a location and filename, and click Save.

To specify where Adobe Premiere Elements stores project-related files, such as captured video and audio, and video and audio previews, set up a scratch disk.

More Help topics

Back up a project with Auto Save

To more easily revisit editing decisions or recover from a crash, enable the Auto Save option. This option automatically saves backup project files to the Adobe Premiere Elements Auto-Save folder at a specified time interval. For example, you can set Adobe Premiere Elements to save a backup copy every 15 minutes, producing a series of files that represent the state of your project at each interval.

Automatic saving serves as an alternative to the Undo command, depending on how much the project changes between each save. Because project files are quite small compared to source video files, archiving many versions of a project consumes relatively little disk space.

1 Choose Edit > Preferences > Auto Save / Adobe Premiere Elements 9 > Preferences > Auto Save.

2 Do any of the following, and then click OK:

• Select Automatically Save Projects, and type the number of minutes after which Adobe Premiere Elements will save the project.

• Type a number for the Maximum Project Versions to specify how many versions of each project file you want to save. For example, if you type 5, Adobe Premiere Elements saves five versions of each project you open.

Note: Each time you open a project, you must save it at least once before the Auto Save option takes effect.

Open a project saved by Auto Save

1 Do either of the following:

• Start Adobe Premiere Elements, and click Open Project in the Welcome Screen.

• In Adobe Premiere Elements, choose File > Open Project.

2 In the project folder, open the file in the Adobe Premiere Elements Auto-Save folder. (If no files are available, the Auto Save preference may be turned off.)

Note: The first time you start Adobe Premiere Elements after a crash, it returns a prompt asking if you want to open the last version of your project saved by Auto Save.

More Help topics

Project settings and presets

Video tutorial

About project settings and presets

Project settings determine the video and audio format of a project, such as whether your footage is DV, HDV, AVCHD, or from a hard disk or flash memory camcorder, or whether it is standard or widescreen video. It also specifies the frame rate, aspect ratio, audio sample rate, upper or lower field first, and bit depth for your project.

When you start a new project, Adobe Premiere Elements applies a project preset to it. A project preset is a collection of preconfigured project settings. In most cases, you can use the default project preset, which is set for 4:3 DV footage for the television standard you specified when you installed Adobe Premiere Elements. NTSC (National Television Standards Committee) is the television standard for the Americas, the Caribbean, Japan, South Korea, and Taiwan; PAL (Phase Alternating Line) is the standard format for Europe, Russia, Africa, the Middle East, India, Australia, New Zealand, the South Pacific, China, and other parts of Asia.

You can't change the project preset after starting a project, so verify the format of your source footage before selecting a project preset. Depending on your source footage, you may need to change the preset or create a new one. If your footage is widescreen, for example, you need to select a Widescreen preset before you start your project; if it's HDV, choose one of the HDV presets. If the project preset does not match the source files, you may get unexpected or undesirable results.

If you need to specify lower quality settings for output (such as streaming web video), don't change your project settings—change your export settings instead.

Dynamic sequence preset

When you add a movie clip that has different properties (Dimension, FPS, Pixel aspect ratio, Field order) than the project's preset to the timeline, a message is displayed. Click Yes in the message to allow Premiere Elements to change the project's settings to match the properties of the clip. To retain the project's settings, click No.

• The message appears only if the timeline is empty when you drag and drop a movie clip to the Timeline, Sceneline, or Monitor.

• The message does **not** appear when you drag and drop images, or audio-only clip to the Timeline, Sceneline, or Monitor.

• The message does **not** appear if you select multiple clips with different properties and drag and drop them to the empty Timeline, Sceneline, or Monitor.

• The message does **not** appear in the capture workflow.

Create or change project presets

Adobe Premiere Elements includes default project presets which are appropriate for most common types of source media, including video from DV camcorders, cameras, DVD discs, and mobile phones. It is not possible to create custom project presets or change a project preset after selecting one and starting a project.

To change the project preset when starting a new project, click the Change Settings button in the New Project dialog. Select the preset that matches the footage type you intend to use.

When you try to add a movie clip whose preset does not match the project's preset to the timeline, a message appears. Click Yes in the message to allow Premiere Elements to change the project's settings to use the closest available preset. For more information, see Dynamic Sequence Preset.

Select a project preset

By default, Adobe Premiere Elements uses a DV preset for the television standard you specify when you install the program. You will need to select a new preset to create new projects in a different format (such as HDV), television standard (such as PAL), or frame aspect ratio (such as widescreen).

The preset you select becomes the default, so it's used for all new projects you create, until you select another preset. If you want to use a preset temporarily, be sure to change it when you've finished using it.

1 Start Adobe Premiere Elements.

2   In the Welcome screen, click New Project. (Or, choose File > New > Project.)

3   In the New Project dialog box, click Change Settings.

4   Select the preset that matches the format and standard of the footage you want to edit. For example, to edit most HDV footage shot on 1080i camcorders in the American market, choose HDV 1080i 30 or HDV 1080i 25.

5   Click OK.

6   Give the project a name and location, and click OK.

Change the settings of an open project

Only minor changes related to display can be made in project settings after a project is created.

Note: Editing mode and the Preview files file format cannot be changed after a project is created.

1   Choose Edit > Project Settings > General.

2   In the Project Settings dialog box, specify project settings for General, Capture, Video Rendering.

3   Click OK.

Check your project's settings

Project presets consist of settings in three main categories: General, Capture, and Video Rendering. After you start a project, you can't change most of the project settings, such as frame rate, size, and aspect ratio. However, you can review the settings to make sure that the media you want to add to the project is compatible.

❖   Open the project in Adobe Premiere Elements, and choose Edit > Project Settings > *[category]*.

Note: Custom presets may be provided with third-party products, including PCs, capture cards, or hardware bundles. Refer to the third-party documentation for details.

More Help topics
"Understanding aspect ratios" on page 67

"Prepare a project for video capture" on page 45

"Capture video" on page 45

"Common settings for Sharing" on page 276

NTSC vs PAL presets
NTSC presets conform to the NTSC standard, where each video frame consists of 525 horizontal lines displayed at 29.97 frames per second. The Standard NTSC preset is for footage that has a 4:3 aspect ratio, and the Widescreen NTSC preset is for footage that has a 16:9 aspect ratio.

PAL presets conform to the PAL standard, where each video frame consists of 625 lines displayed at 25 frames per second.

General settings
General settings (Edit > Project Settings > General) control the fundamental characteristics of a project, including the editing mode used to process video, frame size, aspect ratios, count time (Display Format), and playback settings (Timebase). These settings should match the most common source media in your project (for example, if most of your footage is DV, use the DV Playback editing mode). Changing these settings arbitrarily may result in a loss of quality.

General settings include the following options.

Editing Mode Identifies the television standard and format chosen for the project. The following video preview settings can't be changed because they are determined by the editing mode: Timebase, Frame Size, Pixel Aspect Ratio, Fields, and Sample Rate.

Note: The Editing Mode setting should represent the specifications of the source media, not the final output settings. Specify output settings when you export a project.

Timebase Specifies the time divisions used to calculate the time position of each edit: 25 for PAL (European standard), and 29.97 for NTSC (North American and Japanese standard).

Playback Settings This button is available if you use a DV preset, a DV editing mode, or if you install a plug-in that provides additional playback functions. For a DV editing mode, this option indicates where you want your previews to play back: on your DV camcorder (or other connected device) or on your desktop. For information on the playback settings available for third-party plug-ins, see the documentation provided by the manufacturer of the plug-in.

Frame Size Specifies the dimensions, in pixels, for frames when you play back projects. In most cases, the frame size for your project should match the frame size of your source media. You can't change the frame size to compensate for slow playback, but you can adjust the playback settings: Right-click/ctrl-click in the Monitor panel and choose Playback Settings. You can also adjust the frame size of final output by changing the Export settings.

Pixel Aspect Ratio Sets the aspect ratio for individual pixels. This ratio is determined by the video format: PAL or NTSC. If you use a pixel aspect ratio that is different from your video, the video may play back and render with distortion. For more information, see "Understanding aspect ratios" on page 67.

Fields Specifies the field dominance, or the order in which the two interlaced fields of each frame are drawn. Adobe Premiere Elements captures DV footage with fields, even if the footage was recorded as progressive scan.

Display Format (video) Specifies the way time appears throughout the project. The time display options correspond to standards for editing video and motion-picture film. For DV NTSC video, choose 30 fps Drop-Frame Timecode. For DV PAL video, choose 25 fps Timecode.

Title Safe Area Sets how much of the frame edge to mark as a safe zone for titles, so that titles aren't cut off by TVs that zoom the picture slightly to enlarge it (called *overscanning*). A rectangle with crosshairs marks the title-safe zone when you click the Safe Zones button in the Monitor panel. Titles are usually assumed to require a wider safe zone than action.

Action Safe Area Sets how much of the frame edge to mark as a safe zone for action so that action isn't cut off by TVs that zoom the picture slightly to enlarge it. A rectangle marks the action-safe zone when you click the Safe Zones button in the Monitor panel.

Sample Rate Identifies the audio sample rate defined by the project preset. In general, higher rates provide better audio quality when you play back audio in projects, but they require more disk space and processing. Try to record audio at a high-quality sample rate, and capture audio at the rate at which it was recorded.

Display Format (audio) Specifies whether audio time display is measured by using audio samples or milliseconds. By default, time is displayed in audio samples, but it can be displayed in milliseconds for sample-level precision when you are editing audio.

Capture settings

Capture settings (Edit > Project Settings > Capture) control how video and audio are transferred directly from a deck or DV camcorder. (Other Project Settings panels do not affect capturing.)

Video Rendering settings

Video Rendering settings control the picture quality, compression settings, and color depth that
Adobe Premiere Elements uses when you play back video from the Timeline or Sceneline.

To access Video Rendering settings, choose Edit > Project Settings > Video Rendering. These settings include the
following options:

Maximum Bit Depth Allows Adobe Premiere Elements to use up to 32-bit processing, even if the project uses a lower
bit depth. Selecting this option increases precision but decreases performance.

File Format Specifies the format of the preview video.

Compressor Identifies the codec (compressor/decompressor) that Adobe Premiere Elements applies when
previewing movies. The codec is defined by the project preset; you cannot change it because it must conform to the
DV standard.

*Note: If you use a clip in your video program without applying effects or changing frame or time characteristics, Adobe
Premiere Elements uses the clip's original codec for playback. If you make changes that require recalculation of each
frame, Adobe Premiere Elements applies the codec identified here.*

Optimize Stills Select this option to use still images efficiently in projects. For example, if a still image has a duration
of 2 seconds in a project set to 30 fps, Adobe Premiere Elements creates one 2-second frame instead of 60 frames at
1/30 second each. Deselect this option if projects exhibit playback problems when displaying still images.

Creating an InstantMovie project

Video Tutorial

About InstantMovie projects and themes

InstantMovies let you quickly create a professional-looking, edited movie, complete with titles, soundtrack, effects,
and transitions by using a simple (and quick) step-by-step process. When you create an InstantMovie, Adobe Premiere
Elements analyzes your clips (if they have not already been analyzed) and applies Smart Tags as necessary, edits the
clips, and applies a theme of your choosing. You can personalize the theme by using your own title and ending credits,
and supplying your own music or effects.

The analysis option is enabled by default. If you have disabled analysis, smart tags are not used.
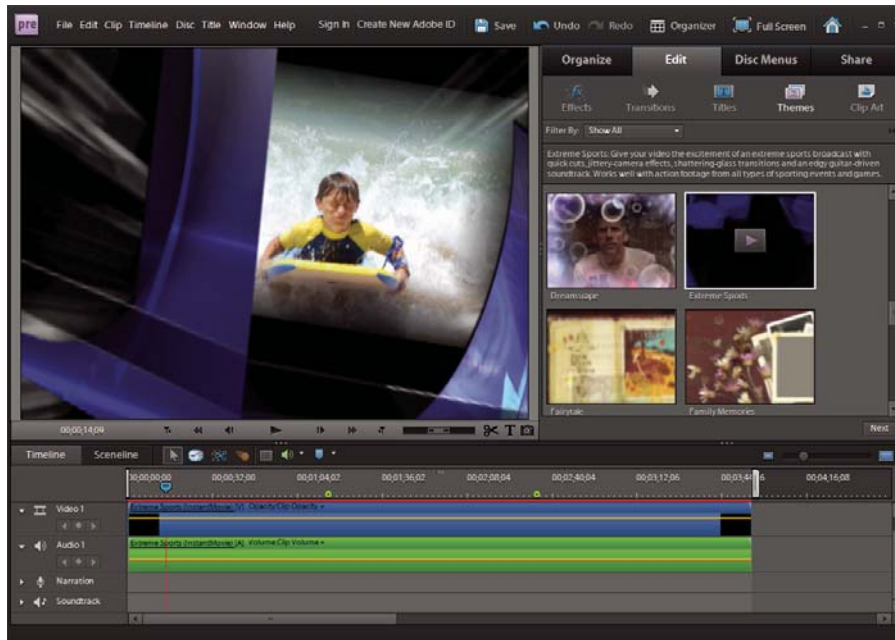
Creating an InstantMovie

Movie themes create movies with a specific appearance. For example, the Wedding Doves theme adds an elegant introduction and conclusion, flying white doves overlay, and wedding background music. And the Comic Book theme creates a fun kids party video by adding stylish effects, such as Color Emboss, picture-in-picture overlays, and large artistic fonts in the title. Each theme uses a unique editing style for selecting, trimming, and sequencing clips.

The default duration for a theme is approximately 4 to 6 minutes. You can use InstantMovies on all of the clips in your movie, or on a subset, creating a montage or special feature at the beginning or end of a DVD.

You can choose from a variety of themes. You can apply all of the properties in a theme, or choose to add only a subset. Likewise, you can add a theme to an entire sequence in the Sceneline/Timeline, or you can choose to add it to only a single clip.

Important: *For access to a variety of fun new themes, sign up for a Plus membership to Photoshop.com. With a Plus membership, new themes are continually available from the Photoshop.com category of the Themes menu in the Tasks panel. Adobe Premiere Elements free online benefits and Adobe Premiere Elements Plus are available in the United States only. Internet access required.*

More Help topics
"Media analysis" on page 77

"Creating an Adobe ID" on page 2

Create an InstantMovie
You can start an InstantMovie from the Organize workspace.

Create an InstantMovie from the Organize workspace
1 If Adobe Premiere Elements is open, click InstantMovie in the Organize tab ![icon].

Adobe Premiere Elements opens in InstantMovie mode of the Organize workspace.

2   Follow the prompts in the upper left of the Organize workspace. These prompts step you through the process of creating an InstantMovie:

   a   Select the clips that you want to include in your movie. Click Next.

   b   Choose a theme for your movie. To preview a theme, move the mouse cursor over the theme's thumbnail to see a description, and click the Play button ▶ to watch a preview. Click Next.

   Note: When you select a theme or move your mouse over the preview, a brief description of the theme is displayed.

   c   Specify properties for your theme. Click Apply.

Note: You can specify a maximum duration of 15 minutes for an Instant Movie.

You can also create Instant movies from Elements Organizer.

Apply a theme to an existing project

If you've already created a project and want to use a theme on all or part of it, use the Themes button in the Edit view.

1   Do one of the following:

   •   To apply the theme to the entire project, leave all clips unselected.

   •   To apply the theme to only a portion of the project, select the clips you want to use with the theme.

2   In the Tasks panel, click Edit, and then click Themes.

   The Themes view of the Tasks panel opens. To preview a theme, move the mouse cursor over the theme's thumbnail and click the Play button ▶ that appears.

3   Select a theme and click Next.

4   In the Theme properties view, specify properties as desired, and click Apply.

Theme properties

When you add a theme to your project, you can specify which properties of the theme you want to use and how you want to use them. You access theme properties after selecting a theme and clicking Next in the Tasks panel.

Default options change depending on the theme and how you accessed the theme. For example, when accessing themes through the InstantMovie button, the Auto-Analyzer option is selected by default; it is not selected when you add a theme using the Themes button.

You can specify any of the following theme properties.

Opening and Closing Titles   Opening and closing titles can be multiple lines; however, for best results, keep the opening title to one line.

InstantMovie   Specifies whether you want to perform an auto edit, which automatically trims the clips and adds them to the project based on their Smart Tags. And whether to analyze clips and apply Smart Tags to them.

Apply To   Specifies whether to apply the theme to the entire project or to only the clips selected in the Sceneline or Timeline. (This option is not available, if you created your InstantMovie by clicking InstantMovie from the Organize workspace.)

Music   Specifies whether to use the theme music, your own music (click Browse to locate and open it), or no music. You can select multiple music clips (you can select them here or from the Organize workspace as part of the original asset selection), and they are played in the order selected. Drag the slider between Music/Sound FX and My Clips to set the amount of soundtrack and audio effects used versus the sound from your clips. InstantMovie syncs with the beats of the music, so changing the song may significantly change the results. In addition, changing the song changes the duration of the movie to match the duration of the new song.

Speed And Intensity Enables you to control the speed of cuts and amount of effects. Click the triangle beside the Speed And Intensity option and use the slider to adjust the speed of cuts and amount of effects.

Duration Specifies the length of the finished movie. Match Music creates a movie to the length of the theme music. Specify Duration lets you specify the exact length of time by dragging hours, minutes, and seconds. Use All Clips ensures all the selected clips are used and bases the length of time on their duration.

Note: If you specify a duration that is longer than the theme music, the music will loop. If the duration is shorter than the length of the theme music, the music ends with the last clip.

Sequence Specifies whether clips are placed in the Timeline according to the Time/Date stamp on the clip or according to the theme's editing rules.

Theme Content Specifies which aspects of the theme are included in the final movie. Select or deselect any of the options. If some of your clips have effects already applied, you can choose to keep the applied effects, or remove them and apply the theme's effects instead.

Render Preview If this option is enabled, the instant movie is rendered after it is created and placed on the timeline. Rendering helps in better FPS when the movie is played.

Edit an InstantMovie

When you create an InstantMovie, Adobe Premiere Elements combines all the clips into a single clip. You can break apart this combined clip if you want to edit or replace the individual clips. Once you break apart an InstantMovie clip, you can use the Replace Clip command to quickly replace one clip with another without having to trim and edit the new clip to fit, or change the effects or overlays applied to it.

Because Instant Movie is created using beat detect on the added music clip, changing the Audio clip may not produce a well-synced video.

Break apart an InstantMovie

❖ Right-click/ctrl-click the InstantMovie clip in the Timeline or Sceneline and choose Break Apart InstantMovie.

Replace a clip in an InstantMovie

1 In either the Organize workspace or the Project view, select the clip you want to use.

2 In the Timeline, right-click/ctrl-click the clip you want to replace and choose Replace Clip From > Media or Project.

If the incoming clip is longer in duration, it is trimmed from the end to match the existing duration of the outgoing clip.

If the incoming clip is shorter in duration, a warning message appears, giving you the choice to cancel the replace action or use black frames to fill the excess duration.

Projects and project files

Adobe Premiere Elements creates a project file for every new project you start. All the media that you add to a project including videos, images, titles, themes, and so on are added to the project file.

A project file stores only title files and references to the source files that you capture or import, so project files remain fairly small. Because only references to the source files are stored, avoid moving, renaming, or deleting your source files so that Adobe Premiere Elements can continue to locate them.

You can create a project on your own by adding, arranging, and editing your media, and then adding transitions, effects, and titles; or you can create an InstantMovie project. InstantMovies step you through the process of adding your media from the Organize workspace, choosing a theme for your movie, and customizing any of the theme options, such as title and credits text, and background audio. Adobe Premiere Elements then analyzes and arranges your footage in the Timeline, adds transitions, titles, and audio, and then lays it out on the Sceneline so you can preview it and save it in the format of your choice.

More Help topics

Viewing a project's files

Project view overview

The Project view lets you preview source material for your projects. To access the Project view, select Organize > Project.
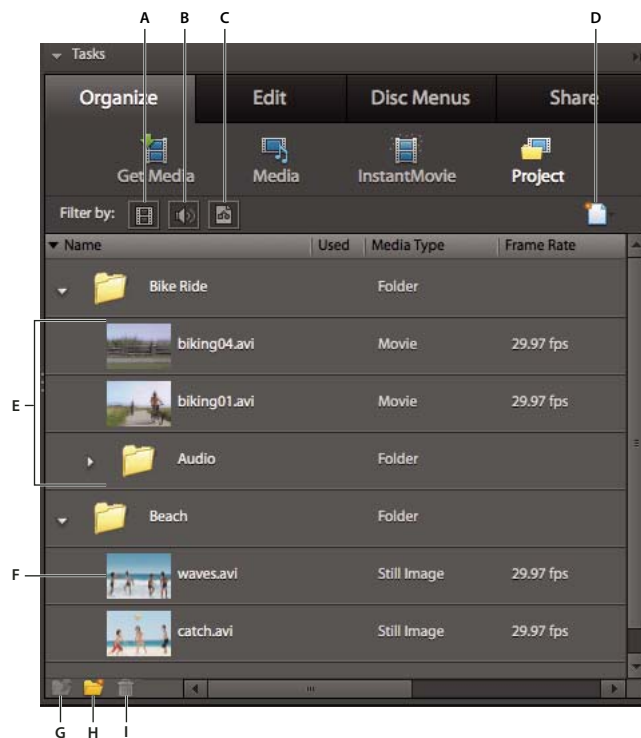
Project view
A. Show video B. Show audio C. Show still images D. New item E. Folders F. Clip thumbnail G. Parent Folder H. New Folder I. Delete

More Help topics

Display and arrange media items

In Project view, you can display items in the List view. The List view lets you view more items simultaneously and sort items by properties such as media type and duration.
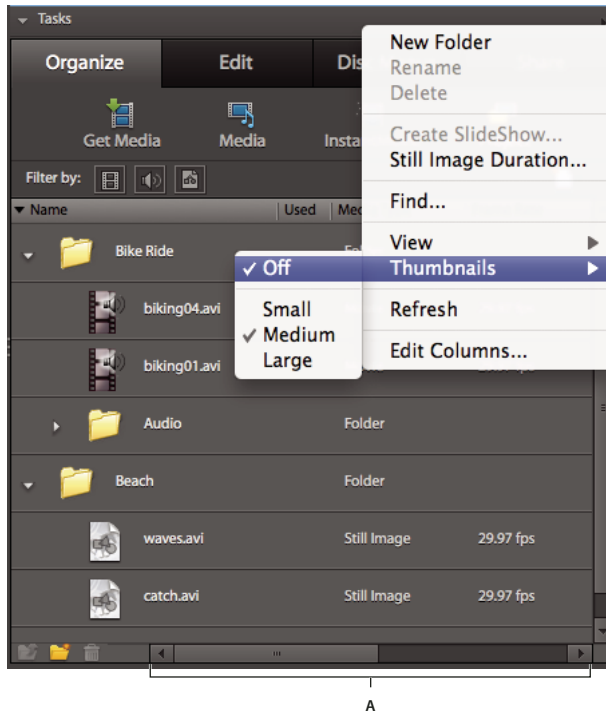
Project view display options. Drag scroll bar (A) to see more column headings.

- To sort items in List view, click the column heading by which you want to sort the items. (For example, click Media Type to sort items by type.) If folders are expanded, items sort from the top level and down the Project view hierarchy. To reverse the sort order, click the column heading again.

- To see more of the column headings in List view, drag the right side of the Tasks panel to the right to resize it. Or drag the scroll bar at the bottom of the panel to the right.

Change the display of thumbnails

❖ Right-click/ctrl-click in the Project view, and choose any of the following:

Note: To access the Project view, select Organize > Project.

- Thumbnails > *[command]* to hide or set the size of thumbnails.

- View > Preview Area to hide or show the thumbnail viewer and clip information.
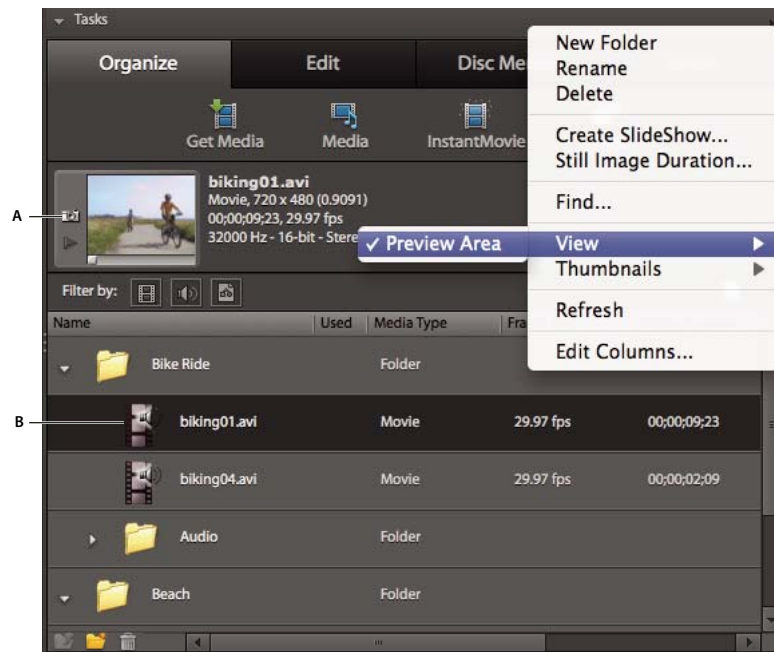
Preview area and thumbnails in Project view
A. Preview area B. Small clip thumbnail

Designate a clip frame as a poster frame

In the preview area of Project view, you can replace the default clip thumbnail (the first frame) by designating any clip frame as a *poster frame*. Specifying a new poster frame is helpful when the first frame doesn't adequately represent the clip.

1 To access the Project view, select Organize > Project.

2 Select the clip in Project view. If the preview area is hidden, right-click/ctrl-click in Project view, and choose View > Preview Area.

3 In the preview area, click Play ▶, or drag the play slider until the frame you want is displayed.

4 Click Poster Frame 📷 .

Organize clips in folders

The Project view can include folders, which you can use to organize project contents in much the same way as folders in Windows Explorer. Folders can contain media or other folders. Consider using folders to organize media types, such as DV captures, Adobe Photoshop Elements still images, and audio files.

❖ In the Project view, do any of the following:

Note: To access the Project view, select Organize > Project.

• To add a folder, click the New Folder button 📁 at the bottom of Project view. If you click New Folder multiple times in a row, each new folder is nested inside the previous new folder.

• To move an item into a folder, drag the item to the Folder icon. You can move folders into other folders to nest them.

• To display the contents of a folder, double-click the folder. Or, in List view, click the triangle beside the Folder icon to expand the folder.

• To navigate from nested folders to parent folders, click the Parent Folder button 📁 at the bottom of the Project view. You can click and hold this button to see a list of all the folders above the one currently listed. You can also jump to a folder by highlighting it and releasing the mouse button.

Play back a clip in Project view

1 To access the Project view, select Organize > Project.

2 If the Preview Area is not visible, right-click/ctrl-click in the Project view, and choose View > Preview Area.

3 Select a clip in Project view.

4 Press the Play button ▶ in the preview area. The Play button becomes a Stop button. (Playing the clip in the Tasks panel doesn't affect clips in the Monitor panel, Timeline, or Sceneline.)

Rename a source file in a project

• To rename a clip, select it, choose Clip > Rename, type the new name, and press Enter. (The change affects only references used in the project; the name of the original source file in the Organize workspace and in Windows remains the same.)

• To rename an original source file, close Adobe Premiere Elements, and rename the file in Windows. The next time you open the project, Adobe Premiere Elements asks you to locate the file.

You can also rename a selected clip by clicking its name once to select the text, typing the new name, and pressing Enter.

Find an item in a project

1 Choose Edit > Find Original.

2 Specify options according to the contents of any column in List view.

3 Click Find.

To find an item on the hard drive, select the clip, choose File > Get Properties For > Selection, and note the path at the top of the Properties panel.

Locate missing files for a project

Adobe Premiere Elements doesn't store original source files in a project—it references the filename and location of each source file when you import it. If you later move, rename, or delete a source file in Windows, the Where Is The File dialog box opens when you next open the project.

In addition to source files, a project also references *preview files*. Preview files allow you to preview effects in real time without having to render them—a process that can take hours. Preview files can be re-created as often as necessary.

Note: After you create the final movie, you can delete source files if you do not plan to use them in a project again. If you may need to re-edit the movie in the future, archive the project with the Project Archiver before deleting source files.

❖ In the Where Is The File dialog box, choose one of the following options:

Display Only Exact Name Matches Displays only the files that match the name of the missing file when the project was last closed. If you know that the filename has changed, deselect this option.

Select Replaces the missing file with the selected original or replacement file.

Find Starts the Windows XP Search feature.

Skip Previews Skips missing preview files so you aren't asked to find them.

Skip Replaces the missing file with an *offline file*, a blank placeholder for related clips in the Project view of the Tasks panel and the Timeline or Sceneline.

Skip All Replaces all missing clips with offline files without asking you for confirmation.

More Help topics

Delete a clip

As Adobe Premiere Elements doesn't store actual media files in the project, deleting a clip from a project removes all instances from a movie. However, Adobe Premiere Elements does not delete the clip's source file from the Windows desktop. To conserve disk space, delete the source file.

•   To delete a media file from a project, select it in the Project view, and press the Delete key.

Note: To access the Project view, select Organize > Project.

•   To delete a media file from the Organize workspace, right-click/ctrl-click it in the Organize workspace, and choose Delete. You can also delete by selecting the file and pressing the Delete key. The file is deleted from the Elements Organizer, but it is not deleted from your hard disk.

•   To delete a media file from both a project and your computer, select it in the Project view, and press Delete. Then, click OK in the Delete dialog box.

To identify unused items in a project, note the Video Usage and Audio Usage columns in List view. To display these columns, scroll to the right.

More Help topics

Viewing clip properties

See an overview of basic clip properties

1   Choose Organize > Project, and either expand the panel or scroll horizontally to view its columns. (Sometimes some columns are hidden.)

2   To view more details, right-click/ctrl-click in Project view, and choose View > Preview Area and then select the clip.

Note: To access the Project view, select Organize > Project.

More Help topics

View comprehensive file information

Adobe Premiere Elements includes tools that you can use to evaluate a file in any supported format stored inside or outside a project. For example, you can determine whether a clip you exported has an appropriate data rate for Internet distribution. Properties for video files can include file size, number of video and audio tracks, duration, average frame rate, audio sample rate, video data rate, and compression settings, as well as information about dropped frames in captured clips.

Use the Get Properties feature to check for dropped frames in a clip you just captured. Use the Data Rate Analysis graphs to evaluate how well the output data rate matches the requirements of your delivery medium. The graphs chart the render keyframe rate, the difference between compression keyframes and differenced frames (frames that exist between keyframes), and data rate levels at each frame.

❖ Do one of the following:

- If the clip is in the Project view, right-click/ctrl-click the clip and choose Properties.

- If the clip is in the Timeline, select it and choose File > Get Properties For > Selection.

- If the clip is not in the project, choose File > Get Properties For > File, locate and select the clip you want to analyze, and then click Open.

Customize List view properties

You can customize the List view to display only the information you want to see. You can also rename columns, add columns of your own, rearrange columns, and change the width of columns.

More Help topics

Specify which properties appear in List view

The Name property appears by default, and displays the clip name on disk. You cannot remove the Name property using the Edit Columns dialog box. You can change the name the clip uses inside the project.

1 To access the Project view, select Organize > Project.

2 Right-click/ctrl-click in the Project view, and choose Edit Columns.

3 Select any of the following properties you want to appear in Project view, and click OK:

Used Displays a checkmark if the clip is used in the project.

Media Type Media, such as Movie or Still Image.

Frame Rate The frame rate of the clip, such as 29.97 fps.

Media Start The timecode when capture started.

Media End The timecode when capture ended.

Media Duration Length of the captured media on disk, expressed in the Display Format specified in the General section of the Project Settings dialog box.

Note: In Adobe Premiere Elements, all durations in any panel include the frames specified by the In point and Out point. For example, setting the In point and Out point to the same frame results in a duration of one frame.

Video In Point The timecode of the In point as set in the Monitor panel, Timeline, or Sceneline.

Video Out Point The timecode of the Out point as set in the Monitor panel, Timeline, or Sceneline.

Video Duration The duration of the clip as defined by the Video In point and Out point. Incorporating any adjustments applied in Adobe Premiere Elements, such as changing the clip speed.

Audio In Point The timecode of the In point as set in the Monitor panel, Timeline, or Sceneline.

Audio Out Point The timecode of the Out point as set in the Monitor panel, Timeline, or Sceneline.

Audio Duration The duration of the clip as defined by the Audio In point and Out point. Incorporating any adjustments applied in Adobe Premiere Elements, such as changing the clip speed.

Video Info The frame size and aspect ratio of the clip, and whether an alpha channel is present.

Audio Info The audio specifications of the clip.

Video Usage The number of times the video component of a clip is used in the movie.

Audio Usage The number of times the audio component of a clip is used in the movie.

Tape Name The name of the tape the clip was captured from. (Enter this name, if desired.)

Description A description of the clip. (Enter a description, if desired.)

Log Note Text that was entered using the Log Note option when a clip was captured using the Capture panel.

Media File Path The location of the file.

Capture Settings Specifies whether a file was captured in the current project.

Status Specifies whether a clip is online or offline. If a clip is offline, this option also indicates why.

Offline Properties Indicates whether Adobe Premiere Elements has access to the source file. If the source file is not available (offline), you can relink, re-create, or delete the item in the Project view.

Scene Text that was entered using the Capture panel's Scene option when capturing video using Adobe Premiere Elements.

Shot/Take Text that was entered using the Capture panel's Shot/Take option when capturing video using Adobe Premiere Elements.

Client Field for adding a client's name or other details.

Good Indicates preferred clips.

Adjust columns in List view

Use the List view to quickly evaluate, locate, or organize clips based on specific properties.

1 To access the Project view, select Organize > Project.

2 Do any of the following:

• To change the width of a column, position the pointer over a dividing line between column headings until the Column Resize icon ✛ appears; then drag horizontally.

• To create a column, right-click/ctrl-click and choose Edit Columns, click Add and select a column name (after which the new column appears). Type a name and choose a type for the new column, and click OK. Text columns can contain any text you enter. Boolean columns provide a check box.

• To display a column, right-click/ctrl-click and choose Edit Columns, and then click the box next to the column name you want to display.

• To sort columns in ascending or descending order, click their heading.

- To rearrange columns, right-click/ctrl-click and choose Edit Columns, select a column name, and click Move Up, or Move Down.

Note: If you can't locate or change a column attribute in the Edit Columns dialog box, Adobe Premiere Elements locks the attribute and cannot be changed. For example, you can change the names of columns you added, but not the names of columns built in Adobe Premiere Elements.

View details about effect properties

1   Select a clip in the Timeline or Sceneline.

2   In the Tasks panel, click Edit, and then click the Effects button.

3   In the Effects view, click Edit Effects at the bottom of the panel, expand the effect, and note the values.

Undoing changes

Undo changes incrementally

If you change your mind about an edit or effect, Adobe Premiere Elements provides several ways to undo your work. You can undo only those actions that alter video content; for example, you can undo an edit, but you cannot undo scrolling a panel.

- To undo or redo the most recent change, choose Edit > Undo. (You can sequentially undo a series of recent changes.)

- To undo a change, and all successive changes that occurred since you last opened a project, delete it from the History panel.

- To stop a change that Adobe Premiere Elements is processing (for example, when you see a progress bar), press Esc.

- To undo all changes made since you last saved the project, choose File > Revert.

To undo changes made before you last saved a project, try opening a previous version in the Premiere Auto-Save folder. Then choose File > Save As to store the project outside of the Premiere Auto-Save folder. The number of changes you can undo depends on the Auto Save preference settings.

Undo any previous change

The History panel records the changes you make to a project. For example, each time you add a clip, insert a marker, or apply an effect, the History panel adds that action to the bottom of its list. The tool or command you used appears in the panel along with an identifying icon. You can use the panel to quickly undo several changes. When you select a change in the panel, the project returns to the state of the project at the time of that change. The more recent changes turn gray and disappear when you make your next change.

The History panel records changes only for the current session. Closing a project or choosing the Revert command clears the History panel. While the panel lists most changes, it does not list individual changes within some panels, nor does it list program-wide changes, such as Preferences settings.

- To display the History panel, choose Window > History.

- To select a change in the History panel, click it.

- To delete a selected change, click the Delete icon 🗑 , and then click OK.

- To move around in the History panel, drag the slider or the scroll bar in the panel. Or, choose Step Forward or Step Backward from the History panel menu.

- To clear all changes from the History panel, choose Clear History from the History panel menu, and then click OK.
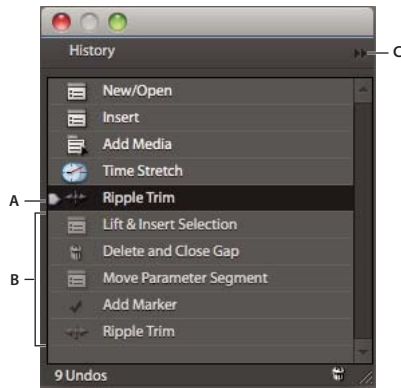
List of changes in History panel
A. Selected change B. Later changes that will be replaced by next change C. History panel menu

Working with scratch disks

About scratch disks

When you edit a project, Adobe Premiere Elements uses disk space to store scratch files required by your project, such as captured video and audio, conformed audio, and preview files. Adobe Premiere Elements uses conformed audio files and preview files to optimize performance, allowing real-time editing, high processing quality, and efficient output. All scratch disk files are preserved across work sessions. If you delete conformed audio files, Adobe Premiere Elements automatically recreates them. If you delete preview files, they will not be recreated automatically.

By default, scratch files are stored where you save the project. The scratch disk space required increases as your movie becomes longer or more complex. If your system has access to multiple disks, you can use the Edit > Preferences > Scratch Disks / Adobe Premiere Elements 9 > Preferences > Scratch Disks command to specify which disks Adobe Premiere Elements uses for these files. For best results, set up your scratch disks at the very beginning of a project, before capturing or editing.

Types of scratch disks

While performance can be enhanced by setting each scratch disk type to a different disk, you can also specify folders on the same disk. Select Edit > Preferences > Scratch Disks / Adobe Premiere Elements 9 > Preferences > Scratch Disks to set the following scratch disk options.

Captured Video Folder or disk for video files and stop-motion still image files that you capture using the Capture panel.

Captured Audio Folder or disk for audio files that you capture using the Capture panel.

Video Previews Folder or disk for video preview files, which are created when you use the Timeline > Render Work Area command, export to a movie file, or export to a DV device. If the previewed area includes effects, the effects are rendered at full quality in the preview file.

Audio Previews Folder or disk for audio preview files, which are created when you use the Timeline > Render Work Area command, use the Clip > Audio Options > Render And Replace command, export to a movie file, or export to a DV device. If the previewed area includes effects, the effects are rendered at full quality in the preview file.

Media Cache Folder or disk for audio peak files, audio conform files, video index files, and other files Adobe Premiere Elements creates to improve performance when reading media files.

DVD Encoding Folder or disk for encoded video and audio files that are generated when you create a DVD.

Note: Adobe Premiere Elements places preview files, encoded files, media cache files, and other types within subfolders of the folders you specify for these types. Each subfolder is named for the type of scratch files it contains.

Set up a scratch disk

You set up scratch disks in the Scratch Disks panel of the Preferences dialog box. Before changing scratch disk settings, you can verify the amount of free disk space on the selected volume by looking in the box to the right of the path. If the path is too long to read, position the pointer over the path name, and the full path appears in a tool tip.

1 Choose Edit > Preferences > Scratch Disks / Adobe Premiere Elements 9 > Preferences > Scratch Disks.

2 For each scratch disk type, specify a disk location for Adobe Premiere Elements to store the corresponding files. Choose one of these options from the pop-up menu:

My Documents Stores scratch files in the My Documents folder.

Same As Project Stores scratch files in the same folder where the project is stored.

Custom Indicates that the current path isn't in the pop-up menu. The current path isn't changed until you click Browse to specify any available disk location.

Maximizing scratch disk performance

• If your computer has only one hard disk, consider leaving all scratch disk options at their default settings.

• If it has more than one, choose large, secondary hard drives for scratch disks and not the main boot drive. In Adobe Premiere Elements, it's possible to place each type of scratch file onto its own disk (for example, one disk for captured video and another for captured audio).

• Defragment scratch disks regularly by using the Disk Defragmenter tool in Windows or a third-party utility. To use the Disk Defragmenter tool, choose Start > All Programs > Accessories > System Tools > Disk Defragmenter. For more instructions, see the documentation provided with Windows or the third-party utility.

• Specify your fastest hard disks for capturing media and storing scratch files. You can use a slower disk for audio preview files and the project file.

• Specify only disks attached to your computer. The throughput from a hard disk located on a network is usually too slow. Avoid using removable media as scratch disks because Adobe Premiere Elements always requires access to scratch disk files. Scratch disk files are preserved for each project, even when you close the project. Adobe Premiere Elements reuses these files when you reopen the project associated with them. If scratch disk files are stored on removable media and the media is removed from the drive, the scratch disk won't be available to Adobe Premiere Elements.

• Although you can divide a single disk into partitions and set up each partition as a virtual scratch disk, this doesn't improve performance because the single drive mechanism becomes a bottleneck. For best results, set up scratch disk volumes on actual separate drives.

Chapter 4: Capturing video

Capturing involves recording video and audio directly to a hard drive from a DV or HDV camcorder, webcam, or other WDM (Windows Driver Model) device. Adobe Premiere Elements automatically detects the attached capture device and sets all capture settings accordingly. The Capture panel provides controls that let you remotely control your device, making it easy to play, capture, pause, and stop the video on your device.

More Help topics

"Importing and adding media" on page 54

Getting ready to capture

What you need to capture video

Before you capture video, make sure that your system is set up appropriately for working with digital video by following these general guidelines:

Important: For an up-to-date list of system requirements, as well as assistance with error messages, see the Support Knowledgebase at www.adobe.com/support.

DV or HDV camcorder, webcam, or WDM device   Check your camcorder documentation if you are unsure whether it is digital or analog.

Note: If you have an analog source (such as VHS recorder), you need to convert it to digital video first, and then import it to Adobe Premiere Elements.

Computer connections and cables   To connect to your DV or HDV camcorder, your computer must have one of the following:

•   IEEE 1394 port and cable (also known as FireWire or i.LINK)

EEE 1394 port and cable

•   USB 2.0 port with a USB Video Class 1.0 driver installed (also called USB 2.0)

USB 2.0 port with a USB Video Class 1.0 driver installed

Whenever possible, use IEEE 1394. Not all camcorders work with USB. Many computers include onboard IEEE 1394 cards. If your computer does not include one, you can purchase and install one yourself.

Note: If you capture using the USB 2.0 port, and your camera appears as "offline," your camera likely does not use the USB Video Class 1.0 driver. Capture using FireWire instead, or see the Support Knowledgebase on Adobe.com for more information.

Hard disk speed DV formatted data is transmitted at a speed of 3.6 MB per second. The *data transfer rate* (often shortened to *data rate*) of your hard disk should meet or exceed this rate if it is to capture DV. To achieve this rate, your hard disk must be able to operate at 7200 rpm. Most hard disks manufactured in the last five years have this capability. To confirm the rate or rpm speed of your hard disk, see your computer or hard disk documentation.

Hard disk space Five minutes of DV-AVI video occupies about 1 GB of hard disk space. Allow enough space, not only for the source footage you will capture, but also for the preview files and final rendered movie and DVD or Blu-ray folders, should you choose to make these. A minimum of 4.5 GB is recommended. Periodically defragment your hard disk. Writing to a fragmented disk can cause disruptions in your hard disk's write speed, causing you to lose, or drop, frames as you capture. You can use the defragmentation utility included with Windows.

Note: Before capturing, make certain that you have enough hard disk space for the length of footage you will capture. Before capture, the Capture panel shows the amount of free disk space remaining. During capture, it shows the duration of footage that can be captured using the remaining free space.

External hard disks Capturing to an external hard disk is not recommended. If you must use an external hard disk, make sure the cables can handle the drive's data rates and rotational speeds, and use large capacity UDMA 133 IDE/SATA drives dedicated to video only.

Note: Videos from other cameras can be imported through the Video Importer that opens when you click Flip, AVCHD, Cameras and Phones in the Get Media panel. You can download photos using the photo downloader.

More Help topics

"Import from DVDs, camcorders, phones, and removable drives" on page 54

"Supported file types for import" on page 56

"Troubleshooting" on page 287

"Converting analog video to digital video" on page 50

Connect your camcorder to your computer

From Adobe Premiere Elements, you can capture digital video, audio, or both from several types of devices using an IEEE 1394 (recommended) or USB 2.0 port. Most DV and HDV camcorders and tape decks (and most webcams) have these ports. The IEEE 1394 port on your camcorder may be marked DV IN/OUT, i.LINK, or IEEE 1394. The USB 2.0 port is marked by the USB icon ⬦⬦.
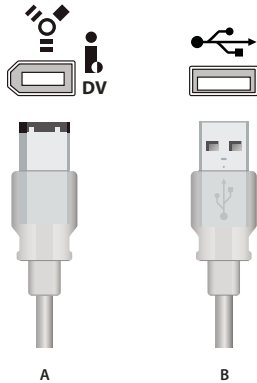
Ports and plugs for capture of digital audio, video, and stills
A. IEEE 1394 B. USB

1 Do one of the following, depending on the capture device you are using:

DV camcorder Connect your DV camcorder to your computer's IEEE 1394 port using an IEEE 1394 cable. Some camcorders may work with a USB 2.0 port using a USB cable; however, IEEE 1394 is recommended. If your camcorder has both an IEEE 1394 port and a USB port, use the IEEE 1394 port for video capture.

Note: Do not connect a camcorder to both the IEEE 1394 and USB 2.0 ports at the same time.

HDV camcorder Connect your HDV camcorder to your computer's IEEE 1394 port using an IEEE 1394 cable. You cannot capture HDV using USB ports.

Webcam, or WDM device (Windows only) Connect your webcam or other WDM device to your computer's USB port using a USB cable. You can capture video or still images from webcams using USB 1.0 ports.

Analog device Connect your analog device to an AV DV converter or digital camcorder using analog jacks and plugs. Connect the AV DV converter or digital camcorder to your computer's IEEE 1394 port using an IEEE 1394 cable.

Note: If your computer does not have a built-in IEEE 1394 or USB 2.0 port, or if your camcorder does not include the appropriate cable, you can purchase one at a computer, camera, or consumer electronics store.

2 If required by your camera, use the power adapter to activate the IEEE 1394 port.

Note: Some camcorders may go into sleep or inactive mode if left in camera mode without being activated for a period of time, even if connected to a power adapter.

More Help topics

"Create a narration" on page 239

"Import from DVDs, camcorders, phones, and removable drives" on page 54

Prepare a project for video capture

Before you capture digital video, you need to create a project with a preset that matches the format (DV or HDV), television standard (NTSC or PAL), and frame aspect ratio (standard 4:3 or widescreen 16:9) that you'll use to shoot your footage.

1 Do one of the following:

• From the Welcome Screen, click New Project.

• Choose File > New > Project.

2 In the New Project dialog box, type a name for your project, and then click Change Settings.

3 Select a preset (expand the preset folders to see all presets), and then click OK.

Note: The Hard Disk, Flash Memory Camcorder presets use reverse field order. Make sure to choose these presets if your footage uses upper field first.

More Help topics

"Start a new project" on page 22

"Create or change project presets" on page 25

"Projects and project files" on page 31

About timecode

When capturing video, it's important to understand the basics about timecode. Timecode numbers represent the location of a frame in a video clip. Many camcorders record timecode as part of the video signal. The timecode format is based on the number of frames per second (fps) that the camcorder records and the number of frames per second that the video displays upon playback. Video has a standard frame rate that is either 29.97 fps for NTSC video (the North American and Japanese TV standard) or 25 fps for PAL video (the European TV standard). Timecode describes a frame's location in the format of hours:minutes:seconds:frames. For example, 01:20:15:10 specifies that the displayed frame is located 1 hour, 20 minutes, 15 seconds, and 10 frames into the scene.

Capture video

Video tutorial

This video tutorial provides an overview of capturing a movie with Adobe Premiere Elements. Capturing involves recording video and audio directly to a hard drive from a DV or HDV camcorder, webcam, or other WDM (Windows Driver Model) device.

Capture panel overview

Use the Capture panel to monitor the video and access all of the capture commands. Adobe Premiere Elements automatically detects the attached capture device and provides an alert in case of a mismatch.

This panel includes a video preview area, recording controls, a disk-space indicator, and a timecode display. On the right side of the Capture panel, you can specify capture settings.

To open the Capture panel, click Organize in the Tasks panel, click Get Media , and select one of the following:

• DV Camcorder

- HDV Camcorder

- Webcam Or WDM Device

    Note: WDM Device is supported on Windows only.
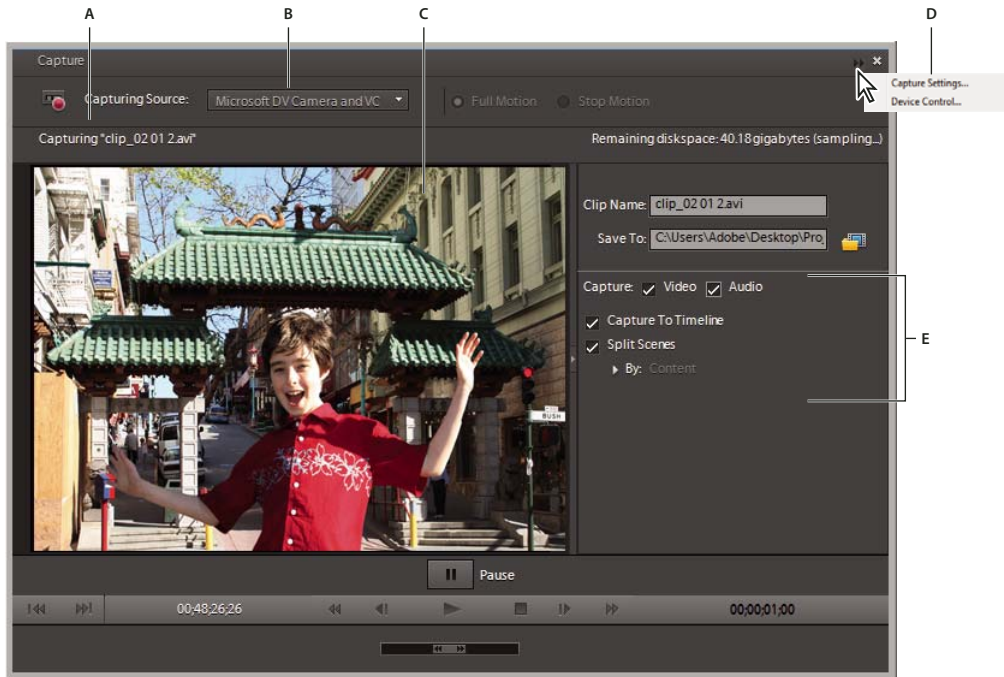
Capture panel
A. Status area B. Capture source menu C. Preview area D. Capture settings E. Capture panel menu

More Help topics

"Troubleshooting" on page 287

Capture footage using device control

Capturing footage with *device control* simply means using the controls (Play, Fast Forward, Rewind, Pause, Stop, Record, and so on) in the Capture panel to control your device, instead of using the controls on the device. Device control is a convenient way to locate and capture scenes.
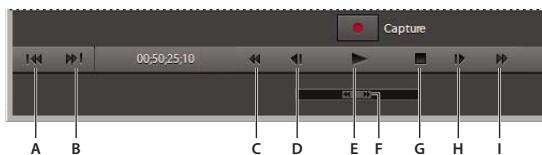
Capture panel controls
A. Previous Scene B. Next Scene C. Rewind D. Step Back E. Play F. Shuttle G. Stop H. Step Forward I. Fast Forward

You can use device control with DV and HDV camcorders and tape decks when you connect them using the IEEE 1394 port (recommended) or the USB port. If you connect using the USB port and do not get device control, use the IEEE 1394 port instead.

If your device does not use these ports, device control will not be available, and you must capture using the controls on the device itself.

Capture video

If you are capturing only a portion of a tape, as opposed to capturing an entire tape, capture at least 3 seconds of additional footage (called *handles*) at both the beginning and end of the capture to ensure a margin of error during capture. Handles also allow for cleaner transitions and more flexibility when you trim your clips.

1 Connect the DV, HDV, or WDM camcorder, or webcam to your computer.

2 Turn on the camcorder and set it to playback mode, which may be labeled either VTR, VCR, or Play. You can also keep it in recording mode.

3 Start Adobe Premiere Elements.

4 From the Welcome screen, select New Project or Open Project.

5 Click Organize > Get Media, and choose DV Camcorder, HDV Camcorder, or Webcam Or WDM Device.

Adobe Premiere Elements automatically detects your attached device and provides an alter in case of a mismatch. If you have more than one device attached, select the device from the Capturing Source menu.

6 (Optional) Select or set any of the following in the Capture panel:

Clip Name Specifies the name of the captured clip.

Save To Specifies the folder where the captured clips are saved.

Capture To Timeline Automatically assembles all captured clips in the Timeline, in the order in which they are captured, providing a quick way to prepare your movie for editing. Deselect this option if you plan to place clips in an order different from that of the original tape.

Split Scenes Splits clips into separate scenes based on timecode information or video-content information. When you select this option, scenes are split automatically after capture is complete. *Timecode* detects scenes based on when the Record button was pressed during recording. *Content* detects scenes based on changes in content. You can detect scenes in HDV or WDM video after you've captured footage by using the Scene Detect By Content command.

Capture Settings (Capture panel menu) These are set automatically based on the attached device, but you can change them if necessary. These settings specify the format of your video source from the Capture Format menu: DV Capture, HDV Capture, or WDM Capture (use WDM for webcam capture).

7 Locate the scene you want to capture by doing either of the following:

• Drag the Current Position Timecode display, or click it and enter the timecode you want.

• (Windows only) Advance to the next or previous scenes by clicking Next Scene ▶| or Previous Scene |◀.

Note: Activating any application window other than the Capture panel stops the capture. If you want the capture to continue without interruption, do not access any other panel.

8 Click Capture.

A preview of your video appears in the Capture panel. If for some reason, the video cannot display in the Capture panel, a default image with the message "Playing on video hardware" appears there, and you can view the playback on the device itself.

9 To stop the capture before the tape reaches its end, click Pause.

10 (Optional) Do one of the following:

• If you chose Scene Detect, use the Next Scene and Previous Scene buttons to move to the next scene you want to capture.

• If you didn't choose Scene Detect and you captured only a segment of your video, repeat this procedure to locate and capture another segment of video.

11 When you finish capturing, close the Capture panel.

The captured clips appear in the Project view of the Tasks panel, as well as the Organize workspace.

💡 *To operate some Capture panel controls with the keyboard, see the shortcuts in the tool tip for each control button. (Hold your pointer over a button to see its tool tip.)*

More Help topics

Change device control settings

Device control settings are preset at optimized values. The device information is derived directly from your attached device (such as DV camcorder or webcam). However, if desired, you can specify a different type of device for capturing, or change the settings for your device. You can also change the preroll and timecode offset. When project device settings and camera settings don't match, a message appears warning that results may not be optimized.

❖ Choose Edit > Preferences > Device Control / Adobe Premiere Elements 9 > Preferences > Device Control, or choose Device Control from the Capture panel menu and set any of the following:

Devices Specifies the type of device from which you're capturing footage. If you're using IEEE 1394 capture, select DV/HDV Device Control. If you're using USB 2.0 capture, choose USB Video Class 1.0 - Device Control.

Preroll Specifies the number of seconds you want Adobe Premiere Elements to roll the tape before the specified start time so that the device can attain a constant speed. The tape plays for the specified amount of time before recording begins.

Timecode Offset Indicates the number of frames to adjust in the timecode embedded in the captured video so that it corresponds with the same timecode number of the same frame on the source tape.

Capture footage without device control

If the device holding your source footage does not have an IEEE 1394 or USB 2.0 port, and if you do not use a serial device controller to control an analog device, you cannot use the controls in the Capture panel to capture the footage. Instead, you can operate the device manually for capture. You can also capture live video streams from camcorders in camera mode and from devices such as webcams.

1 Connect your device to your computer.

2 Click Organize > Get Media, and choose DV Camcorder, HDV Camcorder, or Webcam or WDM Device.

3 (Optional) Select or set any of the following in the Capture panel:

Clip Name Specifies the name of the captured clip.

Save To Specifies the folder where the captured clips are saved.

Capture: Video Audio Specifies whether video, audio, or both are captured.

Capture To Timeline Automatically assembles all captured clips in the Timeline, in the order in which they are captured, providing a quick way to prepare your movie for editing. Deselect this option if you plan to place clips in an order different from that of the original tape.

Split Scenes Splits clips into separate scenes based on timecode information or video-content information. When you select this option, scenes are split automatically after capture is complete. *Timecode* detects scenes based on when the Record button was pressed during recording. *Content* detects scenes based on changes in content. You can detect scenes in HDV or WDM video after you've captured footage by using the Scene Detect By Content command.

Capture Settings (Capture panel menu) These are set automatically based on the attached device, but you can change them if necessary. These settings specify the format of your video source from the Capture Format menu: DV Capture, HDV Capture, or WDM Capture (use WDM for webcam capture).

4 Select Device Control from the Capture panel menu, and then select None from the Devices menu.

5 Do one of the following:

• If the device is a tape-based camcorder or tape deck, use its controls to cue the videotape to a point several seconds before the frame where you want to begin capturing, and pause the device. Then press the Play button on the device, and click Capture in the Capture panel.

• If the device is a live video source, such as a webcam, make sure you can see its video previewed in the Capture panel. Then click Capture in the Capture panel.

6 When you see the point where you want to stop recording, wait a few seconds to provide room for editing, and then click Pause to stop recording.

The captured clips appear in the Project view of the Tasks panel, as well as the Organize workspace.

More Help topics

"Split scenes by timecode or content change" on page 49

Split scenes by timecode or content change

By default, Adobe Premiere Elements uses scene detection when capturing clips. You can choose between two types of scene detection: Timecode and Content.

Timecode (Default for DV, not available for HDV and webcam) Detects scene breaks using the tape's time/date stamp. (DV and HDV camcorders add a time/date stamp to the tape each time you press Record). When you use timecode scene detection, a separate clip is captured for each scene, and placed in the Project view of the Tasks panel. Timecode scene detection does not work with HDV clips, WDM clips, or DV clips that were recorded by copying from another tape (either DV to DV, or analog to DV). In the Organize workspace, each scene appears as a separate clip.

Content (Default for HDV and WDM) Detects breaks using changes in content. This process occurs after capture and can be used on any video clip in Project view. When you use content scene detection, new instances of the clip are added to a folder in Project view. Each instance contains the entire content, but is trimmed to a scene. Content scene detection is project specific. If you run content scene detection on a clip and then import the clip into another project, you'll have to run content scene detection on it again. Only the original clip appears in the Organize workspace.

Although content scene detection does not occur during capture, you can use it on clips immediately after capturing.

❖ In the Capture panel, do one of the following:

• Choose Split Scenes By > Timecode.

• Choose Split Scenes By > Content.

After the clips are captured and scenes are detected, the trimmed clips appear in a folder in the Project view of the Tasks panel.

Converting analog video to digital video

Before DV camcorders were widely manufactured, most people used camcorders that recorded analog video onto VHS or 8-mm tapes, or other analog tape formats. To use video from analog sources in your Adobe Premiere Elements project, you must first convert (digitize) the footage to digital data, because Adobe Premiere Elements only accepts direct input from digital sources. To digitize your footage, you can use either your digital camcorder or a stand-alone device that performs analog-to-digital (AV DV) conversion.
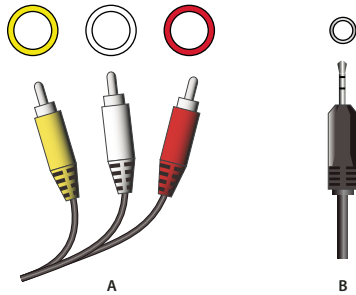
Analog jacks and plugs
A. RCA analog video and audio plugs for video (yellow), left audio (white), and right audio (red). **B.** *Stereo mini-plug, typically used with stereo audio devices*

You can perform a successful conversion using the following methods:

- Use your digital camcorder to output a digital signal from an analog input. Connect the analog source to input jacks on your digital camcorder and connect the digital camcorder to the computer. Not all digital camcorders support this method. See your camcorder documentation for more information.

- Use your digital camcorder to record footage from your analog source. Connect your analog source's output to the analog inputs on your digital camcorder. Then, record your analog footage to digital tape. When you are finished recording, Adobe Premiere Elements can then capture the footage from the digital camcorder. This is a very common procedure. See your camcorder documentation for more details on recording from analog sources.

- Use your computer's sound card, if it has a microphone input, to capture sound from a microphone.

- Use an AV DV converter to bridge the connection between your analog source and the computer. Connect the analog source to the converter and connect the converter to your computer. Adobe Premiere Elements then captures the digitized footage. AV DV converters are available in many larger consumer electronics stores.

  Note: If you capture using an AV DV converter, you might need to capture without using device control.

Capture stop-motion and time-lapse video

About stop-motion and time-lapse video

Using stop-motion and time-lapse video, you can make inanimate objects appear to move, or show a flower grow and bloom in seconds. In this mode, you capture single video frames at widely spaced time intervals for later playback at normal frame rates.

You create stop-motion animations or time-lapse videos by using the Stop Motion button in the Capture panel. You can capture frames either from prerecorded tape or from a live camera feed. Stop-motion capture lets you manually select the frames you want to capture; Time Lapse capture automatically captures frames at set intervals. Using Time Lapse mode you can reduce a lengthy event, such as a sunset or a flower blooming, to a very short span.

Note: You cannot capture stop-motion video from an HDV source. For more information about stop-motion video, see Adobe Premiere Elements Help.

Capture stop-motion video

1 Connect your capture device to your computer and turn it on.

Note: If you are using a WDM device, you may need to turn it on by double-clicking its icon in the Windows® My Computer folder. Doing so may open a Windows video preview window. Close this preview window before proceeding.

2 If it is a tape-based device, do one of the following:

• If capturing live from a camcorder, place the camcorder in Camera mode.

• If capturing from videotape, place the device in Play, VTR, or VCR mode.

3 Click Organize > Get Media and select your connected device.

4 In the Capture panel, select Stop Motion.

5 Click Create New Stop Motion. A preview of your live video source appears in the Capture window.

6 To capture from videotape, cue the tape to a point a few seconds before the first frame you want to capture and pause the device. Use the shuttle controls in the Capture panel if you have device control, or the device's own controls if you don't.

7 (Optional) Select Capture To Timeline from the Capture panel menu if you want each frame added to the Timeline as it is captured.

8 (Optional - Windows only) Select Onion Skinning in the lower right of the Capture panel to see onion skins— overlays of previous frames captured. You can use onion skins to line up figures you animate.

9 Do one of the following:

• To capture from videotape, locate the frames you want to capture using the Play and Pause controls in the Capture panel or on the device itself.

• To capture from a live video source, point the camera at a subject and record.

10 Click Grab Frame each time the Capture panel displays a frame that you want to capture.

Each frame you grab appears in Project view and is saved to your hard drive as a BMP file with a sequential number in its filename.

11 Click Close in the upper right of the Capture panel.

Stop and start a stop-motion capture

If you need to stop work while capturing stop-motion video from videotape, you can continue it at another time, by matching the first frame of the continuation with the last frame shot in the previous session.

1 Click Organize > Get Media, and select your connected device.

2 In the Tasks panel, click Organize, and then click Project.

3 Drag the last still image captured in the previous session from Project view into the preview area of the Capture panel.

The last frame is superimposed on the current video source in the Capture panel, making it easy to align an object with its last image. When you click Grab Frame to start the new session, the newly captured frame is numbered sequentially from the number of the last captured frame.

Capture time-lapse video

1   Connect your capture device to your computer and turn it on.

Note: If it is a WDM device, you may need to turn it on by double-clicking its icon in the Windows My Computer folder. Doing so may open a Windows video preview window. Close this before proceeding.

2   If it is a tape-based device, do one of the following:

- If capturing live from a camcorder, place the camcorder in Camera mode.

- If capturing from videotape, place the device in Play, VTR, or VCR mode.

3   Click Organize > Get Media and select your connected device.

4   (Optional) Select Capture To Timeline if you want each frame added to the Timeline as it is captured.

5   In the Capture panel, select Stop Motion.

6   Click Create New Stop Motion. A preview of your live video source appears in the Capture window.

7   (Optional-Windows only) Select the Onion Skinning option in the lower-right corner of the Capture panel to see onion skins—overlays of previous frames captured. You can use onion skins to line up figures you animate.

8   Select Time Lapse in the lower-left corner of the Capture panel.

9   Click Set Time ⏱ .

10   Under Frequency, drag any of the time controls (Hrs, Min, Sec) to set the interval at which you want the computer to capture frames. For example, setting Frequency to 1 minute captures one frame every minute.

11   Under Duration, drag any of the time controls to set the length of the capture session. For example, a duration of 5 hours captures frames, at the frequency you set, for a duration of 5 hours.

12   Click OK, and then click the Start Time Lapse button.

Frames are captured at the rate you specify.

13   When the time-lapse capture is finished, click Close ✖ in the upper-right corner of the Capture panel.

Delete the previous stop-motion or time-lapse frame

While grabbing stop-motion frames, you may occasionally want to delete the last frame you grabbed, for example, after unintentionally capturing an intrusive hand or object.

❖   Click Delete Frame 🗑 in the lower-left corner of the Capture panel.

Note: You can delete additional frames, starting with the most recent one and working backward, by clicking the Delete Frame button repeatedly.

Preview a stop-motion or time-lapse movie

You can preview a stop-motion or time-lapse movie at any time while building one. For example, you may want to see whether you are getting the expected results or whether to delete some frames before proceeding.

1   With the Capture panel in Stop Motion view, select Preview in the lower-right corner of the Capture panel.

2   In the Capture panel, click Play ▶ .

The Capture panel shows a preview of the movie made from the stop-motion frames you have grabbed so far.

3   Deselect Preview to return to grabbing frames.

Stop Motion preferences

You can select Stop Motion Preferences from the Capture panel menu.

Opacity Level Sets the level of opacity for the onion skins. Raise this number to make the onion skins less transparent. Onion Skinning superimposes previously captured frames onto your video source to help you position figures you want to animate.

Note: Onion skinning is available only on Windows.

Number Of Skins Sets the number of onion skins visible at one time.

Frame Rate Sets the number of frames per second.

Chapter 5: Importing and adding media

Adobe Premiere Elements lets you add video, audio, graphics, and still images to your project from numerous sources. You can import from live or taped sources, and from a wide variety of devices in analog or digital format.

See the topics in this section for information on supported media and devices, and the process to import media from devices.

More Help topics

"Supported file types for import" on page 56

"Supported devices" on page 57

Import from DVDs, camcorders, phones, and removable drives

For a list of supported file formats, see "Supported file types for import" on page 56.

You can import (download, add) content into Adobe Premiere Elements from the following devices:

• DVD camcorder, or a DVD you inserted into your computer's DVD drive

• Flip, AVCHD, cameras, phones, or removable drives (such as a pen drive inserted into the computer's USB port)

Ensure that your device is connected to your computer and has been detected before you proceed to download content from the device.

1 Do one of the following:

• Place the DVD into your computer's DVD drive.

• Connect your card reader such as SD card, memory stick to your computer.

• Connect the digital camera, mobile phone, or other device to your computer using the USB 2.0 port.

USB 2.0 port

> **Note:** *Be sure to install any drivers required by your device. Consult the manual.*

2 In Adobe Premiere Elements, select the Project panel, and click Get Media.

3 Depending on the nature of the device you connected to your computer, select one of the following:

- DVD Camcorder or PC DVD Drive

- Flip, AVCHD, Cameras, Phones, or Removable Drive

4 In the Video Importer dialog, use the Source menu to select the drive corresponding to your device. The contents of the device are displayed in the panel below.

5 Do one of the following:

- To import all the content displayed in the panel, click Check All.

- To import a few clips, click Deselect All, and select only the media that you want to import.

 Note: To preview the contents of a clip, click the clip. Click the Play button in the Preview panel.

6 To specify a location for the saved files, do one of the following:

- To save files to the default Adobe folder, leave the location as it appears in the dialog box.

- To specify a different location, click Browse (Windows)/Choose (Mac OS) and choose a folder. Alternatively, click Make New Folder (Windows)/New Folder (Mac OS) to create and name a new folder.

7 Select a naming convention for the downloaded files using the Presets menu.

File Name Retains the filenames assigned by the camcorder.

Folder Name - Number If your folder name is Wedding Pics, the clips are assigned the names Wedding Pics-001, Wedding Pics-002, and so on.

Date - File name Adds a timestamp to the filename assigned by the camcorder. The timestamp is the current date and time - the date and time on which the movies were transferred to your computer.

Note: To rename files, delete them from the organizer, and reimport them.

Custom Name - Number Enter a custom name in the Name field. For example, if you enter My Holiday in the field, the clips are named My Holiday-001, My Holiday-002, and so on.

8 (Optional) Perform the following steps based on your requirements.

- If you want to delete the selected files in the camera after import, select the option After Copying Delete Originals.

- If you do not want the imported clips added to the timeline after import, deselect Add To Timeline. The imported clips are added only to the organizer.

- If you want to create an InstantMovie using the selected clips, select Create InstantMovie.

9 Click Get Media.

Note: If you don't intend to use all the files you add, you can delete them from the Media view. Deleting files from the Tasks panel doesn't delete them from your hard drive. This practice is recommended for large VOB files.

Add files from your computer

- In the Tasks panel, click Organize, click Get Media, and then click Files And Folders. Locate and select the files that you want, and click Open. To add an entire folder, select it and click Add Folder.

- Drag files or folders from a desktop panel to the Project view.

Note: You can also use the Elements Organizer, or click Media in the Organize tab to access files that are stored on your hard drive. Files that you added to the Elements Organizer from either Adobe Premiere Elements or Adobe Photoshop Elements are displayed.

Supported file types for import

You can import image, video, and audio files in various formats into Adobe Premiere Elements.

The formats listed in this topic are supported by Adobe Premiere Elements and have been tested. You can however, try and import formats not listed here. If you face problems with import, you can seek help from our experts at Adobe Forums.

Files that you add to a project are visible in the Project view and are automatically added to the Elements Organizer.

If you select Embed Project Link when saving the file in the original application, added files retain a link to the Adobe application in which they were created,. This link allows you to open the file's original application from within Adobe Premiere Elements, edit, and immediately see the results.

Note: Some file formats require activation of components before you can add them to a project.

More Help topics

Supported video formats

- Adobe Flash® (.swf)
- AVI Movie (.avi)
- AVCHD (.m2ts,.mts,.m2t)
- DV Stream (.dv)
- MPEG Movie (.mpeg,.vob,.mod,.ac3,.mpe,.mpg,.mpd,.m2v,.mpa,.mp2,.m2a,.mpv,.m2p,.m2t,.m1v,.mp4,.m4v,.m4a,.aac, 3gp,.avc,.264)
- QuickTime Movie (.mov,.3gp,.3g2,.mp4,.m4a,.m4v)
- TOD (.tod)
- Windows Media (.wmv,.asf) - Windows only

  Note: To import video from mobile phones (.3gp and .mp4), you must have the most recent version of QuickTime installed on your computer.

Supported still-image formats

- Adobe Photoshop® (.psd)
- Adobe Premiere Elements title (.prtl)
- Bitmap (.bmp,.dib,.rle)

- CompuServe GIF® (.gif)

- Fireworks (.wbm)

- JPEG® (.jpg,.jpe,.jpeg,.jfif)

- Macintosh® PICT (.pct,.pic,.pict)

- Pixar Picture (.pxr)

- Portable Network Graphic (.png)

- RAW (.raw,.raf,.crw,.cr2,.mrw,.nef,.orf,.dng)

Supported audio formats

- Advanced Audio Coding (.aac)

- Dolby® AC-3 (.ac3)

- Macintosh® Audio AIFF (.aif,.aiff)

- MP3® Audio (.mp3)

- MPEG® Audio (.mpeg,.mpg,.mpa,.mpe,.m2a)

- QuickTime (.mov,.m4a)

- Windows Media (.wma) - Windows only

- Windows WAVE (.wav)

  Note: Dolby AC-3 is imported as a stand-alone .ac3 file or as part of an encoded audio file in a .vob (DVD) or .mod (JVC® Everio) file, but exported as Dolby Digital Stereo only.

Activate a component for import

Some file formats such as MPEG-2, MPEG4(SP), and AMR require component activation before you can add them to a project. If you are connected to the Internet, component activation occurs automatically. If you are not connected to the Internet, the Activating Component dialog box appears.

1 When the Activating Component dialog box appears, connect to the Internet.

2 In the Activating Component dialog box, click Copy to copy the serial number.

3 Click the URL to go to the activation website.

4 Paste the serial number into the ID box on the website.

The website displays a key for unlocking.

5 Copy the key, paste it in the Activating Component dialog box, and then click OK.

6 Download the required installer, and save it in a location of your choice.

Supported devices

If you have problems detecting content on your connected device, verify whether your device is supported by Adobe Premiere Elements. For a list of devices supported by Adobe Premiere Elements, see
http://kb2.adobe.com/cps/873/cpsid_87347.html

Add photos using the Photo Downloader

1 Connect the digital camera, or mobile phone to your computer.

Note: Be sure to install any drivers required by your device. Consult the manual.

2 In the Adobe Premiere Elements - Photo Downloader dialog box, click Advanced Dialog.
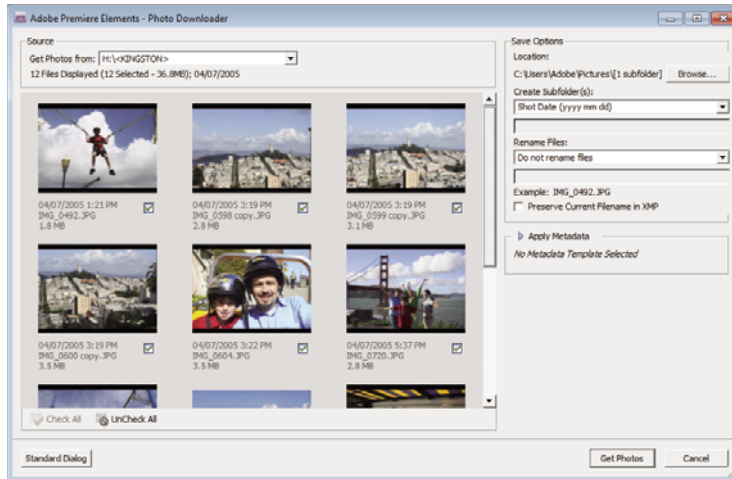
Adobe Premiere Elements - Photo Downloader (Advanced Dialog view)

3 Choose the drive or device from the Get Photos From pop-up menu. Thumbnails of all importable files appear in the dialog box.

4 To specify a location for the saved files, do one of the following:

• To save files to the default Adobe folder, leave the location as it appears in the dialog box.

• To specify a different location, click Browse (Windows)/Choose (Mac OS) and choose a folder. Alternatively, click Make New Folder (Windows)/New Folder (Mac OS) to create and name a new folder.

• To create one or more subfolders for grouping files by criteria, click the triangle next to the Create Subfolder(s) field. Choose one of the options from the pop-up menu for naming the subfolder.

• To rename the files in the folder consistently, click the triangle next to the Rename Files field. Choose an option from the pop-up menu for naming the files. The filename defaults to the folder name you enter. When the files are added to the folder and the Project view, the filenames are in increments of 0001. For example, if you enter summer, the filenames are changed to summer0001.vob, summer0002.vob, and so on.

5 Select files to add to the Project view. A check mark below the file's thumbnail indicates that the file is selected. By default, all files are selected. Click an option to remove the check mark and exclude a file. You can also select or deselect all files by using the Check All button or the Uncheck All button.

6 If you are using metadata, you can select Preserve Current Filename In XMP.

7 Click the triangle next to Apply Metadata, select a template, and fill in the Creator and Copyright fields.

8 Click Get Media. You can click Cancel in the Progress dialog box at any time to stop the process.

Note: If you don't intend to use all the files you add, you can delete them from the Project view. Deleting files from the Tasks panel doesn't delete them from your hard drive.

More Help topics

Other methods to add media to your project

- *capturing* from tape or live sources
- *adding* from the Organize workspace
- *recording* narrations from a microphone.

When you add media files to your project, they are added to the Project view and the Organize workspace. A thumbnail, called a clip, represents each file. Clips, whether they contain audio, video, or still images, are the building blocks of your movies.

To get new media into your project, click Organize in the Tasks panel, and then click Get Media. Use any of the following options to add media:

DV Camcorder Captures video from a DV camcorder connected by FireWire (IEEE 1394) or USB. This option opens the Capture window.

HDV Camcorder Captures video from an HDV camcorder connected by FireWire (IEEE 1394). This option opens the Capture window.

Webcam Or WDM Device Captures video from a webcam or WDM-compatible capture device. This option opens the Capture window.

Note: The WDM device option is available only on Windows®.

Digital Still Camera and Phones Imports photos from a still camera or mobile phone connected by USB. This option opens the Adobe Premiere Elements - Media Downloader window.

Using files from Photoshop Elements

Sharing files between Adobe Premiere Elements and Adobe Photoshop Elements

You can access all images in a Photoshop Elements catalog directly from the Organizer workspace of Adobe Premiere Elements. You can also add, edit, and manage your images, and then drag them to the Adobe Premiere Elements Sceneline or Timeline for use in your project.

Adobe Photoshop Elements and Adobe Premiere Elements are designed to work together, whether you purchase the products separately or bundled in one package. These programs seamlessly combine digital photography and video editing, letting you create exciting video projects. The two programs support many of the same file types, which makes the transfer of most files between them easy and efficient. For example, you can catalog PSD files in Photoshop Elements and then add them to the Sceneline directly from the Elements Organizer in Adobe Premiere Elements.

Note: The Photoshop Elements Organizer shows clips of audio AVI files with broken video thumbnail icons. However, they will play correctly. The Photoshop Elements Editor can import individual video frames from ASF, AVI, MPEG, and Windows Media files. (Choose File > Import > Frame From Video.)

Here are a few ways you can share files between Photoshop Elements and Adobe Premiere Elements:

• Organize your photos, video clips, and audio clips in either Adobe Premiere Elements or Photoshop Elements, find them through the Elements Organizer in either application and add them to a project.

• Capture video in Adobe Premiere Elements and open it from the Elements Organizer and create and edit still images from the video.

• (Windows only) Create a slide show in Photoshop Elements 6.0 or later with captions, transitions, effects, music, narration, graphics, and titles, and then bring the slide show into Adobe Premiere Elements for further editing or to burn to DVD. Or, bring individual photos into Adobe Premiere Elements and create the slide show there.

 Note: The Send To Adobe Premiere Elements command in Photoshop Elements works only when you use Photoshop Elements 6.0 or later with Adobe Premiere Elements 4.0 or later.

• Customize menu templates in Photoshop Elements, and then use them in your Adobe Premiere Elements project. (Menu templates are PSD files stored in the Adobe Premiere Elements application folder.)

• Create a Photoshop Elements file with your video project's settings, enhance it in Photoshop Elements, and then use it in Adobe Premiere Elements.

More Help topics

Guidelines for adding files

When you add files to your project, be aware of possible conflicts, and make sure that the files you add are compatible with your project.

More Help topics

Guidelines for adding video files

You can add various video file formats to your project. Imported video and sequence files can have frame sizes up to 4096 x 4096 pixels.

Before you add video files that you did not capture yourself, make sure you can view the video outside Adobe Premiere Elements. Usually, double-clicking a video file opens a playback application, such as Windows Media Player and QuickTime player. (Be sure to use the most up-to-date version of Windows Media Player.) If you can play back your file in the player application, you can usually use that file in Adobe Premiere Elements.

Note: To play back VOB (Video Object) files, use the DVD player that came with your DVD burner.

When adding video files, consider the following:

MPEG file compatibility An MPEG file can be imported or played in Adobe Premiere Elements if it meets the following criteria:

• The file must be in a format supported by Adobe Premiere Elements.

• The compressor used to create the file must be compatible with the Adobe Premiere Elements decompressor.

The compatibility requirements for playing compressed files are less stringent than the requirements for editing them. MPEG files that play in Windows Media Player and QuickTime can be imported or played in Adobe Premiere Elements if they meet the compatibility requirements.

Note: The first time you import an MPEG-2 file, Adobe Premiere Elements automatically activates the components if you are connected to the Internet. If you are not connected to the Internet, you may be asked to activate the MPEG-2 component. The instructions appear in the Activating Component dialog box.

Type 1 AVI file render requirements These files must be rendered before you can preview them from your DV camcorder. To render a Type 1 AVI clip, add it to the Timeline and build a preview file of that section of the Timeline by pressing Enter. If the clip must be rendered, a red line appears above the clip in the Timeline.

DVD file protection If the DVD is a motion-picture disc that uses copy protection, you cannot add the files.

Guidelines for adding audio files

When you add audio files to a project, they are conformed to the audio sample rate specified in the Project Settings dialog box. During that process, you'll see a progress bar in the lower-right corner of the application window. You can play back conformed audio instantly at high quality because it's consistent with all other audio in the project.

By default, conformed audio is stored in the same folder as the project. You can change the default location of the media cache by choosing one of the following options:

• (Windows) Edit > Preferences > Scratch Disks.

• (Mac OS) Adobe Premiere Elements 9 > Preferences > Scratch Disks.

Note: After you conform an audio clip, you don't have to conform it again unless you delete the corresponding file in the Media Cache folder. If you delete conformed audio files, Adobe Premiere Elements regenerates them when you open related projects.

When adding audio files, consider the following:

Stereo and mono files You can add many of the stereo audio files that you can open in another audio player, such as Windows Media Player, to your project. To create a stereo version of a mono file, the mono channel is copied to both the left and right channel in the new stereo track. In this case, both channels contain the same information.

5.1 surround sound files Importing clips containing 5.1 audio adds a 5.1-channel audio track to your project.

mp3 and WMA files Formats such as mp3 and WMA are compressed using a method that reduces some of the original audio quality. To play back compressed audio, Adobe Premiere Elements (like most video editing applications) must decompress and possibly alter the file's sample rate. Compressing can degrade the audio quality.

CD files If you want to add audio from a CD, copy, or *rip,* the audio tracks to your hard drive using another application. Windows Media Player, included with Windows XP, can perform this task. You can also use Adobe® Audition® to rip the CD at various quality settings and perform complex audio-processing functions on the file. If you plan to air or distribute your movie, ensure that you own the copyright, or have licensed the copyright to your CD audio.

Internet files If you download music from the Internet for use in your projects, be aware that some files, notably WMA (Windows Media Audio) and AAC (QuickTime) files may have pre-encoded settings that don't allow you to play the file back in Adobe Premiere Elements.

Guidelines for adding still image files

By default, Adobe Premiere Elements scales still images to fit the project frame size. You can override this behavior and instead add your files at the size at which they were created. You can also set the default duration for all still images that you add by deselecting Default Scale To Frame Size in the General preferences.

You can add still images with frame sizes up to 4096 x 4096 pixels. For best results, create files with a frame size at least as large as your video frame size so that you don't have to enlarge, or scale up, the image in Adobe Premiere Elements. When you scale up an image, it often becomes pixelated, so you should create it at a larger frame size than the project. For example, if you plan to scale an image 200%, create the image at double the project frame size before you add it. (To determine the frame size of your video, right-click in the Project view or the Timeline, and choose Properties; the Image Size option specifies your frame size. Frame size for a selected clip also appears in the preview area of Project view. To display the Preview area, right-click/ctrl-click in Project view and choose View > Preview Area.)

💡 *You can also add animations, which usually are saved as a sequence of numbered still-image files.*

When adding still-image files, consider the following:

Photoshop Elements files Adobe Premiere Elements works well with images and video templates you create in Photoshop Elements.

Or you can create a video graphic using the File > New > Blank File command in Photoshop Elements or the File > New command in Photoshop CS as a starting point, and then using one of the DV or HDV document presets. These presets are optimized for video output. (See Photoshop Help for more information.)

JPEG files If you are having trouble importing JPEG files to Adobe Premiere Elements, open them in Photoshop Elements and resave them. Then try to import them again.

TIFF images You can add files from Photoshop 3.0 or later. However, Adobe Premiere Elements doesn't support 16-bit TIFF images created in Photoshop or other applications. Empty (transparent) areas of nonflattened Photoshop files appear transparent in Adobe Premiere Elements because the transparency is stored as an alpha channel.

RGB mode When you are editing or creating your still images, make sure that you do all of your work in RGB mode. For more information, consult your product's user guide about color management. RGB mode produces colors that are suitable for video.

More Help topics

"Adjust pixel aspect ratio for a still image or source clip" on page 69

Guidelines for adding an animation or still-image sequence

 An animation is different from a video in that the frames in an animation are drawn as graphics and, therefore, are not scenes of live action, as in conventional digital video. Adobe Premiere Elements can also add a sequence of numbered still-image files and automatically combine them into a single clip; each numbered file represents one frame. Some applications, such as Adobe After Effects®, can generate a numbered sequence of still images. Images in a still-image sequence cannot include layers, so you need to flatten images that will be part of a sequence. For information on layers and flattening, see the documentation for the application that created the file.

Note: Changing the default duration of still images in the Preferences dialog box does not affect the duration of still images that are part of a sequence.

When creating three-dimensional images or animations for use in Adobe Premiere Elements, use the following guidelines whenever possible:

- Use broadcast-safe colors. Most applications that create animations (such as Adobe After Effects) allow you to check for broadcast-safe colors. Refer to your application's documentation for more information.

- Use the pixel aspect ratio and frame size specified in the project settings in Adobe Premiere Elements.

- Use the appropriate field settings to match your project.

- If you're using an Adobe application (such as Photoshop) to generate the sequence, select Embed Project Link so that you can open the sequence in the application that was used to create it. For example, selecting a PSD file in the Available Media view of the Media panel in Adobe Premiere Elements and choosing Edit > Edit Original opens the file in Photoshop with the original layers intact.

Add numbered still-image files as a single clip

1 Make sure that each still-image filename has the correct filename extension. All filenames in the sequence must contain an equal number of digits before the extension—for example, file000.bmp, file001.bmp, and so on.

2 Do one of the following:

- In the Tasks panel, click Organize, and click Get Media; then click Files And Folders.

- Choose File > Get Media From > Files And Folders.

3 Locate and select the first numbered still image in the sequence. From the Files Of Type menu, select Numbered Stills, and click Open.

Adobe Premiere Elements interprets all of the numbered files as a single sequence.

Note: For information on changing the duration of still images, see "Set duration for imported still images" in Help.

Set duration for imported still images

When you add a still image, you can assign a specific duration to it, which specifies how much time the image occupies in the Timeline. You can set a default duration for all still images that you add, and you can change their duration in the Timeline.

The frame rate of your project determines the amount of time that a certain number of frames occupies. For example, if you specify 30 frames for a 29.97 frame-per-second (fps) NTSC project, each still image in the Timeline has a duration of about one second. For PAL, if you specify 25 frames for a 25 fps project, each still image in the Timeline has a duration of one second.

Change the default duration for still images

1 Do one of the following:

- On Windows, select Edit > Preferences > General. On Mac OS, select Adobe Premiere Elements 9 > Preferences > General.

- Right-click/ctrl-click in the Project view of the Tasks panel and choose Still Image Duration.

2 For Still Image Default Duration, specify the number of frames you want as a default duration.

Note: Changing the default duration of still images does not affect the duration of still images already in the Timeline, Sceneline, or Project view. To apply the new default length to all still images in your project, delete them from Project view and reimport them into your project.

Set a unique duration for a still image

❖ Do one of the following:

- Position the Selection tool over either end of the image, and drag.

- Select the clip and choose Clip > Time Stretch. Enter a new duration and click OK.

Creating specialty clips

Specialty clips are those that you generate (rather than add) by using commands in the Project view. They reside in the Tasks panel along with your added clips.

You can create universal counting leaders, color bars, a 1-kHz tone, black video, and colored backgrounds to place in your project to help with calibration of your video or simply to use as footage.

Create a universal counting leader (Windows only)

A *universal counting leader* is the countdown graphic that appears at the beginning of some films. The counting leader helps a projectionist verify that audio and video are working properly and are synchronized. You can customize the color, appearance, and audio settings of the counting leaders you create in Adobe Premiere Elements. The leader is 11 seconds long.

Example frames from a counting leader

1 In the Tasks panel, click Organize, and then click Project.

2 Click the New Item button ⬛, and choose Universal Counting Leader.

3 Specify the following options as needed (click the box next to the color options to choose a color), and click OK.

Wipe Color Specifies a color that gets wiped around the number.

Background Color Specifies a color for the area behind the wipe color.

Line Color Specifies a color for the horizontal and vertical lines.

Target Color Specifies a color for the double circles around the numeral.

Numeral Color Specifies a color for the countdown numeral.

Cue Blip On Out Displays a small cue circle in the last frame of the leader.

Cue Blip On 2 Plays a beep at the 2-second mark.

Cue Blip At All Second Starts Plays a beep at each second in the leader's progression.

💡 *Change counting leader options by double-clicking the counting leader in the Media view or the Timeline.*

Adobe Premiere Elements places a Universal Counting Leader clip into Project view. If the current-time indicator is located over an empty area in the Timeline or Sceneline, it also places the Universal Counting Leader at the location of the current-time indicator. If the current-time indicator is located above a clip, it places the Universal Counting Leader after that clip.

Add color bars and a 1-kHz tone

You use the color bars and 1-kHz tone clips in tandem at the beginning of a video. Color bars are multicolored vertical bars at the beginning of broadcast videos that help broadcasters calibrate the color for a video.

The 1-kHz tone is a short tone at the 1-kHz frequency that broadcasters use to adjust audio levels—broadcasters set it at a specific level for reference, and then decrease or increase their own audio levels to match. Because some audio workflows must be calibrated at a specific tone level, you can customize the tone level to match your audio workflow.

1 In the Tasks panel, click Organize, and then click Project.

2 In the Project view, click New Item 📄 and choose Bars And Tone.

A Bars And Tone clip is placed in the Media view and in the Sceneline or Timeline.

Create and add a black video clip

You add black video clips to separate multiple movies or to create pauses in a movie. You can also use a black video clip for a title.

1 In the Tasks panel, click Organize, and then click Project.

2 Click New Item 📄 and choose Black Video.

Create a colored matte for a background

You can create a clip consisting of a full-frame matte of solid color, which you can use as a solid background for titles or animated clips.

💡 *Brightly colored mattes can serve as temporary backgrounds to help you see transparency more clearly while you adjust a key effect.*

1 In the Tasks panel, click Organize, and then click Project.

2 Click New Item 📄 and choose Color Matte.

3 Choose a color in the Adobe Color Picker dialog box, and click OK.

A color matte clip is placed into both the Project view and the Timeline or Sceneline.

More Help topics

"Create transparency with a keying effect" on page 161

"Select a color with the Adobe Color Picker" on page 163

Change the tone level of clips

1 Select a clip using one of the following methods:

• To set the level for all new clip instances, select the Bars And Tone clip in the Project view.

- To set the level for only one clip instance, select the clip in the Timeline.

2 Choose Clip > Audio Options > Audio Gain.

3 In the Clip Gain dialog box, do one of the following, and click OK:

- Drag the value control left to decrease, or right to increase, volume.

- Highlight the value control and type a number to increase or decrease volume. Positive numbers increase it. Negative numbers decrease it.

- The Normalize option adjusts the peak amplitude in the selected clips to the user-specified value. For example, a single clip with a peak amplitude of -6 dB will have its gain adjusted by +6 dB if Normalize All Peaks To is set to 0.0 dB.

Working with offline files

About offline files

An offline file is a placeholder for a source file that Adobe Premiere Elements cannot currently find on your hard drive. Offline files remember information about the missing source files they represent. If an offline file appears in the Timeline or Sceneline, a "Media Offline" message appears in the Monitor panel and in the Timeline or Sceneline.

More Help topics
"Open a project" on page 23

Edit an offline file

1 In the Tasks panel, click Organize, and then click Project.

2 In the Project view, double-click the offline file. Where Is The File [name of the file] dialog box appears. Locate the source file, select the file, and click Select.

3 Right-click/Ctrl-click the file and select Edit Original to edit the file.

Replace an offline file with a file on your computer

1 In the Tasks panel, click Organize, and then click Project.

2 In the Project view, select one or more offline files.

3 Choose Edit > Locate Media.

4 Locate and select the actual source file, and click Select.

Note: If you selected more than one offline file, the Attach Which Media dialog box appears in turn for each file you selected. Pay attention to the offline filename in the title bar of the dialog box so that you relink the correct source file to each offline file.

Working with aspect ratios and field options

Understanding aspect ratios

The aspect ratio specifies the ratio of width to height. Video frames have an aspect ratio (frame aspect ratio) as do the pixels that make up the frame (pixel aspect ratio). Some video camcorders can record a variety of frame aspect ratios, and the NTSC and PAL video standards use different pixel aspect ratios. If your added files appear distorted—for example, if an image you know to be a perfect circle appears oval-shaped—you may have a conflict between the image's aspect ratio and the aspect ratio of your project.

Adobe Premiere Elements automatically attempts to detect and compensate for the pixel aspect ratio of source clips so that distortion doesn't occur. If a clip appears distorted in Adobe Premiere Elements, you can manually change its pixel aspect ratio. It's important to reconcile pixel aspect ratios before reconciling frame aspect ratios because an incorrect frame aspect ratio is often caused by misinterpreting a source clip's pixel aspect ratio.

Frame aspect ratio

Frame aspect ratio describes the ratio of width to height in the dimensions of an image. For example, DV NTSC has a frame aspect ratio of 4:3 (or 4.0 width by 3.0 height). For comparison, a typical widescreen frame has a frame aspect ratio of 16:9; many camcorders that have a widescreen mode can record using this aspect ratio. Many films are shot using even wider aspect ratios.
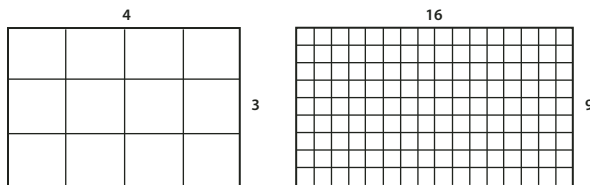
A 4:3 frame aspect ratio (left), and a wider 16:9 frame aspect ratio (right)

When you add clips into a project with a different frame aspect ratio, you must decide how to reconcile the different values. For example, there are two common techniques for showing a widescreen movie with a 16:9 frame aspect ratio on a standard TV with a 4:3 frame aspect ratio. You can fit the entire width of the 16:9 frame into a black 4:3 frame, a technique called *letterboxing*, which results in black bands above and below the widescreen frame. Or, you can fill the 4:3 frame with only a selected area of the 16:9 frame, a technique called *pan and scan*. Though this technique eliminates the black bars, it also eliminates part of the action. Adobe Premiere Elements automatically letterboxes any 16:9 footage that you add into a 4:3 aspect ratio project.

Pixel aspect ratio

Pixel aspect ratio describes the ratio of width to height in a single pixel of a frame. Pixel aspect ratios vary because different video systems make different assumptions about the number of pixels required to fill a frame. For example, many computer video standards define a frame that has a 4:3 aspect ratio as 640 x 480 pixels. Pixels that are square, which have an aspect ratio themselves of 1:1, perfectly fill the horizontal and vertical space defined by that frame. However, video standards such as DV NTSC, which is the standard followed by most consumer DV camcorders (sold in the U.S.), define a 4:3 aspect ratio frame as 720 x 480 pixels. Consequently, to fit all of these pixels in the frame, the pixels must be narrower than the square pixels. These narrow pixels are called rectangular pixels, and they have an aspect ratio of 0.9:1, or 0.9 as they are commonly called. DV pixels are vertically oriented in systems producing NTSC video and horizontally oriented in systems producing PAL video. Adobe Premiere Elements displays a clip's pixel aspect ratio next to the clip's image thumbnail in the Project view.

If you display rectangular pixels on a square-pixel monitor, images appear distorted, for example, circles distort into ovals. However, when displayed on a broadcast monitor, the images appear correctly proportioned because broadcast monitors use rectangular pixels. Adobe Premiere Elements can display and output clips of various pixel aspect ratios without distortion because it attempts to automatically display them with the pixel aspect ratio of your project. You may occasionally encounter a distorted clip if Adobe Premiere Elements interprets pixel aspect ratio incorrectly; if this happens, you can correct the distortion by manually specifying the source clip's pixel aspect ratio.
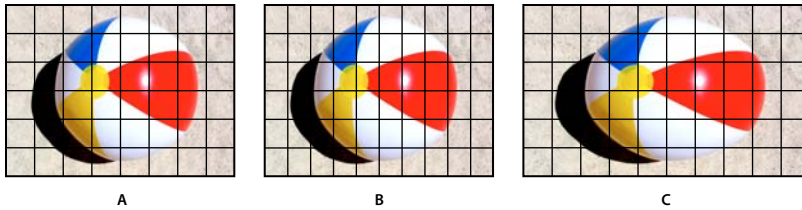
Pixel and frame aspect ratios
A. *Square pixels and 4:3 frame aspect ratio* **B.** *Nonsquare pixels and 4:3 frame aspect ratio* **C.** *Nonsquare pixels displayed uncorrected on a square-pixel monitor*

Capturing or adding various aspect ratios

Adobe Premiere Elements attempts to automatically compensate for pixel aspect ratios and preserve the frame size of added images. Images that you add are treated in the following ways:

- When you capture or add video at either the D1 resolution of 720 x 486 or the DV resolution of 720 x 480, Adobe Premiere Elements automatically sets the pixel aspect ratio for that file to D1/DV NTSC (0.9). When you add footage at the D1 or DV resolution of 720 x 576, Adobe Premiere Elements automatically sets the pixel aspect ratio for that file to D1/DV PAL (1.067). However, it is always a good idea to make sure that all files are interpreted correctly by looking in the Media view or the Interpret Footage dialog box.

- Adobe Premiere Elements automatically assigns pixel aspect ratios to files by using the entries in the Interpretation Rules.txt file, which is located in the Adobe Premiere Elements/Plug-ins folder. If a specific type of image is consistently misinterpreted (distorted) when you add it, you can add or change the entries in the Interpretation Rules.txt file by using a text editor, such as Notepad. If you want to override the pixel aspect ratio interpretation for files already in a project, use the Interpret Footage command.

- If you want to change the size of a clip in Adobe Premiere Elements and its pixel aspect ratio is correct, select the clip and change the Scale property of the Motion effect. The Motion effect is available in the Properties view with the clip selected in the Timeline or Sceneline.

View a project's aspect ratio

The preset you choose when you start a project sets the pixel aspect ratio for the project. You can't change the aspect ratio after it is initially set.

❖ Choose Edit > Project Settings > General.

More Help topics

Adjust pixel aspect ratio for a still image or source clip

By ensuring that all files are interpreted correctly, you can combine footage with different ratios in the same project and generate output that doesn't distort the source images.

Important: When you set the pixel aspect ratio of a file, use its original ratio, not the ratio of the project and final output.

1   In the Tasks panel, click Organize, and then click Project.

2   Select the still image or source clip.

3   Choose File > Interpret Footage.

4   In the Pixel Aspect Ratio section, either select Use Pixel Aspect Ratio From File to use the original ratio saved with the file, or choose one of the following from the Conform To menu:

Square Pixels   Uses a 1.0 pixel aspect ratio. Use this setting if your source clip has a 640 x 480 or 648 x 486 frame size, or if the file was exported from an application that supports only square pixels.

D1/DV NTSC   Uses a 0.9 pixel aspect ratio. Use this setting if your source clip has a 720 x 480 or 720 x 486 frame size and you want it to maintain a 4:3 frame aspect ratio. This setting can also be appropriate for clips that were exported from an application that works with nonsquare pixels, such as a 3D animation application.

Note: For more information about D1, see the Glossary in Adobe Premiere Elements Help.

D1/DV NTSC Widescreen   Uses a 1.2 pixel aspect ratio. Use this setting if your source clip has a 720 x 480 or 720 x 486 frame size and you want it to maintain a 16:9 frame aspect ratio.

D1/DV PAL   Uses a 1.0666 pixel aspect ratio. Use this setting if your source clip has a 720 x 576 frame size and you want it to maintain a 4:3 frame aspect ratio.

D1/DV PAL Widescreen   Uses a 1.4222 pixel aspect ratio. Use this setting if your source clip has a 720 x 576 frame size and you want it to maintain a 16:9 frame aspect ratio.

Anamorphic 2:1   Uses a 2.0 pixel aspect ratio. Use this setting if your source clip was anamorphically transferred from a film frame with a 2:1 aspect ratio.

HD Anamorphic 1080   Uses a 1.333 pixel aspect ratio.

Use square-pixel files in a D1 or DV project

You can use square-pixel footage in a DV project and generate output that does not appear distorted.
Adobe Premiere Elements either "upsamples" (increases) or "downsamples" (decreases) the resolution of a file that does not match the project frame size. Because downsampling results in a higher-quality image, it is best to create files that are larger than the project's frame size so that Adobe Premiere Elements does not have to upsample and enlarge the file.

❖   Prepare the file by using one of the following methods, and then capture or add the file to
    Adobe Premiere Elements:

•   If your final output is DV (NTSC), create and save it at a 720 x 540 frame size to prevent upsampling or 640 x 480 to prevent field distortion on a field-rendered file (such as a 3D animation).

•   If your final output is DV (PAL), create and save it at a 768 x 576 frame size to prevent upsampling and field distortion on a field-rendered file (such as a 3D animation).

•   If your final output is D1 (NTSC), create and save it at a 720 x 540 frame size.

•   If your square-pixel file was created and saved at the frame size used by your project (such as 720 x 480), but not at the pixel aspect ratio of the project, redesign your image using a different frame size (such as 720 x 540). This is necessary when the application you use to prepare the file doesn't support nonsquare pixels.

Set field options for imported interlaced video

In most video, each frame consists of two *fields*. One field contains the odd-numbered lines in the frame, and the other contains the even-numbered lines. The fields are *interlaced*, or combined, to create the complete image. Adobe Photoshop Elements includes a reverse field order preset for video imported from a hard disk or Flash memory camcorder that uses upper fields first. If your footage was captured with reverse order fields (upper fields first), make sure your project uses either the Standard or Widescreen preset from the Hard Disk, Flash Memory Camcorders presets folder.

Ordinarily, interlacing isn't apparent to a viewer. But because each field captures the subject at a slightly different moment in time, playing a clip in slow-motion, creating a freeze frame, or exporting a frame as a still image makes the two fields discernible. To avoid this, you can *deinterlace* the image. Deinterlacing eliminates one field and either duplicates or interpolates the lines of the remaining field.

Reversing the *field dominance,* the order in which the fields are recorded and displayed, may also cause playback problems. When the field dominance is reversed, motion appears jerky because the fields no longer appear in chronological order. Fields can become reversed when the field dominance of the original videotape is the opposite of the field dominance of either the video-capture card used to capture the clip or the video-editing or animation software that last rendered the clip. Reversing can also happen when you set an interlaced clip to play backward.

To avoid these complications, you can *deinterlace* the image. Deinterlacing eliminates one field and either duplicates or interpolates the lines of the remaining field. You can also set field options for an interlaced clip so that the clip's picture and motion quality are preserved in situations such as changing the clip speed, exporting a filmstrip, playing a clip backward, or freezing a video frame.

1   Select a clip in the Timeline, and choose Clip > Video Options > Field Options.

2   Select Reverse Field Dominance to change the order in which the clip's fields appear. This option is useful when the field dominance of the clip doesn't match your equipment or when you play a clip backward.

3   For Processing Options, select one of the following choices, and click OK.

None Does not process the clip's fields.

Interlace Consecutive Frames Converts pairs of consecutive progressive-scan (noninterlaced) frames into interlaced fields. This option is useful for converting 60-fps progressive-scan animations into 30-fps interlaced video because many animation applications don't create interlaced frames.

Always Deinterlace Converts interlaced fields into whole progressive-scan frames. Adobe Premiere Elements deinterlaces by discarding one field and interpolating a new field based on the lines of the remaining field. It keeps the field specified in the Field Settings option in the Project Settings. If you specified No Fields, Adobe Premiere Elements keeps the upper field unless you selected Reverse Field Dominance, in which case it keeps the lower field. This option is useful when freezing a frame in the clip.

Flicker Removal Prevents thin horizontal details in an image from flickering by slightly blurring the two fields together. An object as thin as one scan line flickers because it can appear only in every other field.

More Help topics

"Create or change project presets" on page 25

5.1 audio import

Adobe® Premiere® Elements 9 facilitates importing and playing clips with 5.1 audio in the same format as the project preset. You can create movies combining AVCHD video and stereo audio and 5.1 audio and stereo audio. You can move clips from track to track in the Timeline regardless of whether the audio is 5.1 or stereo. If you import 5.1 audio file to the stereo channel, it is converted to 5.1 and the other way round. To create a 5.1 channel track, drag a 5.1 channel audio video clip or 5.1 channel audio only clip onto the empty area on the timeline of a stereo project. A 5.1 channel track in a stereo project is created. To create a stereo track in a 5.1 channel project, drag-and-drop a stereo clip into the empty area on timeline. A stereo track in a 5.1 channel project is created.

1 Do one of the following:

• From the Welcome screen, click New Project.

• If Adobe Premiere Elements is open, choose File > New > Project.

2 Click Change Settings to change the preset used. Select Full HD 1080i 30 5.1 channel from the AVCHD folder, and click OK.

3 In the New Project dialog box, specify a name and location for the project, and click OK.

In the Timeline view you can see 5.1 beside the Audio tracks. You can now include clips to your project. However, the audio is mapped to a channel type depending on how you insert the media file.

Drag clips to the Monitor window

When you drag clips onto the Monitor window, the audio is mapped to the channel type of Audio 1 track.

However, when you Shift-drag onto the Monitor window, you are presented with the following additional options. The audio mappings change depending on the option you select.

Insert After This Scene Audio is mapped to the Audio 1 track, and the clip is inserted in the Video 1/Audio 1 track. The clip is inserted at the end of the existing clip, indicated currently by CTI.

Split And Insert Audio is mapped to the Audio 1 track, and the clip is inserted in the Video 1/Audio 1 track. The current clip is split at the point where the CTI is pointing. The clip is inserted at this point.

Place On Top If there is an empty track above Video 1/Audio 1, the selected clip is inserted on that track, and mapped to the corresponding track's channel type. If there is no empty track, a new track is created matching the channel type of the selected clip. Adobe Premiere Elements places the video on the CTI, in a track above the existing video. The new video file overlaps the existing video clip.

Picture In Picture If there is an empty track above Video 1/Audio 1, the selected clip is inserted on that track, and mapped to the corresponding track's channel type. If there is no empty track, a new track is created matching the channel type of the selected clip. Adobe Premiere Elements places the existing and the inserted videos simultaneously. The user can see both the videos.

Place On Top, And Apply Video merge If there is an empty track above Video 1/Audio 1, the selected clip is inserted on that track and mapped to the corresponding track's channel type. If there is no empty track, a new track is created matching the channel type of the selected clip. Adobe Premiere Elements places the video on the CTI, in a track above the existing video and applies videomerge effect on the new video. The underlying and the top videos can be seen.

Replace Clip The clip is replaced and the mapping matches the channel type of the replaced clip's track.

Note: When you drop an audio-only clip into the Monitor window, it is placed on the Soundtrack track and mapped to stereo.

Insert clips from the Project view

When you right-click/ctrl-click a clip in the Project view and select Insert to Timeline, it is mapped to the Audio 1 track. The clip is inserted in the Video 1/Audio 1 track.

Chapter 6: Managing clips with the Organizer

Adobe Premiere Elements lets you add video, audio, graphics, and still images to your project from numerous sources. You can import from live or taped sources, and from a wide variety of devices in analog or digital format.

View clips in Elements Organizer

The Organize workspace enables you to find and sort material for your projects from among all the media files available to your computer. For example, use it to find media files that you have placed into an album created in Elements Organizer or an Adobe Premiere Elements project, that carry a keyword tag or star rating you have assigned. You can sort the clips in chronological or reverse-chronological order. The Organize workspace shows the contents of the last catalog you opened in Elements Organizer. To view the Organize workspace, click Organize > Media.

Note: To view a different catalog, select File > Catalog in Elements Organizer and select the catalog you want to open from the list. To launch Elements Organizer, click Organizer.
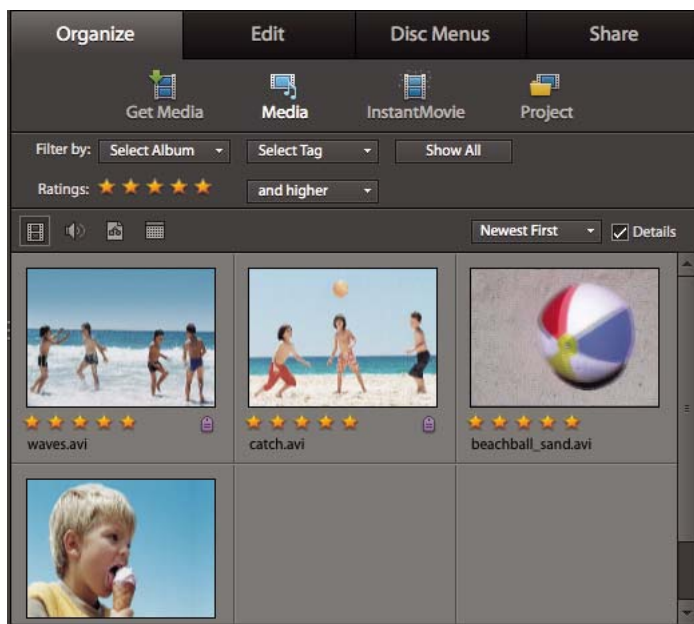
Organize workspace with details visible

Preview files in Elements Organizer

You can easily preview a video clip from Elements Organizer. Once in Elements Organizer, you can view, add, and delete tags for the clip.

1 Click Organizer.

Elements Organizer launches.

2 If the file is a video or audio file, double-click the thumbnail, and click the Play button to preview it.

Note: The controls are not displayed if you are playing images.

Show all media files in the Organize workspace

After filtering media files, you can reset the Organize workspace to display all files.

❖ In the Organize workspace, click the Show All button.

If the Show All button does not appear in the Organize workspace, all files are currently visible.

View tags, star ratings, and other details in the Organizer

To see a clip's star rating, icons indicating its keyword tags, filename, or other details, set the Organize workspace to show details.

❖ In Adobe Premiere Elements, right-click/ctrl-click a clip in the Organize workspace, and select Show Details. Or click the box next to Details.

Finding files in Elements Organizer

You can use albums, smart albums, projects, keyword tags, Smart Tags, and star ratings as filters to quickly find specific files. In addition, you can search for files by date, date range, or media type. You can find files this way in both Elements Organizer and the Organize workspace.

Find files by album, project, or tags

You can use albums, smart albums, projects, keyword tags, and Smart Tags as filters to quickly find specific files. You can find files this way in both the Elements Organizer and the Organize workspace.

Find files in Elements Organizer

Click the Organize tab.

Find files in the Organize workspace

1 In Adobe Premiere Elements, at the top of the Organize workspace, do any of the following:

- To view files in a specific album, smart album, or project, select the album or project from the Filter By: Select Album menu.

- To view files containing one or more specific keyword tags or Smart Tags, select the tags from the Filter By: Select Tag menu.

- To view tagged files in an album, smart album, or project, select from both menus.

2 Click outside the menu to close it.

To display all files again, click Show All.

Find clips by star ratings

You can rate files using a star value, and then view the clips based on those star ratings.

1 To star rate a clip, select Details in the Organize workspace of Adobe Premiere Elements, and then click the star under the clip that represents your rating of the clip.

2   To find clips based on star ratings, click the star rating you want.

3   Select an option from the Ratings menu: And Higher, And Lower, Or Only.

To display all files again, click Show All.

To star rate a clip in Elements Organizer, select Organize > Organizer, to launch Elements Organizer.

Find clips by media type

You can set the Organize workspace and the Elements Organizer to display only video clips, still images, audio clips, or a combination of file types.

❖   Do one of the following:

- In the Organize workspace of Adobe Premiere Elements, click Show/Hide Video, Show/Hide Audio, Show/Hide Still Image, or any combination of these three icons.

- In the Elements Organizer, select View > Media Types, and select the appropriate option.

Note: To launch Elements Organizer, click Organizer.

Find clips within a date range

You can find clips that were created within a given time you specify.

1   In the Organize workspace of Adobe Premiere Elements, click the Set Date Range button .

2   Type a year, and select a month and day for both the Start Date and End Date.

The Organize workspace displays only the clips that fall within the period specified.

Sort clips by date

You can sort the clips in the Organize workspace or Elements Organizer in chronological order, or reverse chronological order.

❖   Do one of the following:

- In the upper right of the Organize workspace, select Newest First, or Oldest First.

- In Elements Organizer, select Date (Newest First), or Date (Oldest First).

Tagging files

Tagging media files using Elements Organizer

You create and work with keyword tags, smart tags, albums, and smart albums in Elements Organizer. To open this window in Elements Organizer, click Organizer at the top of your Adobe Premiere Elements workspace.
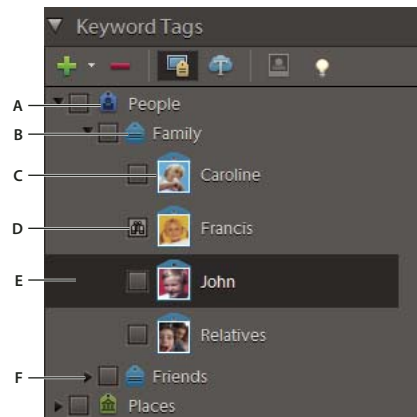
Tagging window in Elements Organizer
A. Category B. Subcategory C. Keyword tag D. Find box E. Selected keyword tag F. Triangle expands or collapses the keyword tags in that category or subcategory.

You use smart tags to sort your files, but you cannot edit or add to them. Smart tags are applied automatically using the Auto-Analyzer option 🔨. You can also apply smart tags manually the way you do with keyword tags.

Using the Elements Organizer, you can perform all the following tasks:

- View, create, edit, and delete keyword tags, tag categories, and tag subcategories.

- Organize keyword tags within the categories and subcategories.

- View, create, edit, and delete albums and smart albums.

- Filter files by type, tags, star rating, date range, album, smart album, and project.

- Preview videos, images, and audio.

- Create stacks of similar still image files.

- View smart tagged clips and clips not yet smart tagged. You can also smart tag-selected videos.

Preview files in Elements Organizer

1 In Elements Organizer, double-click a thumbnail image.

Note: To access Elements Organizer, click Organizer at the top of the Adobe Premiere Elements workspace.

2 If the file is a video or audio file, click the Play button to preview it.

Attach tags to or remove tags from files

You can attach keyword tags or Smart Tags to files associated with the tag. You can attach multiple tags to a file. If you find a tag does not accurately represent a file, you can remove it from the file.

Attach tags in Elements Organizer

❖ In the Elements Organizer workspace, do any of the following:

- To attach one tag to one file, drag the tag from the Keyword Tags panel onto the file.

- To attach one tag to multiple files, Shift-click or Ctrl-click the files to select them, and then drag the tag from the Keyword Tags panel onto the files.

- To attach multiple tags to one or more files, Shift-click or Ctrl-click the tags in the Keyword Tags panel, and then drag them to one of the selected files.

To remove a tag

❖ To remove a tag in Elements Organizer, right-click/ctrl-click the file's thumbnail, and select Remove Keyword Tag > [*tag name*]

Note: To access Elements Organizer, click Organizer in the Adobe Premiere Elements workspace.

Media analysis

Smart tags enable you to easily find footage by quality and content (such as people, and audio). Smart tagging aids you in finding the best footage while eliminating the bad footage (such as blurry, shaky, and dark). By default, Adobe Premiere Elements analyzes as a background task on all the data present in the Organize workspace. You can turn off media analysis:

1 In Adobe Premiere Elements, click Organizer to launch the Elements Organizer.

2 (Windows) Select Edit > Preferences > Media-Analysis. (Mac OS) Select Adobe Premiere Elements 9 > Preferences > Media Analysis.

3 Deselect Analyze Media For Smart Tags Automatically.

You can perform analysis from several different areas of Adobe Premiere Elements. You can analyze content while creating an InstantMovie.

While analyzing content for smart tags, Adobe Premiere Elements also performs scene detection. Scene detection separates different scenes within a clip into separate subclips based on content changes.

You can specify which quality and content categories to analyze. Many categories, such as audio and faces, have one or more layers of subcategories to choose from as well. When an abrupt visual change is detected, Adobe Premiere Elements creates a subclip.

Smart tags appear in the Smart Tags category in the Elements Organizer. You can view these tags and select them for sorting purposes, but you cannot delete or edit them. (You can delete them from individual clips.) Click the Smart Tag button in the Keyword Tags panel in Elements Organizer to view all clips that have or have not been smart tagged.
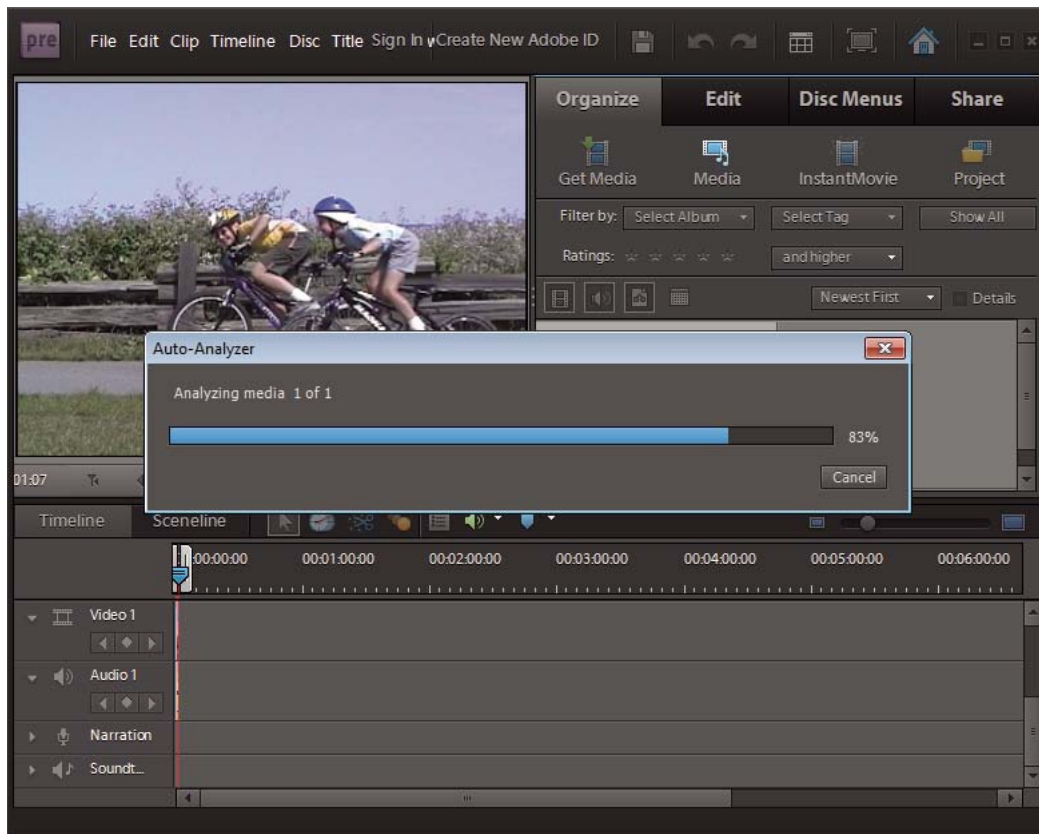
Auto-Analyzer window

More Help topics

"Creating an InstantMovie project" on page 28

"Split scenes by timecode or content change" on page 49

Applying Smart Tags

❖ In the Organize workspace, select the clips you want to analyze, right-click/ctrl-click, and select Run Auto-Analyzer 🔒 .

Note: In Elements Organizer, select the clips you want to analyze, right-click/ctrl-click, and select Run Auto-Analyzer. To access Elements Organizer, click Organizer. In the Elements Organizer Preferences window, you can specify Auto-Analyzer filters.

More Help topics

"Media analysis" on page 77

Applying Smart Tags while creating an InstantMovie project

When creating an InstantMovie, Auto-Analyzer is run only on those clips that have not previously been tagged with Smart Tags.

1 Set up an InstantMovie. (See "Create an InstantMovie" on page 29.)

After you choose a theme, the Customize This Theme view opens.

2 Select Auto-Analyzer. All the Auto-Analyzer categories are analyzed.

Adobe Premiere Elements uses the results of Auto-Analyzer to automatically edit your clips for the InstantMovie.

Create, edit, and delete keyword tags and tag categories

Keyword tags are personalized keywords, such as "Dad" or "Florida," that you attach to still images, video clips, and audio clips in the Organize workspace so that you can easily organize and find them. You can choose keywords from the four default categories: People, Places, Events, and Other. Or you can create your own categories and subcategories. When you use keyword tags, there's no need to manually organize your files in subject-specific folders or rename files with content-specific names. Instead, you simply attach one or more keyword tags to each file and then retrieve the files you want by selecting one or more keyword tags.

For example, you can create a keyword tag called "Anna" and attach it to every video featuring your sister, Anna. You can then instantly find all of the videos of Anna by selecting the Anna tag, regardless of where the videos are stored on your computer. When files have multiple keyword tags, you can select a combination of keyword tags to find a particular person at a particular place or event. For example, you can search for all "Anna" keyword tags and all "Marie" keyword tags to find all videos of Anna and Marie. Or search for all "Anna" keyword tags and all "Cabo" keyword tags to find all the videos of Anna vacationing in Cabo San Lucas.

Grouping files in the Elements Organizer

You can use scene groups and stacks in Adobe Premiere Elements to organize your footage. You can view version sets of still images in the Elements Organizer, but you cannot create or edit them in Elements Organizer.

About multiple scene groups

When you perform Auto-Analyzer or Scene Detection on a clip, Adobe Premiere Elements may create a scene group for the clip. Scene groups are separate video clips of the different scenes within the original clip, located under the original clip. Scene groups make it easy to locate and use the different scenes in a video clip.

For example, if you capture video containing footage of a full day at the beach with friends, using Scene Detection at capture (or later) automatically separates the different scenes from the day into separate clips, and groups them all under the first scene. You can expand the group to view or use the different scenes.
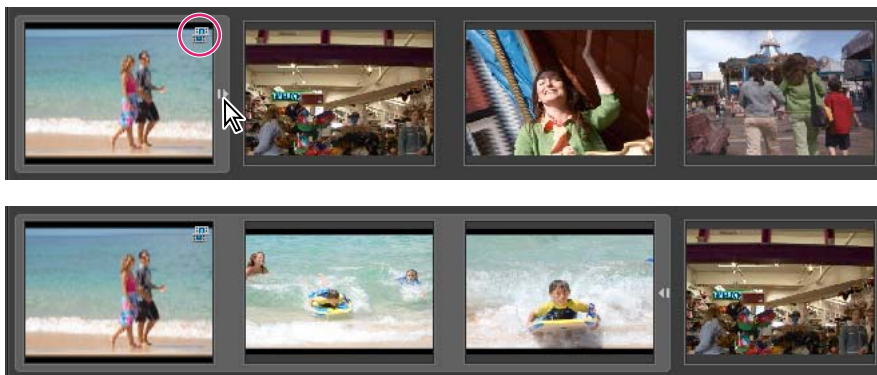
Scene group closed (above) and expanded (below).

About stacks

You can create stacks to group a set of visually similar still images, making them easy to manage. Stacks are useful for keeping multiple files of the same subject in one place, and they reduce clutter in the Organize workspace.

For example, create a stack to group multiple images of your family taken doing similar things, such as playing on a beach. Stacking the images lets you easily access them all in one place instead of scattered across rows of thumbnails.

You can remove individual files from a stack so that they appear on their own in Elements Organizer.

Stacking image files saves space and keeps related images together.

Remove files from a stack

You can remove individual files from a stack so that they appear on their own in Elements Organizer. You cannot remove individual files from a scene group.

1   Select a stack in the Elements Organizer.

2   Right-click/ctrl-click and choose Stack (Image Only) > Expand Photos In Stack.

3   Select one or more photos and choose Stack   (Image Only) > Remove Photo From Stack. The file is removed from the stack, but not deleted from Elements Organizer or the computer.

Specify the top photo in a stack

By default, the newest file is placed on top of the stack.

1   After you've created the stack, right-click/ctrl-click the stack in the Organize workspace and choose Stack (Image Only) > Expand Photos In Stack to show all the files in the stack.

2   Right-click/ctrl-click the file you want to be on top and choose Stack   (Image Only) > Set As Top Photo.

View all files in a scene group or stack

While viewing all files in a scene group or stack, you can remove a file from the group or add tags to the individual files.

If you apply a tag to a scene group, the tag is applied to all items in the group. You cannot apply different tags to the different files within the group.

If you apply a tag to a stack, the tag is applied to all files in the stack. When you search for the tag, all files in the stack appear individually in the search results. To apply a tag to only one or a few files in a stack, expand the stack, and then apply the tag to those files.

Expand and collapse scene groups or stacks

1 To expand the stack, do one of the following in the Elements Organizer:

• Click the triangle next to the stack thumbnail.

• Select Edit > Video Scene > Expand Items In The Scene Group.

• Right-click/ctrl-click a stack, and choose Scene Group (Video Only) > Expand Items in Scene Group.

2 To collapse the stack again, do one of the following:

• Click the triangle next to the stack thumbnail.

• Select Edit > Video Scene > Collapse Items In Scene Group.

• Right-click/ctrl-click a stack, and choose Scene Group (Video Only) > Collapse Items in Scene Group.

Creating albums

About albums

Important: *Photoshop Elements free online benefits and Adobe Premiere Elements Plus are available in the United States only. Internet access required. (See "Sign in with your Adobe ID" on page 20and "Backup and synchronize albums and files" on page 82.)*

Albums are like physical photo albums where you can store and organize files in groups of your choosing. For example, you can create an album called "Ten Best Vacation Videos" and organize the files from tenth best video to the very best video. You can make a project based on that album. You can create albums through the Elements Organizer. Click Organizer to launch Elements Organizer.

You can drag the files within an album to arrange them into any order you want. You can add a file to more than one album. For example, the same file might appear as the first file in one album and the last in another.

You can organize albums in groups. You can create multiple levels of album groups. For example, you can have an album group titled, "My Asia Trip," containing the album "Ten Best Japan Videos," along with another album called "Ten Best China Videos," and so on, for each country in Asia you visited.

You can create smart albums by setting criteria for files to be included in them, rather than by manually selecting specific files. The contents of smart albums are automatically updated as matching criteria are added to files. For example, if you create a smart album that includes all videos with the keyword tag, "Chiara," additional videos are added to that album as you give them that keyword tag.

Create an album or an album group

You can create an album or a group of new albums at any time. For example, you can create an album group called "Vacations" and create separate albums within it, one for each vacation you photograph.

Important: Photoshop Elements free online benefits and Adobe Premiere Elements Plus are available in the United States only. Internet access required. (See "Backup and synchronize albums and files" on page 82.)

Creating and editing smart albums

About smart albums

Like albums, smart albums contain files of your choosing. However, instead of selecting individual files or groups of files, with smart albums, you set the criteria for inclusion. After you set the criteria, any file in the Organize workspace that matches the criteria of a smart album will appear automatically in that smart album. As you add new files to the Elements Organizer, those files matching the smart album criteria will also appear automatically in the smart album. Smart albums keep themselves up to date.

A. Albums panel heading B. Smart album C. Album group

Create a smart album

You can create a smart album by selecting the types of files you want included, or you can specify criteria in the New Smart Album dialog box. Using the New Smart Album dialog box, you can specify a wider range of criteria.

Remove files from an album

❖ In the Organize workspace, right-click/ctrl-click the file and choose Remove Album > *[album name]*.

Backup and synchronize albums and files

Backup/synchronize files

Note: Photoshop Elements free online benefits and Photoshop Elements Plus are available in the United States only. Internet access required.

When you sign in with your Adobe ID, you can back up your albums and catalogs to Photoshop.com servers. Backing up and synchronizing your albums and catalogs are essential for protecting your photos and media files. For example, if you add keyword tags to media files on your computer, the corresponding photos on Photoshop.com are updated with the tags. The albums and catalogs must be marked for Backup/Synchronization on each computer.

More Help topics

"Back up/Synchronize files" on page 10

Chapter 7: Arranging clips in a movie

After you add media to your project, you are ready to arrange it in an order that tells a story, conveys an impression, or communicates a thought. You can also create a slide show from still images, set video to a musical beat, or create a picture-in-picture effect. Once everything is arranged, you can preview your movie.

You can prearrange clips (create a rough cut) by using icons in Project view or by arranging them in an album in the Elements Organizer. Or you can simply drag them into the Timeline or Sceneline in the order you want them to appear.

The Sceneline is useful for basic movie editing; the Timeline is best for more advanced editing techniques. You can switch between the Sceneline and Timeline as you edit. For example, you can arrange your clips into their correct order, narrate, create titles, place music, and place transitions in the Sceneline; then switch to the Timeline to layer clips, trim clips, or add more soundtracks.

Arranging clips in the Sceneline

Sceneline overview

The Sceneline provides a stage on which you can arrange your clips into a movie. In the Sceneline, each clip is represented by its first frame. This display makes it easy to arrange clips into coherent sequences without regard for clip length. This technique is sometimes referred as *storyboard-style editing*. The Sceneline shows the following:

• A Scenes video track where you place video clips and other images

• A Narration soundtrack for any narrations you record

• A soundtrack where you can place background music and other sounds

In the Sceneline, you can also add titles, transitions, special effects, and markers. Use the Sceneline to assemble your movie quickly and easily. For more advanced editing, use the Timeline.
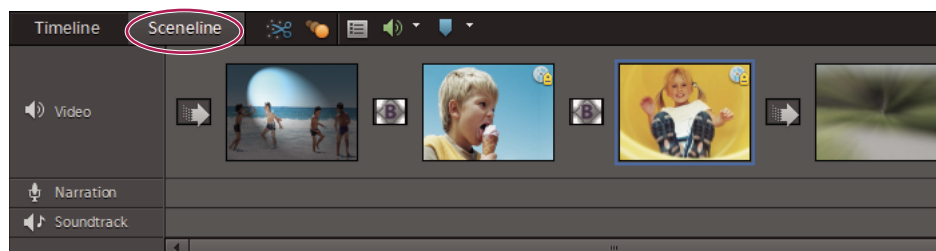
Sceneline

The Sceneline, as well as the Timeline, contains the following tools for easy access to commonly used features:

Properties tool 📋 Opens the Properties panel of the Tasks panel for the selected clip.

Smart Trim tool ✂ Enables you to enter the Smart Trim mode and trim clips. For more information, see "About Smart trimming" on page 114.

Motion Tracking icon 🟠 Enables you to enter the Motion Tracking mode. For more information, see "Motion tracking effect" on page 211.

Audio Tools   Tools that enable commonly used features related to Audio are grouped under Audio Tools. The options under Audio Tools are:

•   **SmartSound**   Select SmartSound in the Audio Tools menu. The SmartSound window opens. You can select soundtracks and custom-fit them to your project. (See "Creating SmartSound tracks (Windows only)" on page 239.)

•   **Detect Beats**   Detects musical beats in the Soundtrack track of the Timeline and adds unnumbered markers at each beat. Use this tool when you want to create edits that coordinate with the beat of your music. (See "Create beat markers for a soundtrack" on page 239.)

•   **Audio Mix**   Opens the Audio Mixer so you can adjust the volume and balance for your different audio tracks. (See "Adding and mixing audio" on page 237.)

•   **SmartMix**   Opens the SmartMixer. SmartMix facilitates automatic adjustment of the volume of the background music to enable hearing the foreground dialogs. For more information, see "SmartMix" on page 243.

•   **Add Narration**   Opens the Record Voice Narration panel, which holds tools for recording a voice-over. (See "Adding and mixing audio" on page 237.)

Markers tool   Adds disc markers into the Timeline at the location of the current-time indicator. (See "Working with menu markers" on page 248.)

More Help topics
"Workspace overview" on page 13

Adding clips in the Sceneline

Using the Sceneline, you can easily insert a clip before another, after another, or even split it before inserting it. You can add clips to the Sceneline directly from the Organize workspace.

More Help topics
"Timeline overview" on page 89

"Add clips to the Timeline" on page 92

Place a clip in the Sceneline

❖   Drag the clip from the Organize workspace to one of the empty clip targets in the Sceneline. When the pointer changes to the insert icon ⯊, release the mouse button.

Note: If you are dragging the first clip for your project, you can drag it into the Monitor panel or the Sceneline.

Insert a clip before another in the Sceneline

❖   Drag the clip from the Organize workspace onto a clip in the Sceneline.

The new clip appears in front of the one on which you dropped it and all subsequent clips shift to the right.

Insert a clip after another in the Sceneline

1   In the Sceneline, select the clip after which you want to insert the new clip.

2   Drag the clip from the Organize workspace to the Monitor panel.

The new clip appears to the right of the selected clip, and subsequent clips shift to the right.

Insert one clip into another in the Sceneline

You can quickly split one clip into two pieces and insert another clip into the split.

1 In the Sceneline, select the clip to be split.

2 In the Monitor panel, drag the current-time indicator 🍸 to the frame where you want to make the split.

3 Shift-drag a clip from the Project view onto the Monitor panel.

4 Select Split And Insert.

Adobe Premiere Elements splits the first clip and inserts the second into the split.

Move a clip in the Sceneline

1 Shift-drag a clip from a location in the Sceneline to another location before or after another clip. A vertical blue line shows the target area and the pointer changes to the insert icon 📥.

2 Release the mouse button.

3 If the clip has an overlay, choose one of the following:

Move Scene And Its Objects Moves the clip with any overlays it has, such as a title.

Move Just Scene Moves the clip without overlays.

The clip moves to its new location and all subsequent clips shift to the right.

More Help topics

Delete a clip in the Sceneline

1 Select a clip in the Sceneline.

2 Right-click/ctrl-click the clip and choose one of the following:

Delete Scene And Its Objects Deletes the clip and any overlays it has, such as a title.

Delete Just Scene Deletes the clip but leaves overlays.

The clip leaves the Sceneline.

More Help topics

Creating a slide show

You can create a slide show from a collection of still images easily using the Sceneline.

Create a slide show

1 In the Organize workspace, click the Show Still Images 🖼 button, and deselect the Show Video button 🎞 and Show Audio 🔊 button.

2 Ctrl-click/Cmd-click still images in the order in which you want them to appear in the slide show.

3   Drag the selected group to a target area in the Sceneline and choose one of the following:

Add As Individual Stills   This option places each still image onto its own target area in the Sceneline.

Add As Grouped Slideshow   This option places the entire group onto one target that can be moved as a single clip.

4   When you select Add As A Grouped Slideshow, the Create Slideshow dialog is displayed. In the Create Slideshow
dialog box, select the options desired and click OK.

A grouped slide show clip is created in the selected target area of the Sceneline. A slide show icon 🖻 appears to the
upper right of the grouped slide show clip.

Expand or close grouped slide shows

❖   In the Sceneline, click the Expand/Close strip to the right of the clip.

Grouped slide show in the Sceneline. The Expand/Close strip shows or hides all slides in the group.

The grouped slide show either expands to display its still images in sequence, or closes so that it appears as a single clip
with only its first image displayed.

Ungroup a slide show

You can convert a grouped slide show clip into a simple series of still images.

1   Right-click/ctrl-click a grouped slide show clip in the Sceneline.

2   Select Ungroup Scenes.

Edit a slide show created in Photoshop Elements (Windows only)

If you created a slide show in Adobe Photoshop Elements, you can easily edit it in Adobe Premiere Elements by
breaking it apart and accessing individual components, such as images, text, and graphics.

Breaking apart a slide show

1   Make sure that the Sceneline is active.

2 In the Elements Organizer, right-click the slide show and choose Edit With Premiere Elements.

The slide show appears in the Sceneline.

3 In the Sceneline, right-click the slide show, and choose Break Apart Elements Organizer Slideshow.

4 Edit the slide show in any of the following ways:

• To edit a transition, select it in the Sceneline, and adjust settings in the Properties view.

• To replace a transition, select it in the Sceneline, click Edit in the Tasks panel and then click the Transitions button . Open the Video Transitions folder, and drag a new transition to the Sceneline. Or, right-click the transition in the Sceneline and choose a new transition from the menu that appears.

• To extend or shorten a clip, select it in the Sceneline, and drag the In point or Out point in the Monitor panel's mini timeline.

• To change the size or position of text and graphics, select the containing clip in the Sceneline, and adjust text and graphics in the Monitor panel.

• To adjust the volume of narration or a soundtrack, select it in the Sceneline, and change settings in the Properties view.

5 Save and share the slide show movie as desired.

More Help topics

"Using files from Photoshop Elements" on page 59

"Saving and sharing your movies" on page 261

Creating a picture-in-picture overlay

You can place one video clip in a small frame over a background video clip that covers the entire screen. This effect is called a picture-in-picture overlay.

Picture-in-picture overlay

Note: *For information about superimposing one clip over another by creating transparent backgrounds, see "About superimposing and transparency" on page 158.*

More Help topics

"Animating a clip's position" on page 209

"Overlay a clip in the Timeline" on page 93

Create a picture-in-picture overlay

1 Select the clip in the Sceneline that you want to use as the background clip.

The selected clip appears in the Monitor panel.

2   In the Tasks panel, click Organize, and then click Project.

3 Shift-drag a clip from the Tasks panel onto a spot on the clip in the Monitor panel.

4 Select Picture In Picture.

The clip you dragged appears in a frame at the chosen location, superimposed on the background clip.

5 To adjust the position of the superimposed clip, drag it to the desired location in the Monitor panel.

Note: *If the superimposed clip is longer than the background clip, it appears over successive clips in the Sceneline for its entire duration, and appears superimposed over those clips during playback.*

Delete a picture-in-picture overlay

1 Make sure that the Sceneline is active.

2 Select the superimposed clip in the Monitor panel.

3 Right-click/ctrl-click the lavender clip representation in the mini timeline of the Monitor panel.

4 Select Delete.

The superimposed clip disappears from the Sceneline and the Monitor panel.

Arranging clips in the Timeline

Timeline overview

The Timeline graphically represents your movie project as video and audio clips arranged in vertically stacked tracks. When you capture video from a digital video device, the clips appear sequentially as they occur. The Timeline uses a time ruler to display the components of your movie and their relationship to each other over time. You can trim and add scenes, indicate important frames with markers, add transitions, and control how clips are blended or superimposed.

The zoom controls in the Timeline allow you to zoom out to see your entire video, or zoom in to see clips in more detail. You can also change how the clips appear in the tracks, and resize the tracks and the header area.
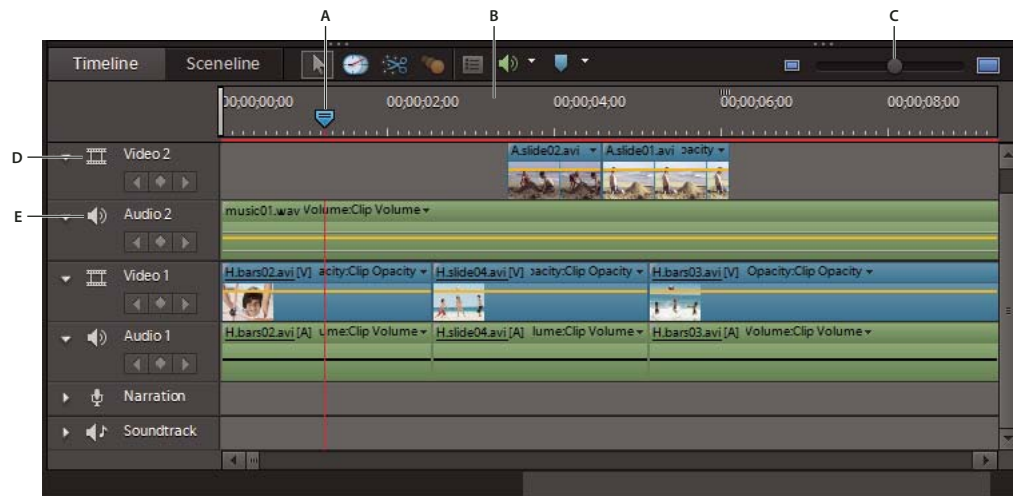
Timeline
A. Current-time indicator B. Time ruler C. Zoom control D. Video track E. Audio track

More Help topics

Timeline tracks

Tracks let you layer video or audio and add compositing effects, picture-in-picture effects, overlay titles, soundtracks, and more. With multiple audio tracks, you can add a narration to one track and background music to another track. The final movie combines all the video and audio tracks.

By default, the Timeline contains three tracks for video (or still images) ▨▨▨ and audio ◀》, a narration track ❙, and a soundtrack track ◀♫. When you drag *linked clips* (those that include both audio and video) to a track, the video and audio components appear together (video directly above audio) in their respective tracks (such as Video1 and Audio1). To see all of the tracks, you may need to scroll up or down the Timeline.

Note: For more information about working with tracks and arranging clips in the Timeline, see Adobe Premiere Elements Help.

A new track is inserted if you drag and release a clip above the topmost video track. The number of tracks a project can contain has no limit, and you can add or delete tracks at any time, even before you begin adding clips. A movie must contain at least one of each type of track (the track can be empty). The video track order is important because any clip located in Video 2 also overlays the Video 1 track. Audio tracks are combined in playback so the track order is not relevant.

Default tracks
A. Video 2 track B. Video 1 track C. Audio track D. Narration track E. Soundtrack track

💡 *You can specify the default number and type of tracks in new movies.*

Timeline tools

Use the tools at the top of the Timeline to do the following:

• Trim clips and change their speed.

• Add markers, detect musical beats, open the Audio Mixer, or add narration.

When you edit in the Timeline, the pointer changes to the currently active tool. If the pointer changes to a red slash, you cannot use the tool on the clip underneath the pointer.

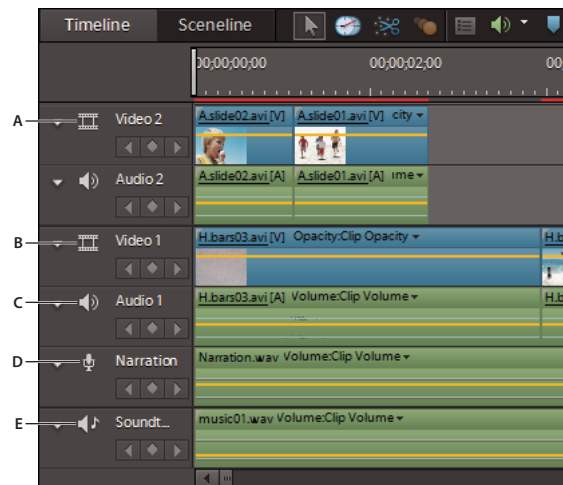**Selection tool** ▸ Selects clips for previewing or trimming.

Properties tool ▤ Opens the Properties panel of the Tasks panel for the selected clip.

Smart Trim tool ✂ Enables you to enter the Smart Trim mode and trim clips. For more information, see "About Smart trimming" on page 114.

Motion Tracking icon   Enables you to enter the Motion Tracking mode. For more information, see "Motion tracking effect" on page 211.

Time Stretch tool   Changes the playback speed and duration of a clip without changing the In or Out points. Dragging the edge of a clip in one direction lengthens it and slows it down. Dragging it in the other direction shortens the clip and speeds it up. (See "Change a clip's speed by using the Time Stretch tool" on page 125.)

Zoom   Lets you zoom in or out of the Timeline to display more or less detail in each clip. (See "Zoom in or out of the Timeline time ruler" on page 92.)

Audio Tools   Tools that facilitate commonly used features related to Audio are grouped under Audio Tools. The options under Audio Tools are:

• **SmartSound**   Select SmartSound in the Audio Tools menu. The SmartSound window opens. You can select soundtracks and custom-fit them to your project. (See "Creating SmartSound tracks (Windows only)" on page 239.)

• **Detect Beats**   Detects musical beats in the Soundtrack track of the Timeline and adds unnumbered markers at each beat. Use this tool when you want to create edits that coordinate with the beat of your music. (See "Create beat markers for a soundtrack" on page 239.)

• **Audio Mix**   Opens the Audio Mixer so you can adjust the volume and balance for your different audio tracks. (See "Adding and mixing audio" on page 237.)

• **SmartMix**   Opens the SmartMixer. SmartMix facilitates automatic adjustment of the volume of the background music to facilitate hearing the foreground dialogs. For more information, see "SmartMix" on page 243.

• **Add Narration**   Opens the Record Voice Narration panel, which holds tools for recording a voice-over. (See "Adding and mixing audio" on page 237.)

Markers tool   Adds disc markers into the Timeline at the location of the current-time indicator. (See "Working with menu markers" on page 248
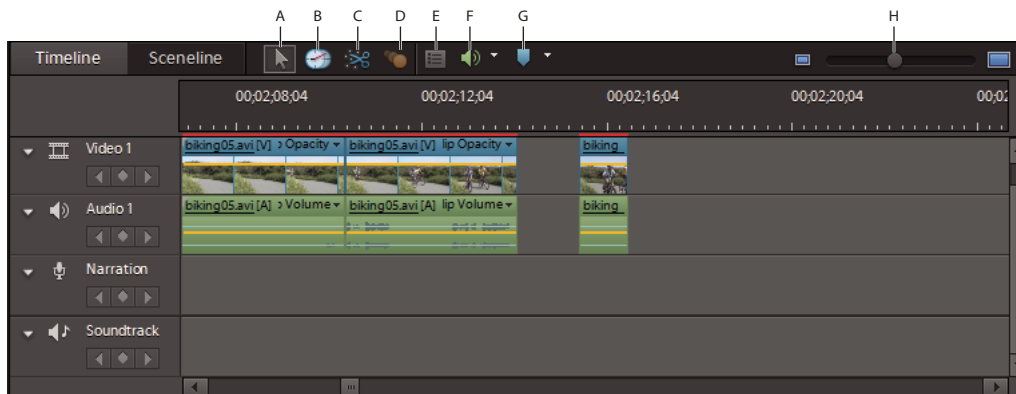
Editing tools in the Timeline
A. Selection   B. Time Stretch   C. Properties   D. Smart Trim mode   E. Motion Tracking mode   F. Zoom   G. Audio Tools options   H. Marker Tools options

Move through the Timeline

When placing and arranging clips in the Timeline, you need to move the current-time indicator to the proper location. In the time ruler of the Timeline, the current-time indicator corresponds to the frame displayed in the Monitor panel. A vertical line extends from this current-time indicator through all the tracks. Zooming in and out of the Timeline can help you locate the exact location for placing a clip or performing an edit.

❖ In the Timeline, do any of the following.

• Drag the current-time indicator .

- Click the time ruler where you want to position the current-time indicator.

- Press Shift while dragging the current-time indicator to snap it to the edge of the closest clip or marker.

- Drag the time display (in the lower-left corner of the Monitor panel) to the desired time value.

- Click the time display (in the lower-left corner of the Monitor panel), type a valid time, and then press Enter. (You don't need to type leading zeros, colons, or semicolons. However, be aware that Adobe Premiere Elements interprets numbers under 100 as frames.)

You can use the Home or End keys on the keyboard to skip back to the beginning or ahead to the end of the movie. The Page Up and Page Down keys go to the previous and next clips. The Right or Left Arrow keys move the current-time indicator forward or back a frame, while pressing Shift+Right Arrow or Shift+Left Arrow moves it in increments of five frames.

Zoom in or out of the Timeline time ruler

When you zoom in on the Timeline, the Timeline around the current-time indicator is magnified, letting you examine smaller increments of media. You can also zoom in as you add a clip to the Timeline, magnifying the location around the pointer rather than the current-time indicator. This technique lets you see the exact placement of the insertion point before you release the mouse. In contrast, zooming out shows more of the Timeline, giving you a visual summary of the movie.

❖ In the Timeline, do one of the following:

- To zoom in or out as you add a clip, drag a clip to the Timeline. Hold down the mouse button, and press the Equals (=) key to increase the zoom factor or press the Minus (–) key to decrease it.

- To zoom in on the Timeline, drag the Zoom slider to the right, or click the Zoom In button ▭ .

- To zoom out of the Timeline, drag the Zoom slider to the left, or click the Zoom Out button ▭ .

To toggle between viewing the entire length of the movie in the Timeline and the previous zoom level setting, press the Backslash (\) key. Make sure that the Timeline is active before pressing the Backslash (\) key. You can also zoom in and out by pressing the Equals (=) or Minus (-) keys on the keyboard (not the numeric keypad).

More Help topics

Add clips to the Timeline

When you insert a clip into the Timeline, adjacent clips on *all tracks* shift as necessary to accommodate the new clip. By shifting all clips together, the audio and video of the existing clips remain in sync.

There are times, however, when you don't want all clips to shift with each insertion; for example, if you've added background music or a video that is to superimpose the entire movie. In such instances, press the Alt key as you insert to shift the clips on a maximum of two tracks: the track receiving the insertion and the track containing its linked audio or video (if any). In this way, when you add a clip to a track containing linked audio or video, the affected tracks shift together, remaining aligned, while clips on other tracks are unaffected.
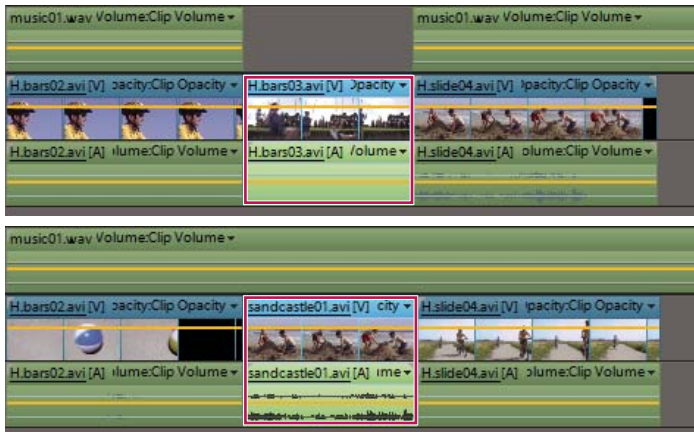
Clips after default insertion (top), and after Alt-drag insertion to target track (bottom). Notice second audio track unaffected by Alt-drag insertion.

More Help topics

"Timeline overview" on page 89

"Zoom in or out of the Timeline time ruler" on page 92

Insert a clip, shifting clips on all tracks in the Timeline

❖ Do one of the following:

- Drag the clip from the Organize workspace to the desired location in the Timeline. When the pointer changes to the Insert icon ▷⇩, release the mouse.

- Move the current-time indicator to the desired location in the Timeline, select the clip in the Organize workspace, and then choose Clip > Insert.

Insert a clip, shifting clips on only the target and linked tracks in the Timeline

❖ Alt-drag the clip from the Organize workspace to the desired location in the Timeline. When the pointer changes to the Insert icon ▷⇩, release the mouse.

If you drag a clip into the blank space above the topmost video track (for video) or below the lowest audio track (for audio), Adobe Premiere Elements creates a new track for the clip. If the clip contains both audio and video, it creates both a new video and new audio track.

Overlay a clip in the Timeline

The easiest way to replace a portion of a video is to overlay it with other footage. When you overlay a clip, the clip you add replaces any existing frames starting at the location you designate. If the new clip is 40 frames long, it overlays 40 frames of the existing clip. The frames following the overlay, if any, remain in the same location in the track. Overlays do not change the length of the movie unless the overlay extends beyond the end of the movie.
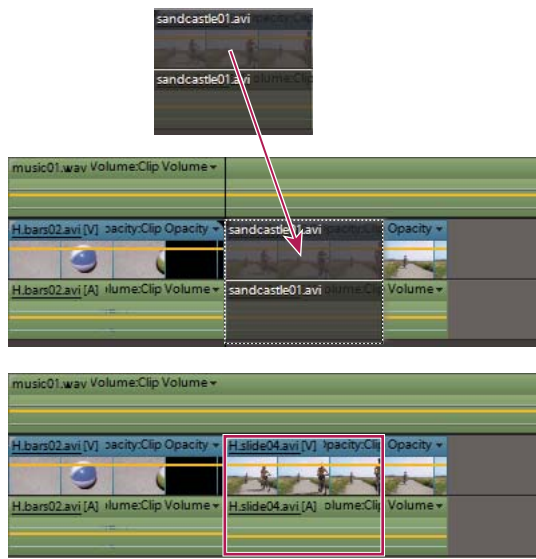
Clips before an overlay edit (top) and after an overlay edit (bottom)

❖ Do one of the following:

• Ctrl-drag/Cmd-drag the clip from the Organize workspace to the first frame you want to overlay. When the pointer changes to the Overlay icon ⌐, release the mouse.

• Move the current-time indicator to the first frame you want to overlay, select the clip in the Organizer, and then choose Clip > Overlay.

More Help topics

"Creating a picture-in-picture overlay" on page 87

Place one clip above another in the Timeline

You can place one clip above another without replacing a section of the lower clip as is done with an overlay. You can use clips stacked in this way, for example, with various keying effects.

1 In the Timeline, drag the current-time indicator 〒 to a location above a video clip where you want to overlay another clip.

2 Shift-drag a clip from the Organize workspace and drop it onto the Monitor panel.

3 Choose Place On Top.

Adobe Premiere Elements drops the second clip into the first available video track at the location of the current-time indicator.

More Help topics

"Keying out color" on page 160

Copy and paste clips in the Timeline

You can rearrange clips in a movie by copying and pasting them within your project. You can copy and paste multiple clips at a time, and either insert them between existing clips or overlay existing frames. The clips maintain their relative spacing in time. Adobe® Premiere® Elements 9 pastes clips to the Video 1 or Audio 1 track at the location of the current-time indicator. However, you can avoid this action by manually copying clips on multiple tracks. When you paste a clip in the Timeline, the current-time indicator moves to the end of a clip. This feature enables easy and efficient handling of consecutive paste operations.
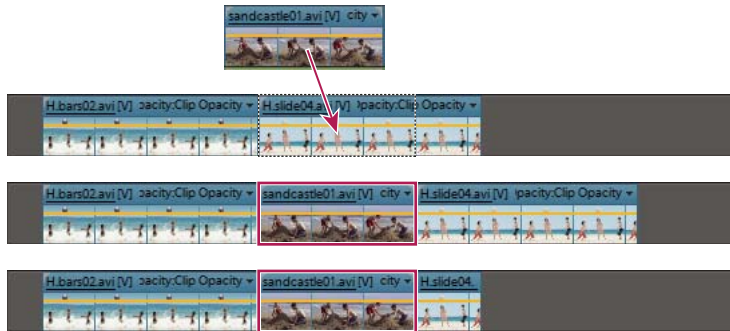
Pasting and inserting (middle), pasting and overlaying (below)

1 In the Timeline, select one or more clips in the movie, or to select only the audio or video of linked clips, Alt-click the desired clip.

2 Choose Edit > Copy.

3 In the Timeline, position the current-time indicator at the point you want to paste, and do one of the following:

• To overlay the clips and replace existing footage on the track, choose Edit > Paste.

• To insert the pasted clips and shift existing footage, choose Edit > Paste Insert.

💡 *You can also copy a clip's attributes—motion, opacity, volume, and other effects—and paste them into another clip.*

Replace a clip in the Timeline

If you want to replace a clip in the middle of the Timeline, without altering the length or changing the effects or overlays in the movie, use the Replace Clip command. This option is useful when editing expanded InstantMovies.

1 In either the Organize workspace or the Project view, select the clip you want to use.

2 In the Timeline, right-click/ctrl-click the clip you want to replace and choose Replace Clip From > Media or Project.

If the incoming clip is longer in duration, it is trimmed from the end to match the existing duration of the outgoing clip.

If the incoming clip is shorter in duration, a warning message appears giving you the choice to cancel the replace action or use black frames to fill the excess duration.

Select, move, align, and delete clips in the Timeline

After you've added a clip to your movie, you may need to rearrange clips, copy and paste scenes, and delete other clips. Several techniques let you select individual clips, a range of clips, or only the audio or video portion of a linked clip.

Select clips in the Timeline

❖ Using the Selection tool ⬚ , do any of the following:

- To select a single clip, click the clip in the Timeline. If the clip is linked or grouped, clicking one clip selects the other linked or grouped clips.

- To select only the audio or video portion of linked clips, Alt-click the desired clip.

- To select a single clip within a group, Alt-click the desired clip.

- To select multiple clips, Shift-click each clip you want to select. (Shift-click a selected clip to deselect it.)

- To select sequential clips, drag a rectangle (marquee selection) that includes the clips you want to select.

- To add a range of clips to the current selection, Shift-drag a marquee around the clips.
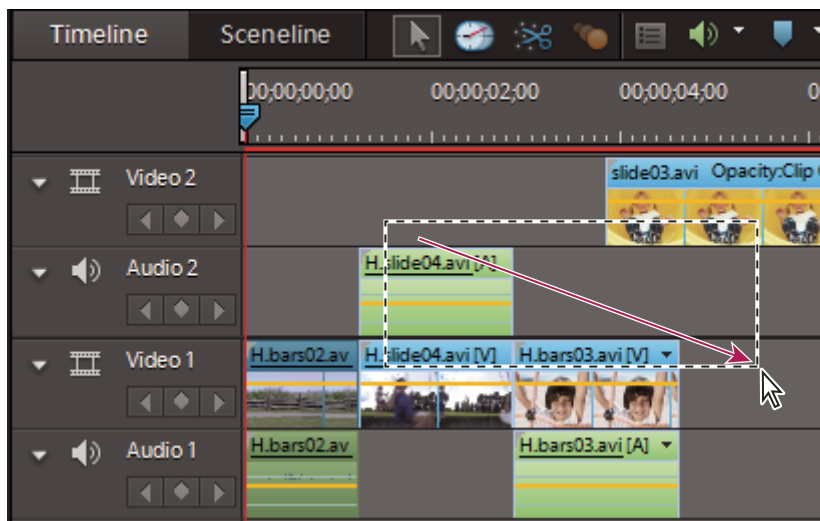
Selecting a range of clips by dragging a marquee

Move a clip in the Timeline

You can easily rearrange clips in the Timeline by dragging. By using the same techniques you use to add a clip, you can choose to insert or overlay clips when you move them.

- To move a clip and insert it so all tracks shift after insertion, drag the clip to the desired location. When the pointer changes to the Insert icon ⬚, release the mouse button.

- To move a clip, close the gap behind it, and shift only clips on target tracks, drag the clip to the desired location, and then press Alt. When the Rearrange icon ⬚ appears, release the mouse button.

- To move a clip and overlay another clip in the movie, drag the clip to the first frame you want to overlay, and then press Ctrl/Cmd. When the pointer changes to the Overlay icon ⬚, release the mouse button.

- To move only one clip of a linked pair, Alt-select the clip you want to move. Drag it to the desired location. If you want to shift clips only on the target tracks, release the mouse button when the pointer changes to the Insert icon ⬚. If you want to overlay another clip, press the Ctrl key, and when the pointer changes to the Overlay icon ⬚, release the mouse.

More Help topics

"Move a clip in the Sceneline" on page 85

Align clips by using the Snap option

The Snap option, which is enabled by default, makes it easier to align clips with each other or with particular points in time. When you move a clip with the Snap option selected, it automatically aligns with, or snaps to, the edge of another clip, a marker, the start and end of the time ruler, or the current-time indicator. Snapping also helps to ensure that you don't inadvertently perform an insert or overlay edit when dragging. As you drag clips, a pop-up window displays the distance, in frames, that you have moved them (a negative number indicates you've moved them toward the beginning of the movie).

❖ Choose Timeline > Snap. A check mark indicates that the option is enabled.

Delete a clip in the Timeline or Sceneline

Deleting a clip from a movie doesn't delete it from the project. The clip is still available in the Project view.

1 In the Timeline or Sceneline, select one or more clips. (Alt-click to select only the audio or video portion of a clip.)

2 Do one of the following:

• To delete clips and leave a gap of the same duration, called *clearing,* choose Edit > Clear.

• To delete a clip and close the resulting gap, called a *ripple deletion*, choose Edit > Delete And Close Gap, or press the Delete or Backspace key.

Note: When a clip is deleted from the Sceneline, a transition following the clip is also deleted; when deleted from the Timeline, the preceding and following transitions are deleted.

Ripple deletion removes frames, shifting adjacent clips over to fill in gap (middle). Clearing removes frames, leaving a gap (bottom).

More Help topics

"Apply transitions in the Sceneline" on page 135

Delete empty space between clips in the Timeline

You can quickly delete empty space between clips in the Timeline by using the Delete And Close Gap command, or by pressing the Delete or Backspace key. Both techniques shift adjacent clips over to fill the gap.
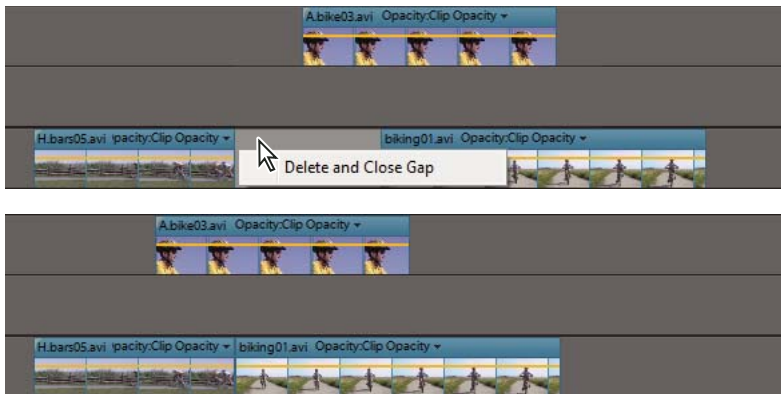
Delete And Close Gap shifts all subsequent clips over.

❖ In the Timeline, do one of the following:

• Right-click the empty space, and choose Delete And Close Gap.

• Select the space you want to delete, and press the Delete or Backspace key.

Note: If the gap is small and difficult to select, move the current-time indicator to the gap and click the Zoom In button.

Create a duplicate clip in the Timeline

Each time you drag a source clip from the Tasks panel to the Timeline or Sceneline, you create a *clip instance*, which shares the source clip's default In and Out points. If you delete the source clip in the Tasks panel, all instances of the clip in the Timeline or Sceneline are deleted.

To create clip instances with different default In and Out points, duplicate the source clip in the Tasks panel. As with source clips, if you delete a duplicate clip in the Tasks panel, all instances of it in the Timeline or Sceneline are deleted.

1 In the Project view, select a clip and choose Edit > Duplicate.

2 To rename the duplicate clip, select it in the Project view and do one of the following:

• Choose Clip > Rename and type a new name.

• Click the text and type a new name.

You can also create a duplicate clip by copying and pasting, or Ctrl-dragging a clip in the Tasks panel.

View the duration of selected clips in the Timeline

The Info panel shows you the total duration of multiple clips selected in either the Tasks panel, Sceneline, or Timeline. This information is often useful when editing a movie. For example, you may want to find music to fit a scene or replace a few clips with different footage. If you select clips in the Tasks panel, the Info panel displays the total duration of all the clips you select. If you select clips in the Timeline or Sceneline, the Info panel displays the total duration spanned by the clips, from the In point of the first selected clip to the Out point of the last selected clip. If the clips are not contiguous in the tracks, the duration may be longer than the total duration of the clips themselves.
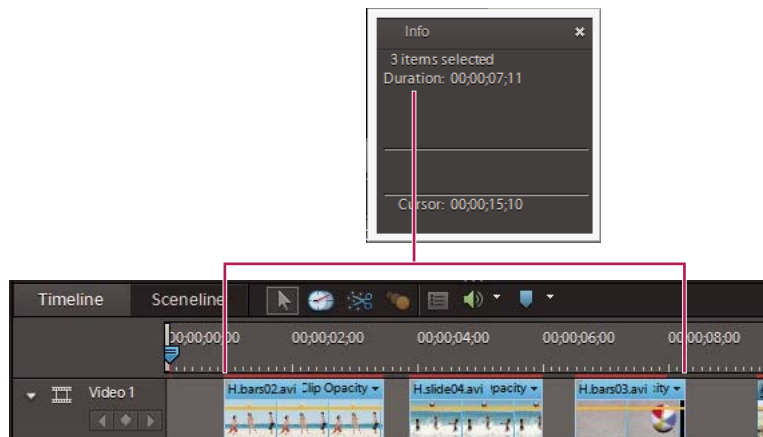
Duration of multiple clips in the Timeline includes total time spanned by selected clips.

1   Make sure that the Info panel is visible. If not visible, choose Window > Info.

2   In the Project view, or the Timeline or Sceneline, select the desired clips. The Info panel displays the number of items selected and the total duration of those items.

You can view the duration of a single clip in a tool tip by positioning the cursor over a clip in the Timeline or Sceneline.

Customize Timeline tracks

You can customize Timeline tracks to suit the needs of your project.

Add a track to the Timeline

1   Choose Timeline > Add Tracks.

2   In the Add Tracks dialog box, type the number of tracks you want to add in the Add field for video or audio tracks.

3   To specify the placement of added tracks, choose an option from the Placement pop-up menu for each type of track added, and click OK.

Resize tracks

Tracks have three preset sizes: Small, Medium, and Large. The Large view is helpful for viewing the clip thumbnails and adjusting effects such as the opacity or volume of a clip. You can also resize tracks manually and resize the width of the track header area to accommodate long track names. In addition, if your movie contains more tracks than can fit on the screen at one time, you can adjust the relative proportion of visible video and audio tracks to favor the tracks you need to see.

By default, track names are hidden; to view them, resize the track header section.

Resize the height of a track

❖   In the Timeline, do one of the following:

  •   Right-click/ctrl-click in an empty track of the Timeline and choose Track Size, and then choose either Small, Medium, or Large.

  •   In the track header area of the Timeline, position the pointer between two tracks so that the Height Adjustment icon ⬍ appears; then drag up or down to resize the track below (for video) or the track above (for audio).

Changing track height in the Timeline

Resize the track header section of the Timeline

❖ In the Timeline, position the pointer over the right edge of the track header (where track icons are listed) so that the Resize icon ◀▶ appears, and then drag the right edge. (The icons at the top of the track header limit its minimum width. The maximum width is about double the minimum width.)

Rename a track

1 In the Timeline, right-click/ctrl-click the track's name (for example, Video 1) in the Timeline and choose Rename.

2 Type a new name for the track and press Enter, or click outside the box.

Delete empty tracks from the Timeline

❖ Do one of the following:

• Choose Timeline > Delete Empty Tracks.

• Right-click/ctrl-click in an empty track in the Timeline and choose Delete Empty Tracks.

Customize how clips display in the Timeline

You can display clips in the Timeline in different ways, depending on your preference or the task at hand. You can choose to display a thumbnail image at just the beginning of the clip, at the *head* and *tail* of the clip, or along the entire duration of the clip (the default view). For an audio track, you can choose to display or hide the audio waveform of the audio contents.
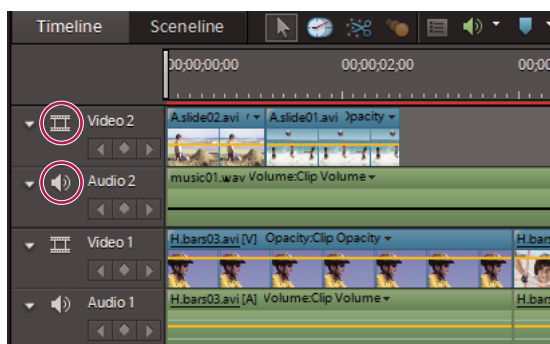
Set Display Style buttons let you set how tracks are displayed in the Timeline.

Displaying thumbnail images across the duration of the clip gives you a sense of the progression of the clip. However, do not confuse the boundary between thumbnails as the actual boundary between frames. Think of the thumbnails as a storyboard or sketch of the clip's content.

❖ Click the Set Video Track Display Style button ▦ or the Set Audio Track Display Style button ◀) at the left corner of the track. Each time you click, the track's display style toggles to a different view.

To see more volume detail when viewing an audio waveform in the Timeline, increase the track height.

Grouping, linking, and disabling clips

Group and ungroup clips

In the Timeline or Sceneline, you can group clips so that you can move, disable, copy, or delete them together. When you group a linked clip with other clips, both the audio and video portions of the linked clip are included in the group.

• To group clips, select multiple clips, and choose Clip > Group.

• To ungroup clips, click any clip in the group to select the group, and choose Clip > Ungroup.

• To select one or more clips in a group of clips, Alt-click a single clip in a group. Shift+Alt-click to select additional clips in a group.

Link video and audio clips

Most video includes a soundtrack. In the Project view, clips that contain both video and audio appear as a single item. When you add the clip to a movie in the Timeline, the video and audio appear on separate tracks with the video directly above the audio. The video and audio remain linked, so when you drag the video portion in the Timeline, the linked audio moves with it, and vice versa. For this reason, audio/video pairs are called *linked clips*. In the Timeline, the names of linked clips are underlined and identified with a [V] for video or [A] for audio.
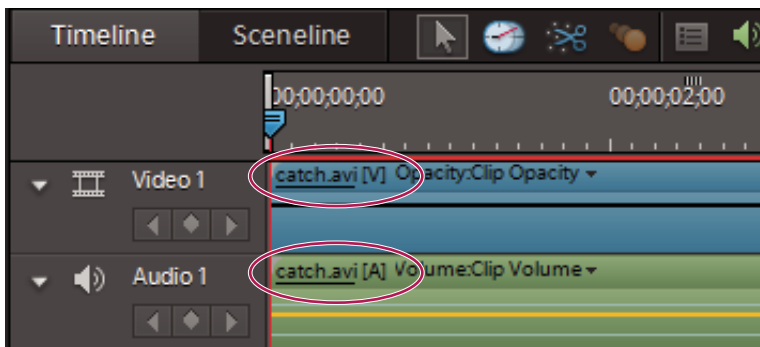
Linked clips share same name with either [V] or [A] appended and are underlined.

All editing tasks (such as moving, trimming, or changing the clip speed) act on both parts of a linked clip. You can temporarily override the link by pressing the Alt key when you initiate editing tasks. You can also place the video or audio portion separately.

More Help topics

"Select clips in the Timeline" on page 96

"Move a clip in the Timeline" on page 96

"Delete a clip in the Timeline or Sceneline" on page 97

"Delete empty space between clips in the Timeline" on page 97

Link and unlink video and audio clips

You can link a video clip and an audio clip so that they act as a unit. When you select, trim, split, delete, move, or change the speed of one, you affect the other clip as well. You can temporarily override the link as needed. In the Timeline, the names of linked clips are underlined and identified with a [V] for video or [A] for audio.

• To link video and audio clips, Shift-click a video and audio clip to select them both, and then choose Clip > Link Audio And Video.

• To unlink video and audio clips, select a linked clip and choose Clip > Unlink Audio And Video. (Though the audio and video are unlinked, they are both still selected. Reselect either clip to use it separately.)

• To select linked clips individually, Alt-click the desired clip. After selecting it, you can move or trim the clip independently of its linked clip.

To quickly delete an audio or video clip without unlinking it, right-click/ctrl-click the clip and choose either Delete Audio or Delete Video from the menu.

Delete only the audio or video portion of a linked clip

❖ In the Timeline, do one of the following:

• Right-click/Ctrl-click the linked clip and choose Delete Audio or Delete Video.

• Alt-click the audio or video portion to select it alone, and press the Delete or Backspace key.

• Select a linked click and choose Clip > Unlink Audio And Video. Reselect either clip and choose Edit > Clear or Edit > Delete And Close Gap.

The clips shift over to fill the gap left by the deleted clip.

Synchronize linked clips

Adobe Premiere Elements automatically places video and its audio on separate tracks in the Timeline but links the clips so that they remain in sync as you trim or move them. If you Alt-drag one of the clips out of sync, Adobe Premiere Elements displays the number of frames they've been offset next to the clip name in the Timeline. Even if you unlink the clips, Adobe Premiere Elements keeps track of the offset, displaying it again if you relink them. You can have Adobe Premiere Elements automatically resynchronize the clips. Depending on the clips, you can choose between two methods of synchronizing.

❖ In the Timeline, right-click/ctrl-click the offset number of the clip you want to move or adjust and choose one of the following:

Move Into Sync Shifts the video or audio clip to synchronize them. Adjacent clips are overwritten as necessary to accommodate the shifting clips. If you have trimmed either clip, Adobe Premiere Elements aligns them as originally shot, which means that their In or Out points may not match.

Slip Into Sync Performs a slip edit to synchronize the video and audio. A slip edit maintains the position and duration of the clips in the tracks. It uses the trimmed frames as needed to shift the contents of the clips until aligned as originally shot. The distance between the In and Out points and their location in the tracks remains the same; but the position of the In and Out points in the original clip shifts. This option is available only if the chosen clip contains a sufficient number of trimmed frames to compensate for the offset.

The clip you right-click/ctrl-click moves or adjusts to align with the other clip, which remains in place.

Enable and disable clips

Occasionally, you might want to disable a clip while you try a different editing idea or to shorten processing time when working on a complex project. Disabling a clip essentially hides it when you view the movie in the Monitor panel or when you export the movie. You can still move or change a disabled clip.

❖ Select one or more clips in the Timeline or Sceneline, and choose Clip > Enable.

The check mark next to the command disappears when you disable a clip, and the clip appears dimmed in the Timeline and Sceneline.

Working with clip and timeline markers

About clip and timeline markers

You can place markers to indicate important points in a clip or movie. Markers can help you position, arrange, and synchronize clips; and even to add comments to the timeline. Each movie and each clip can individually contain up to 100 numbered markers (labeled from 0 to 99) and as many unnumbered markers as you want. You can also add menu markers for use in creating a disc menu in Adobe Premiere Elements. (See "Working with menu markers" on page 248.)

Working with clip and timeline markers is much like working with In and Out points. However, while In and Out points set the actual start and end point of a clip, markers are only for reference and do not affect clips in the finished movie.
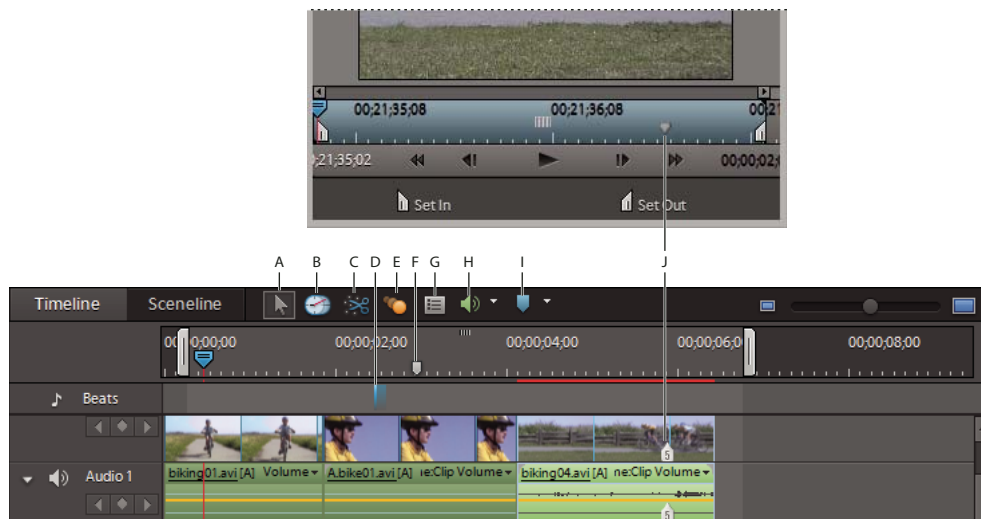
Markers in the Timeline and Monitor panel
A. Selection Tool B. Timeline Stretch Tool C. Properties Tool D. Smart Trim mode E. Motion Tracking mode F. Timeline marker in movie
G. Beat marker H. Clip markers in clip I. Audio Tools options J. Marker options

Note: The Detect Beats button creates markers at the major beats in your soundtrack so that you can synchronize clips to beats.

Markers you add to a clip placed in a movie appear only in that instance of the clip. Markers you add to a source clip (opened from the Project view) appear in each instance of the clip that you subsequently add to the movie. Adding markers to a source clip doesn't affect instances of the clip already in a movie.

When you select a clip in the Project view, the Monitor panel displays only the clip markers within a clip; when you select a clip in the Timeline, it displays only timeline markers. Clip markers appear as icons within the clip in the Timeline, but timeline markers appear in the Timeline time ruler.

Note: For information on adding, moving, and deleting markers in a clip or movie, see "Working with clip and timeline markers" on page 103 in Adobe Premiere Elements Help.

More Help topics

"Working with menu markers" on page 248

Add clip and timeline markers

You can add markers to a clip in the Tasks panel, to an instance of a clip in the Timeline, or to the Timeline time ruler. Markers fall into two categories: clip markers and timeline markers. In general, you add clip markers to signify important points within an individual clip (to identify a particular action or sound, for example). You add timeline markers to the Timeline time ruler to mark scenes, locations for titles, or other significant points within the entire movie. Timeline markers can include comments and even URLs for linking to web pages.

You can number markers or use unnumbered markers. Use numbered markers if you plan to use many markers. You can quickly jump, say, from marker number 5 to marker number 40 if the markers are numbered, whereas you can quickly jump only to the previous or next marker if they are not. Also, if you want to use markers to log comments, numbering them makes them easy to refer to. You could say to a collaborator, for example, "Check the color at marker 12," or "See my comment at marker 42."

Add a marker to a source clip or clip instance

1 Do one of the following:

• To add a marker to a source clip, double-click the clip in the Project view.

• To add a marker to a clip instance, double-click the clip in the Timeline.

The clip opens in the Preview window.

2 Move the current-time indicator in the Preview window to the frame where you want to set the marker.

3 Choose Clip > Set Clip Marker, and select either Unnumbered, Next Available Numbered, or Other Numbered.

4 If you chose Other Numbered, type a number in the Set Numbered Marker field, and click OK.

If you added the marker to the source clip, it is saved in the clip and is visible in all instances of it placed in the Timeline later. If you added the marker to the clip instance, it is visible only in that instance of the clip in the Timeline.

Add a marker to the Timeline

1 Click in an empty space in a video or audio track in the Timeline. This makes the Timeline active and deselects any clips.

2 Move the current-time indicator in the Timeline to the frame where you want to set the marker.

3 Right-click/ctrl-click in the timeline ruler or Monitor panel or choose Timeline > Set Timeline Marker, and choose one of the following options:

Unnumbered Sets an unnumbered marker.

Next Available Numbered Sets a numbered marker using the lowest unused number.

Other Numbered Opens a dialog box in which you can specify any unused number from 0 to 99.

You can insert markers while a movie or clip plays. Just click the Set Unnumbered Marker icon in the Monitor panel, or press the asterisk key, at the locations you want to mark.

The marker becomes visible in the time ruler of the Timeline, at the location of the current-time indicator.

Insert comments, chapter information, or URL links in a timeline marker

In addition to indicating important frames of a movie, timeline markers can also contain comments, chapter numbers, or URLs. You can include comments, chapter numbers, or web links only in timeline markers, not clip markers.

If you intend to import your movie into Adobe® Encore®, you can use timeline markers to specify chapter links. Encore automatically converts timeline markers with text or numbers in the Chapter field to chapter points. It also places the contents of the Comment field into the Description field of the chapter point.

If your movie is intended for the web and you are comfortable designing frame-based web pages, you can use timeline markers to change what appears in other parts of the web page. Timeline markers can specify a URL and web-page frame. When you include the movie in a frame-based web page, the browser displays each specified link in the specified frame. So, as the movie plays, your web page can change as each marker is reached. For example, in a family web page, as your vacation movie plays, you can populate the other frames of the web page with commentary and still images about the vacation. This advanced technique requires careful planning to coordinate the frames and content. You must export the movie using a file type that supports web markers: QuickTime or Windows Media.

You can set the markers to be longer than one frame in duration. In the Timeline, the right side of a timeline marker's icon extends to indicate its duration.

1   In the time ruler in the Timeline, double-click a timeline marker to open the Marker dialog box.

2   Do any of the following:

•   To create a comment, type a message in the Comments field.

•   To change the duration of the marker, drag the duration value or click the value to select it, type a new value, and press Enter.

•   To create a chapter point for Adobe Encore, enter the chapter name or number in the Chapter box.

•   To create a web link, enter the web address and frame number in the URL and Frame Target boxes. The frame number must match a frame in the web page containing the movie.

3   To enter comments or specify options for other timeline markers, click Previous or Next.

4   Repeat steps 1-3 until you are finished modifying timeline markers, and click OK.

More Help topics

"Understanding menu markers" on page 248

Move and delete markers

You can drag markers in the Timeline. To change the clip markers in a clip already in the movie, open that particular instance of the clip in the Preview window and make changes there. You can't manipulate clip markers in the Timeline directly.

Timeline markers are not attached in any way to the frames they mark. When you insert a clip, for example, the existing timeline markers do not shift, but remain in the time ruler where originally placed. However, clip markers within a clip shift with the clip.

Move a marker

❖ In the time ruler of the Timeline, drag the marker to a new position. Dragging beyond either edge of the time ruler scrolls the time ruler.

Note: You can't move a clip marker in the Timeline; instead, open the clip in the Preview window and drag the marker in the Preview window time ruler.

Delete a timeline marker

1 In the Timeline, move the current-time indicator ⍦ to the timeline marker.

💡 *To place the current-time indicator precisely on a marker, either zoom in completely on the time ruler so you can see its exact location or choose Timeline > Go To Timeline Marker, and choose Next, Previous, or Numbered from the menu.*

2 Choose Timeline > Clear Timeline Marker, and choose an option from the menu.

Timeline Marker At Current Time Indicator Deletes the timeline marker at the current time. (If the option is not available, you have not placed the current-time indicator precisely on the marker.)

All Markers Deletes all timeline markers from the movie.

Numbered Deletes a numbered timeline marker from a list of all numbered markers.

Note: You can't remove a timeline marker by dragging it away from the time ruler.

Delete a clip marker

1 Select the clip in the Timeline.

2 Move the current-time indicator ⍦ to the clip marker.

💡 *To place the current-time indicator precisely on a marker, either zoom in completely on the time ruler so you can see its exact location or choose Clip > Go To Clip Marker, and choose Next, Previous, or Numbered from the menu.*

3 Choose Clip > Clear Clip Marker, and choose an option from the menu:

Current Marker Deletes the marker at the current time. (If the option is not available, you may not have placed the current-time indicator precisely on the marker.)

All Markers Deletes all clip markers from the clip.

Numbered Deletes a numbered clip marker from a list of all numbered markers.

Clear all markers

1 Do one of the following:

• To clear all clip markers from a clip, select the clip in the Timeline.

• To clear all timeline markers from the Timeline, make sure that no clips are selected in the movie.

2 Choose either Clip > Clear Clip Marker > All Markers or Timeline > Clear Timeline Marker > All Markers.

Go to a clip or timeline marker in the Timeline

1 Do one of the following:

• To move to a clip marker in a clip, select the clip in the Timeline.

• To move to a timeline marker in a movie, make sure that no clips are selected in the Timeline.

2 Choose either Clip > Go To Clip Marker or Timeline > Go To Timeline Marker, and choose Next, Previous, or Numbered from the menu.

To help position clips at a marker, make sure that the Snap command is selected in the Timeline menu. (A check mark indicates it is selected.) Then, clips will snap to the markers as you drag them into position in the Timeline.

Previewing movies

Preview a movie in the Monitor panel

You can preview all or part of a movie at any time in the Monitor panel. To preview a movie, Adobe Premiere Elements must first prepare the clips on all the tracks for viewing, applying effects, motion, opacity, and volume settings. Video quality and frame rate are dynamically adjusted so that you can preview the movie in real time. Movies that use only cuts between clips generally preview at normal quality and frame rate. Complex movies (with effects and layered video and audio) may need to be rendered before you can preview them.

Note: For information on rendering a video for preview, see Adobe Premiere Elements Help.
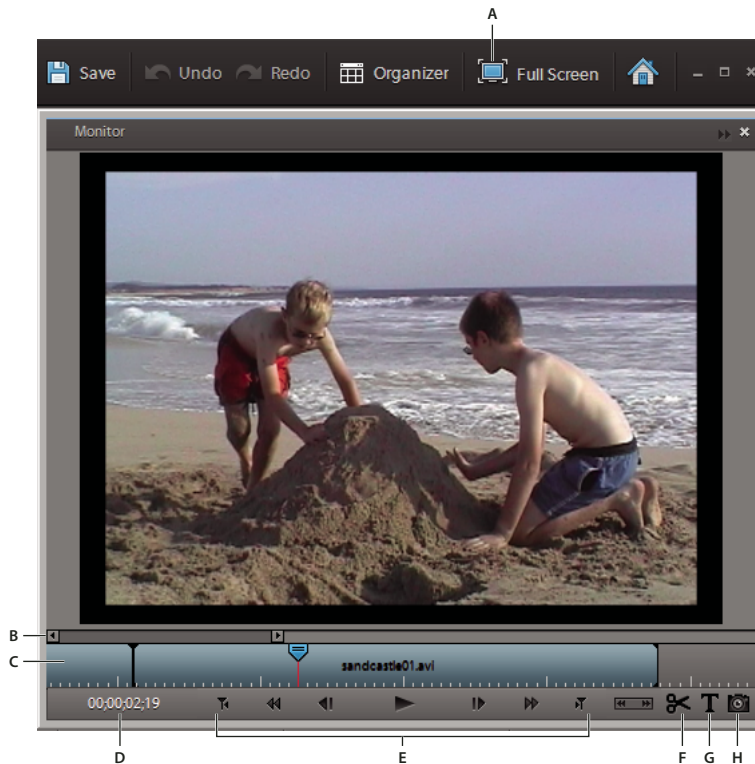
Monitor panel
A. Play full screen B. Zoom control C. Mini timeline D. Current time E. Playback controls F. Split clip G. Add text H. Freeze frame

❖ Do any of the following in the Monitor panel:

• To preview the movie, click the Play button ▶, or press the spacebar.

Note: To set the current-time indicator to the beginning of the movie, press the Home key.

• To change the quality of the playback, right-click/ctrl-click inside the monitor panel. Select Playback Quality > Highest. The CPU usage and RAM consumption of your computer increases when you change the setting to Highest.

• To pause the preview, click the Pause button ▋▋, or press the spacebar.

- To control the speed of the preview, drag the shuttle slider to the right. The clip plays faster the further you drag the shuttle slider.

- To play in reverse, drag the shuttle slider to the left. The clip rewinds faster the further you drag the shuttle slider.

- To go forward one frame, click the Frame Forward button ▐▶. To go forward five frames, Shift-click the Frame Forward button.

- To go backward one frame, click the Frame Back button ◀▌. To go backward five frames, Shift-click the Frame Back button.

- To jump to a different frame, click the current-time display, and type the new time. (You don't need to type colons or semicolons. However, be aware that Adobe Premiere Elements interprets numbers under 100 as frames.)

- To go to the end of the previous clip (the cut or edit point), click the Go To Previous Edit Point button ⊤.

- To go to the beginning of the next clip, click the Go To Next Edit Point button ⊤.

Preview one clip from the Sceneline

❖ Double-click the clip in the Sceneline.

Zoom in or out of Monitor panel's mini-timeline

When using the Sceneline, you can zoom in and out of the *Monitor panel's mini-timeline* to expand or contract its increments. Zooming in on the mini-timeline helps you see changes happening over small expanses of time, even over the duration of a single frame. Zooming out helps you see changes happening over longer spans.

❖ Drag the end of the mini-timeline to zoom in or out.

Scroll the Timeline during preview

You can set an option to automatically scroll the Timeline from right to left, like film moving across the screen, when a sequence is larger than the visible timeline. That way you don't have to zoom out to see the entire sequence.

1 On Windows®, select Edit > Preferences > General. On Mac® OS, select Adobe Premiere Elements 9 > Preferences > General.

2 Choose an option from the Timeline Playback Auto-Scrolling menu.

No Scroll Doesn't scroll the Timeline.

Page Scroll Scrolls the visible section of the Timeline a page at a time.

Smooth Scroll Scrolls the Timeline while the current-time indicator stays in the center of the visible Timeline.

View safe zones in the Monitor panel

You can view safe zone margins (guides) in the Monitor panel to determine if any text or objects in your project fall outside the safe zone. When text or objects fall outside the safe zone, they may be clipped when played back on certain screens. Safe zone margins are for your reference and are not included in previews or export.

Safe zones in the Monitor panel
A. Action-safe margin B. Title-safe margin

❖ Right-click/ctrl-click in the Monitor panel, and choose Safe Margins. A check mark next to the name indicates the safe zone margins are on.

The standard action- and title-safe margins are 10% and 20%, respectively. However, you can change the dimensions of the safe zones in the Project Settings dialog box.

More Help topics

Preview in full-screen mode

To see the greatest detail in a clip or movie, preview it in full-screen mode. This mode fills the computer screen with video, suggesting how clips and movies will appear on TV screens. Full-screen previews also make it easier to share your work with others in the room

Preview a movie in full-screen mode

❖ Click the Play Full Screen button ▭ in the upper-right corner of the application. The preview pane fills the screen, and playback starts automatically.

Pause, reverse, and advance a full-screen preview

In addition to playing and pausing a full-screen preview, you can reverse or advance in single-frame increments.

1 To display the control bar, move the pointer to the bottom of the screen.

In full-screen preview, move the pointer across the screen to display the player controls.

2 Click the Pause ❚❚, Frame Back ◀❙, or Frame Forward ❙▶ buttons.

Exit full-screen mode

1 To display the control bar, move the pointer to the bottom of the screen.

2 To the right of the control bar, click Exit.

Preview on a TV monitor

You can preview the movie on a TV or video monitor by using many camcorders or analog-digital converters (digitizers). The Project Settings dialog box contains options for previewing through a DV device. It is important to have the hardware correctly configured before choosing these settings.

Note: Make sure that the TV or video monitor is connected to the camcorder or analog-digital converter, and that the device is connected properly to your computer, typically through an IEEE 1394 port. In addition, set the device to output analog audio and video to the monitor. Some devices will detect a monitor automatically, while others require you to choose a menu option. (See the documentation provided with the device for more information.)

1 Choose Edit > Project Settings > General, and click the Playback Settings button.

2 In the Realtime Playback section, select these options:

• Select the Desktop Video Display During Playback option if you want to preview through the Monitor panel as well as through your TV monitor. Deselect this option if playback through the Monitor panel is jerky.

• For External Device, choose the option that matches the camcorder or analog-digital converter you're using to drive your TV monitor.

• For Aspect Ratio Conversion, choose Hardware (If Supported).

• Choose External Device Audio to monitor sound as well as video through the TV monitor. This option keeps the two in sync on playback.

Note: Realtime Playback plays previews instantly in fully rendered final quality. With render-free editing, you can review editing decisions as you make them and experiment more freely. For best playback frame rates, use a Pentium® 4, 3-GHz system or better.

3 In the Export section, for External Device, choose whether to export to tape for the specified device. This option doesn't affect playback.

Note: Export to tape is not supported for HDV.

4   In the Desktop Display Mode section, choose Accelerated GPU Effects if your display adapter supports DirectX®. Otherwise, choose Compatible or Standard, whichever gives best playback results on your system.

5   Leave the remaining Playback Settings as set by Adobe Premiere Elements, and click OK.

6   In the Project Settings dialog box, click OK.

Render an area for preview

More complex movies and InstantMovies (with effects and layered video and audio) require more processing time to display properly. If Adobe Premiere Elements can't display an area at full speed and quality, it adds a thin, red line in the time ruler of the Timeline. To preview one of these areas, you can first *render* it. Rendering processes the layers and effects and saves the resultant preview into a file, which Adobe Premiere Elements can use each time you preview that section of the movie. Once rendered, a section doesn't require re-rendering, unless changes are made to it. (In the Timeline, rendered areas are marked with a green line.)

Note: If you make significant changes to a rendered area, the preview file is no longer useful, and the green line changes to red. To preview complex effects at the full frame rate, you'll have to re-render the area.

You designate the area to render by using the *work area bar* in the Timeline.
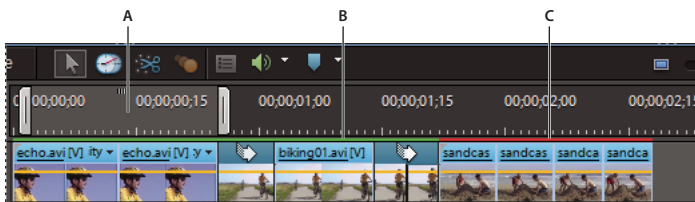
Timeline
A. Work area bar B. Green bar indicates fully rendered area C. Red bar indicates area needs rendering for best quality preview

Set the area to be rendered

•   Drag the textured center of the work area bar over the section you want to preview. Make sure that you drag the work area bar from its center; otherwise, move the current-time indicator instead.
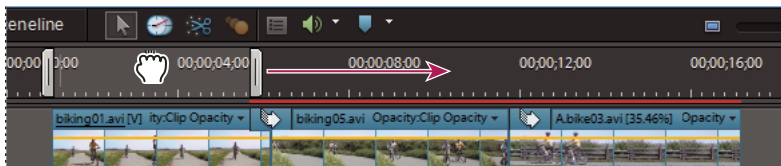
Grabbing the work area bar and dragging it over a section to preview

•   If the textured center is not visible, Alt-drag the work area bar over the section you want to preview.
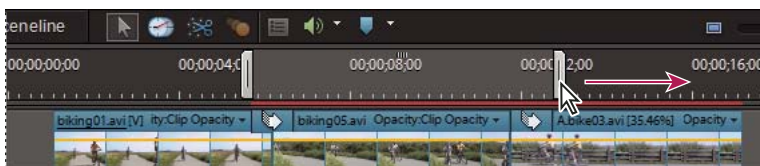
Dragging a work area marker to mark the end of the work area

•   Position the current-time indicator, and press Alt+[to set the beginning of the work area.

- Position the current-time indicator, and press Alt+] to set the end of the work area.

- Alt-double-click the work area bar to resize it to the width of the movie.

- Double-click the work area bar to resize it to the width of the time ruler, or the length of the entire movie, whichever is shorter.

Position the pointer over the work area bar to display a tool tip that shows the work area bar's start timecode, end timecode, and duration.

Render a preview

❖ Set the work area bar over the area you want to preview, and choose Timeline > Render Work Area. (The rendering time depends on your system's resources and the complexity of the segment.)

You can also render a preview by setting the work area bar and pressing Enter (Windows) or Home (Mac).

Delete preview files

When you play a movie, Adobe Premiere Elements combines the tracks and effects in the background, while playing the resultant movie in the Monitor panel. If you instead render the movie, Adobe Premiere Elements creates preview files and saves them on your hard disk. Once rendered, Adobe Premiere Elements needn't process the tracks and effects again and can play the preview files directly. Similarly, preview files can save time when you export the final movie because Adobe Premiere Elements can use the information stored in the preview files rather than render again.

❖ With the Timeline or Sceneline active, choose Timeline > Delete Render Files. When prompted, click OK.

Note: It is important to delete preview files using the Delete Render Files command rather than deleting them directly in Windows. Projects refer to preview files in much the same way they do source media. If you move or delete preview files without using the command, the next time you open the project, Adobe Premiere Elements prompts you to locate the files.

More Help topics

"About scratch disks" on page 40

Chapter 8: Editing clips

The process of editing clips includes previewing and trimming them to eliminate unnecessary material. It also includes revising clip properties such as speed, direction, and duration. You can also edit media clips generated by other programs in their original applications, from within Adobe Premiere Elements.

Trimming clips

About trimming and retrieving clips

When you build a movie, you rarely use an entire clip. To define the frames you want to use, set *In* and *Out* points. The In point is the first frame of the clip you want to use; the Out point is the last frame of the clip you want to use. Setting In and Out points does not delete frames from the hard drive; instead, it isolates the portion you want included in the movie. In and Out points act like a window over the clip, showing only the frames from the In point to the Out point. You can move In and Out points as needed to regain any frames you might have trimmed.
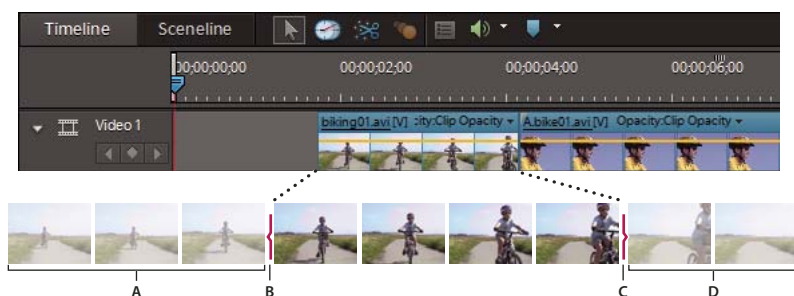
In and Out points serve as a window over a clip
A. Trimmed frames B. In point C. Out point D. Trimmed frames

You can trim frames from either end of a clip. To trim frames from the middle of a clip, first split the clip (which creates two instances of the original clip), and then trim the unwanted frames from the end of the first new clip or the beginning of the second.

You can trim a clip in the Preview window, the Monitor panel's mini-timeline, or the Timeline. You can retrieve frames from source clips (those not yet placed in the Timeline) using the Preview window. You can retrieve frames from clips that are in the Timeline using the Timeline.

More Help topics

"Split clips" on page 122

About Smart trimming

You can create a refined good-quality video file by removing unwanted sections and low-quality sections. Adobe® Premiere® Elements 9 enables you to efficiently handle blurred, shaky, and unwanted low-quality and low-interest sections of your video file. You can easily and quickly edit and fine-tune the video files. Smart trimming enables you to trim the low-quality sections of a video file. Smart trim can be done manually and automatically. You can trim clips from Timeline view or Sceneline view. However, you can trim only one clip at a time from the Sceneline view. Smart trimming is of two types, manual and automatic. Manual Smart trimming is the default mode. In this mode, you can specify the options that determine the trimmable sections. In the automatic Smart trim mode, Adobe Premiere Elements automatically determines the trimmable sections and you can choose to delete them or retain them.
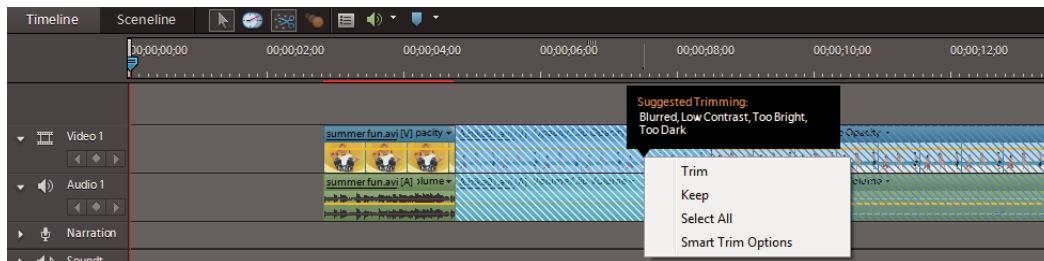
Smart Trim

Manual Smart Trim

Smart Trim has two modes, Manual and Automatic. The default mode is Manual mode in which you can trim or delete the highlighted sections of a clip.

1   To enable Smart Trim, select Timeline > Smart Trim Options. By default, Manual Smart Trim Mode is enabled.

Note: When you are in the manual Smart Trim mode, you see the message, Smart Trim Mode: Trim or Delete The Highlighted Sections, above the Monitor panel. You also see the Smart Trim Options button.

2   (Optional) In the Smart Trim Options dialog, use the slider to specify the Quality and Interest options. The values set here determine the trimmable sections. If you do not set the options here, default settings are used. For more information, see "Smart Trim options" on page 115.

3   Click Smart Trim ✂ at the top of the Timeline panel to enable smart trimming.

4   Click Organize and drag the required clips into the Timeline.

Adobe Premiere Elements analyzes the clip, and highlights the sections of the clip that need trimming. The highlighted sections depend on the values set for the Quality Level and Interest Level options. Striped patterns are used to highlight the trimmable sections.

Note: To manually analyze the clip before you drag them into the Timeline, right-click/ctrl-click the clip, and select Run Auto-Analyzer. For more information on the Auto-Analyzer feature, see "Media analysis" on page 77.

5   (Optional) View the bad-quality tags that Adobe® Premiere® Elements 9 applied on the trim sections by hovering the mouse over the Smart Trim section of the clip.

6   To select trim sections in a clip, do one of the following:

• Double-click the clip to select all the trimmable sections in a single clip.

• To select all the trimmable sections in multiple clips, drag a marquee around the selected clips. Right-click/ctrl-click the trim sections, and choose Select All.

• To select all the trimmable sections in multiple clips in the Timeline, select Ctrl-A, and right-click/ctrl-click a section > Select All.

The selected trim sections are highlighted. When you select a trimmable section, all trimmable sections turn into blue-striped sections.

Note: If you have to choose selected trim sections of multiple clips, first select the clips, and select the trim sections.

7 Right-click/ctrl-click a trimmable section (the blue-striped region). The following options are displayed:

Trim Enables you to trim the selected trimmable section.

Keep Enables you to retain the selected trimmable section.

Select All Selects all the trimmable sections in the current selection.

Smart Trim Options Displays the Smart Trim options.

8 Select Trim to trim the trimmable region, or select Keep for retaining the trimmable section. You can also trim clips using the Delete key on the keyboard.

9 (Optional) To undo the previous trim action, right-click/ctrl-click the clip, and select Undo Smart Trim.

To come out of the Smart Trim mode, select Timeline > Smart Trim Mode.

Automatic Smart Trim

1 To enable automatic Smart Trim, do one of the following:

• Select Timeline > Smart Trim Options. In the Smart Trim Options dialog, select Automatic.

• Click Smart Trim Options above the Monitor panel, select Automatic, and click Save.

Note: When you are in the automatic Smart Trim mode, you see the message, Smart Trim Automatic Mode: Clips Will Be Trimmed When Added To Movie, above the Monitor panel. You also see the Smart Trim Options button.

2 Click ✂ at the top of the Timeline panel to enable Smart Trimming.

3 Click Organize, and drag- the required clips onto the Timeline.

Adobe Premiere Elements analyzes the clip and highlights the sections of the clip that need trimming. The Automatic Smart Trim confirmation dialog is displayed.

Note: To manually analyze the clip before you drag them into the Timeline, right-click/ctrl-click the clip, and select Run Auto-Analyzer. For more information on the Auto-Analyzer feature, see "Media analysis" on page 77.

Note: If a clip is not selected, striped patterns are used to highlight the Smart Trim sections of the clip.

4 Click Yes to remove the highlighted trimmable sections from the clip.

Smart Trim options

Smart trimming uses quality factors such as brightness, blur, shaky, and contrast and interest factors such as face, motion, and dialog as criteria to trim the clips. You can set the levels of quality and interest before trimming the clips.

Quality Level Enables you to specify the levels of quality factors that Adobe Premiere Elements uses to determine the trimmable sections. The quality factors include blur, shaky, brightness, focus, and contrast. If you move the slider to the extreme right, all sections that are not high quality are highlighted as trimmable sections. As you move the slider toward the left, the trimmable sections reduce. If you move the slider to the extreme left, only low-quality sections are highlighted for trimming.

Interest Level Enables you to specify the levels of interest that Adobe Premiere Elements uses to determine the trimmable sections in a clip. The interest factors include faces, dialog, close up, camera moves like pan and zoom, a large group of people, and a small group of people.

Note: You cannot use Interest as the only factor to determine the trimmable section. Interest and Quality factors work together. Trim sections reduce when you move the slider from right to left. A clip that is low in quality or interest gets trimmed. A clip that is high in quality or interest doesn't get trimmed.
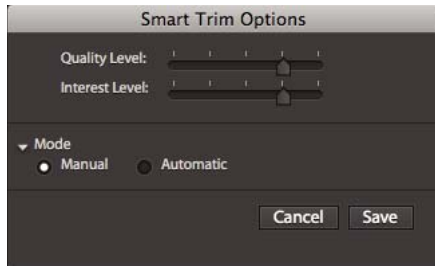
Smart Trim options

Access Smart Trim options

Enable Smart Trim and do one of the following to access the Smart Trim options:

* Select Timeline > Smart Trim Options.

* Click Smart Trim Options above the Monitor panel.

* Right-click/ctrl-click a trimmable selection, and select Smart Trim Options.

Trim a clip from the Sceneline

When using the Sceneline, you can trim clips directly in the mini-timeline in the Monitor panel. Trimming clips in the Monitor panel trims only the instance of the clip that appears in the Sceneline, not the original clip.

More Help topics

"Sceneline overview" on page 83

Trim a clip in the Monitor panel

1 Select a clip in the Sceneline.

The clip appears in the Monitor panel, with a clip representation containing the clip's filename in the mini-timeline.

2 Do one of the following:

* To trim the clip from the beginning, drag the In point handle (on the left of the clip representation) to the right.

* To trim the clip from the end, drag the Out point handle (on the right of the clip representation) to the left.

The Monitor panel shows the frame at the location where you dragged the handle.

Remove frames from the middle of a clip

You may want to retain material at the beginning and end of a clip for your movie, but remove material from its middle. You can split the clip right before the unwanted section begins, creating two clips; then you can trim the unwanted material from the beginning of the second clip.

1 In the Sceneline, select the clip containing unwanted material.

The clip appears in the Monitor panel, with a clip representation containing its filename in the mini-timeline.

2 Drag the current-time indicator in the Monitor panel to the frame where the unwanted material begins.

3 In the Monitor panel, click the Split Clip button .

Two clip representations replace the original in both the mini-timeline and the Sceneline.

4 Select the representation of the second clip in the mini-timeline.

Note: You can also select the first clip and edit it as follows by setting a new Out point.

5 Drag the In point handle 🏷 of the clip representation to the right until it is past the unwanted material.

In the mini-timeline, drag the In point handle to trim frames from the beginning of a clip.

The unwanted material is removed from the beginning of the second clip (or end of the first clip, if you chose to edit that clip), and the gap created between the first and second clips is automatically closed.

Retrieve frames in the Monitor panel

1 Select a clip in the Sceneline.

The filename for the clip, and its In and Out points becomes visible in the mini-timeline of the Monitor panel.

2 In the mini-timeline of the Monitor panel, do one of the following:

• To retrieve frames at the beginning of the clip, drag the In point handle 🏷 to the left.

• To retrieve frames at the end of the clip, drag the Out point handle 🏷 to the right.

Zoom in and out of the Monitor panel mini-timeline

When using the Sceneline, a mini-timeline is visible in the Monitor panel. You can change the zoom level to display the mini-timeline in more or less detail. Just above the mini-timeline is a thin zoom control. The zoom control controls both the zoom level of the mini-timeline and the portion of the mini-timeline you view. When the zoom control is fully extended, you can see the entire mini-timeline. Using the zoom control does not affect the zoom level of the displayed clip or movie.

Drag the claw at either end of the zoom control toward the center of the Monitor panel to zoom in, or toward the edge to zoom out.

• To zoom in, drag the claw 🔲 at either end of the zoom control toward the center.

- To zoom out, drag the claw ⬌ at either end of the zoom control out toward the edge of the mini-timeline.

To view a different area of the mini-timeline, drag the middle of the zoom control to scroll the mini-timeline right or left. When zoomed in, you may not see the slider shift position, but you will see the mini-timeline scroll as you drag right or left.

Trim in the Timeline

You can remove or regain trimmed frames from either end of a clip by dragging the clip's edge in the Timeline. To help you locate the precise frame you want, the Monitor panel displays the frame at the changing In or Out point of the clip as you drag. If another clip is adjacent to the edge you're trimming, the Monitor panel displays the frames of both clips side by side. The frame on the left (the Out point) is earlier in time, and the frame on the right (the In point) is later in time. Subsequent clips, as well as blocks of empty space, in the Timeline shift as you drag the clip's edge.

A tool tip displays the number of frames you are trimming as you trim them. This window displays a negative value if you drag the clip's edge toward the beginning of the movie, and a positive number if you drag toward the end of the movie. You can tell whether you have trimmed a clip by looking for a small gray triangle in the top corner at either end of the clip in the Timeline. The triangle indicates you have not trimmed that edge.
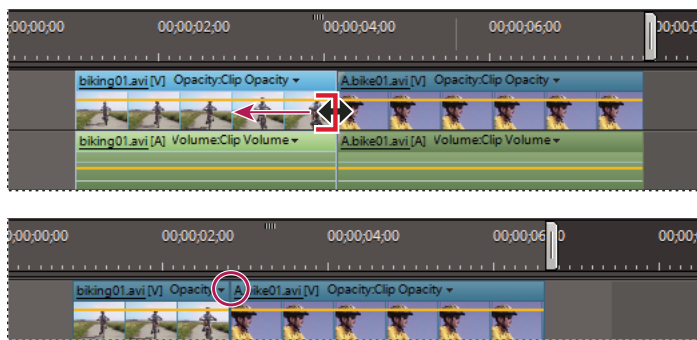
The Timeline during (above) and after (below) trimming. The gray triangle in the corner of the clip disappears when you trim.

For linked clips (video that includes a soundtrack), dragging the edge of one clip changes the In or Out points of both clips. Sometimes you want to trim linked clips independently to create split edits (also known as L-cuts and J-cuts). Pressing Alt when you trim allows you to set the In and Out points of the video and audio separately.

More Help topics

Trim clips in the Timeline

1 In the Timeline, click the Selection tool ▶ .

To trim only one clip of a linked pair, Alt-select the combined clip to temporarily unlink them. Select them again to move them as a unit.

2 Position the pointer over the edge of the clip you want to trim until the correct icon appears:

- Trim-In icon ◀▶ to trim the beginning of a clip.

- Trim-Out icon ◀▶ to trim the end of a clip.

3 Drag the edge to the desired frame. The Monitor panel displays the frames as you drag, also showing the frame from the adjacent clip (if any). Subsequent clips in the track shift in time to compensate for the edit, but their durations remain unchanged.

Note: You cannot drag the In point of a clip to the left past the edge of an adjacent clip.

Remove frames from the middle of a clip in the Timeline

You can retain content at the beginning and end of a clip for your movie and remove content from its middle. Split the clip before the unwanted section begins, and then trim the unwanted material from the beginning of the second clip resulting from the split.

1 In the Timeline, drag the current-time indicator to the frame where the unwanted section of a clip begins.

The frame appears in the Monitor panel.

2 In the Monitor panel, click the Split Clip button ✂.

This splits the clip at the point selected.

3 Click the Selection tool ➤.

4 Double-click the clip to the right of the split. This opens the clip in the Preview window.

Note: You can also open the clip to the left and make the following edits by setting a new Out point.

5 In the Preview window, drag the current-time indicator ▼ to the frame just after the last frame of unwanted material.

6 Click the Set In Point button ▮. This trims the unwanted material from the beginning of the second clip and shortens the clip in the Timeline, leaving a gap between it and the clip before.
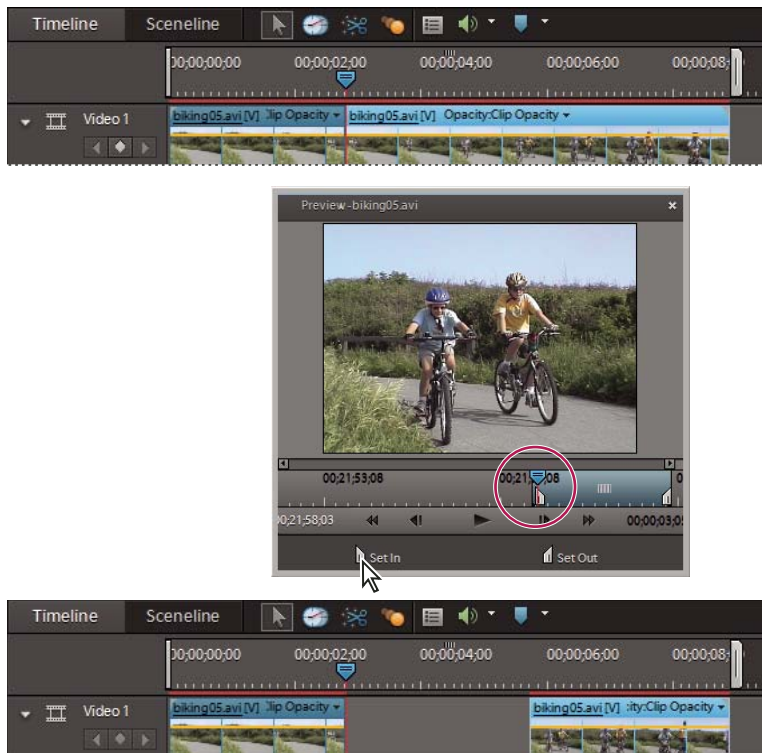
Clip is split (top), In point is set (middle), Resulting gap (bottom)

7 Right-click/ctrl-click in the gap in the Timeline, and then click Delete And Close Gap.

Retrieve frames in the Timeline

1 In the Timeline, click the Selection tool ⬉ .

2 Position the pointer over the edge of the clip you want to trim until the correct icon appears:

- Trim-In icon ◀▶ to retrieve frames from the beginning of a clip.

- Trim-Out icon ◀▶ to retrieve frames from the end of a clip.

3 Drag the edge to the desired frame.

Note: To change the In or Out point of only the video or only the audio of a linked clip, press Alt as you drag. You do not need to hold down the Alt key once you start to drag.

Extend audio before or after linked video

The audio can begin before the video or extend it after the video into the next clip (or vice versa). Trimming linked audio and video separately is called a *split edit*. Usually, when you create a split edit in one clip, you must create one in the adjacent clip so they don't overlap each other.

You can create two kinds of split edits:

- A *J-cut*, or *audio lead*, in which audio starts before linked video, or video continues after the audio.

- An *L-cut*, or *video lead*, in which video starts before linked audio, or audio continues after the video.
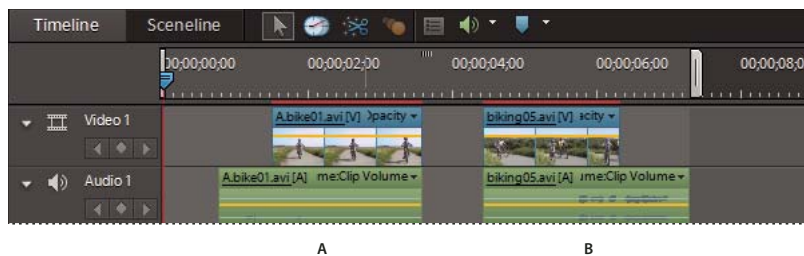
A Clip trimmed for J-cut B Clip trimmed for L-cut

1 In the Timeline, click the Selection tool ⬉ .

2 If the clip is adjacent to another, Alt-drag the audio portion down to a separate track so there is empty space next to it.

3 (Optional) Move the current-time indicator to the video frame you want to trim, and make sure Snap is enabled with a check mark. (If it isn't, choose Timeline > Snap.)

4 Position the pointer over the edge of the video clip you want to trim, and do one of the following:

- If trimming the beginning of the clip, when the Trim-In icon ◀▶ appears, press Alt and drag the edge to the desired frame. (You can release the Alt key after you begin dragging.) Notice that the video stays aligned with the previous clip.

- If trimming the end of the clip, when the Trim-Out icon ◀▶ appears, press Alt and drag the edge to the desired frame. (You can release the Alt key after you begin dragging.) Notice that subsequent clips in the track shift left.

💡 *Alt-dragging a clip temporarily unlinks the clips. When you want to move or edit them together, select them again.*

5 If you need to trim an adjacent clip so its audio doesn't overlap with the linked clips you've just trimmed, repeat step 3 on the adjacent audio clip.

6 If the audio and video get out of sync in step 4 (a red number appears next to the clip name in the track), right-click the number on the audio clip (not the video clip), and choose Move Into Sync.

Trim in the Preview window

You can preview any clip and set new In and Out points for it before adding it to the Timeline or Sceneline. You might, for example, preview your clips to determine their quality and trim unusable parts before arranging them. You can preview and trim clips in the Preview window.

Trimming a clip in the Preview window sets its In and Out points for all subsequent instances placed in the Timeline or Sceneline. It does not change the In and Out points of clip instances that are already in the Timeline or Sceneline. If you want all instances of the clip to use the same In and Out points, set them before placing the clip in the Timeline or Sceneline.

Preview window
A. Zoom control B. Clip In point C. Current time D. Current-time indicator E. Playback controls F. Clip Out point G. Clip duration

More Help topics

"Workspace overview" on page 13

"Preview a movie in the Monitor panel" on page 107

"Project view overview" on page 32

"Previewing movies" on page 107

Preview a clip in the Preview window

1 In the Tasks panel, click Organize, and then click Project to open Project view.

2 Double-click a clip in Project view and do any of the following in the Preview window:

- To play the clip, click the Play button ▶.

- To step back or forward one frame, click the Step Back button ◀| or the Step Forward button |▶.

- To step back or forward five frames, Shift-click the Step Back button ◀| or the Step Forward button |▶.

Trim a clip in the Preview window

You can trim a clip in the Preview window before placing it in the Timeline or Sceneline. Trimming in the Preview window does not affect instances of the clip that are already in the Timeline or Sceneline. Once a clip is in a movie, you can reopen it in the Preview window to change its In and Out points for subsequent instances, either regaining frames previously trimmed or trimming additional frames.

1 In the Tasks panel, click Organize, and then click Project to open Project view.

2 Double-click a clip in Project view.

3 To trim the clip, do any of the following in the Preview window:

- To set a new In point, either drag the In point handle or drag the current-time indicator to the desired location, and click the Set In button .

- To set a new Out point, either drag the Out point handle or drag the current-time indicator to the desired location, and click the Set Out button .

4 Click the Close button in the Preview window.

Subsequent instances of the clip dragged from Project view to the Timeline or Sceneline will assume the In and Out points of the trimmed clip.

Retrieve frames in the Preview window

1 In the Tasks panel, click Organize, and then click Project to open Project view.

2 Double-click the video clip in Project view.

3 In the Preview window, do one of the following:

- Move the current-time indicator to the frame you want as the first frame of the clip, even if it's to the left of the current In point. Click the Set In Point button .

- Move the current-time indicator to the frame you want as the last frame of the clip, even if it's to the right of the current Out point. Click the Set Out Point button .

- Drag the In point or Out point handle to the frame you want.

Zoom in and out in the Preview window

When previewing a clip in the Preview window, you can zoom in or out of its *mini-timeline* to expand or contract its increments. Zooming in on the mini-timeline helps you see changes happening over small spans of time, even over the duration of a single frame. Zooming out helps you see changes happening over longer spans.

- To zoom in, drag the claw at either end of the zoom control toward the center.

- To zoom out, drag the claw at either end of the zoom control out toward the edge of the mini-timeline.

To view a different area of the mini-timeline, drag the middle of the zoom control to scroll the mini-timeline right or left. When zoomed in, you may not see the slider shift position, but you will see the mini-timeline scroll as you drag right or left.

Split clips

You might want to apply different effects to different parts of a clip; for example, to speed up the first part but leave the second part at normal speed. To do this, you cut a clip into separate pieces, and then apply effects and transitions to those pieces. You can split a clip in a movie by using the Split Clip tool in the Monitor panel. It cuts one or more selected clips at the current-time indicator.

Splitting a clip divides it into two parts, creating a new and separate instance of the original clip. If the clip is linked to another clip, a new instance of the linked clip is created as well. The two resulting clips, when combined, represent the original clip. The resulting clips are full versions of the original clip, but with the In or Out points changed to match the location marked by the tool. You can select and delete these clips.

Split Clip tool (before, above and after, below) cuts selected clips at the current-time indicator.

Note: If you want to change effect settings over time, you don't have to split the clip. You can apply keyframes to a single clip instead.

More Help topics

"About keyframes" on page 199

Split a clip

You can split a clip at any frame, creating one clip that ends, and another that begins, at that frame. You can edit the two resulting clips as you would any other clips.

1   Select a clip in the Sceneline or Timeline.

2   Do one of the following:

*   In the Sceneline, drag the current-time indicator 🔽 in the mini-timeline of the Monitor panel to the frame where you want to create the split.

*   In the Timeline, drag the current-time indicator 🔽 to the frame where you want to create the split.

3 In the Monitor panel, click the Split Clip button ✂.

Two new clips take the place of the original clip: one ending and one beginning at the location of the current-time indicator.

Split layered clips

You can simultaneously split two or more layered clips (that is, clips that overlap in the Timeline).

1 In the Timeline, drag a marquee to select any number of clips, on different tracks, that overlap at a point in time.
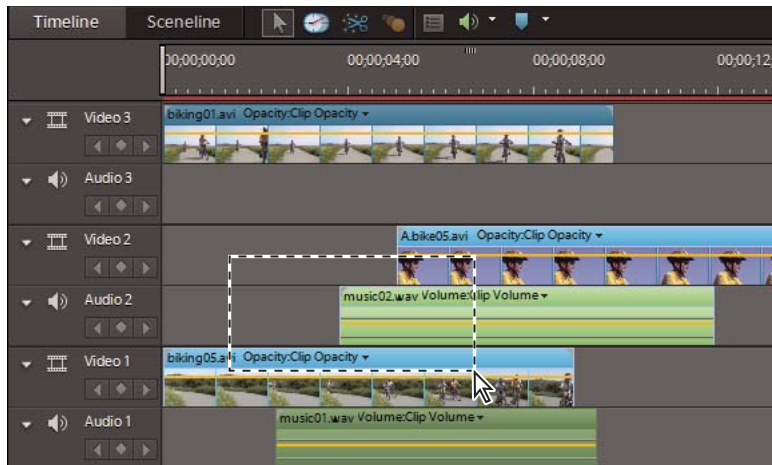
Dragging a marquee to select overlapping clips in the Timeline

2 In the Timeline, drag the current-time indicator ▼ to the place where you want to make the split.

3 In the Monitor panel, click the Split Clip button ✂.

Replace footage

You can replace the source footage for clips in the Available Media. Replacing the source footage for a clip links it to a new source file. When you replace footage:

• Instances of the clip are retained in the Project panel and Timeline, with the corresponding In and Out points.

• All the applied effects are intact.

However, the clip is linked to the replacement footage instead of its original footage. For example, you can replace footage with a soundtrack in one language with identical footage with a different-language soundtrack. All the edits that were made to the original footage are retained, although the source footage is replaced.

1 Select Organize > Projects. In the Project panel, select the clip for which you want new source footage.

2 Select Clip > Replace Footage, or right-click/ctrl-click the clip and select Replace Footage.

3 In the Replace Footage dialog box, select the new file and click Open.

The new footage replaces the old footage. All instances of the old footage are linked to the new footage.

Changing clip speed and duration

Change a clip's speed

To create a fast- or slow-motion effect, change clip speed. Changing clip speed changes the clip's duration. Speeding up a clip removes frames, thus shortening the clip duration. In the same way, slowing down a clip repeats frames and thus adds to the length of a clip. For audio clips, a change in speed also changes pitch. The Time Stretch command includes an option to maintain the original pitch of an audio clip at any speed.

You can change a clip's speed using the Timeline only—not the Sceneline.

Note: When you change the speed of a clip containing interlaced fields, you may need to adjust how Adobe Premiere Elements processes the fields, especially when the speed drops below 100% of the original speed.

More Help topics

Change a clip's speed by using the Time Stretch tool

1   If you want to slow down the clip, first drag it in the Timeline to the end of the movie or to another track with empty space, so you can stretch it without bumping into an adjacent clip. When slowing down a clip with the Time Stretch tool, you cannot stretch it past the edge of an adjacent clip.

2   Click the Time Stretch tool 🕐 at the top of the Timeline.

3   Position the pointer over the edge of the clip you want to change until the correct icon appears:

• Time Stretch In icon ⤴⌊ to time stretch the clip to the right of the pointer.

• Time Stretch Out icon ⤴⌋ to time stretch the clip to the left of the pointer.

4   Drag the edge of the clip, increasing its length to slow it down, or shortening it to speed it up.
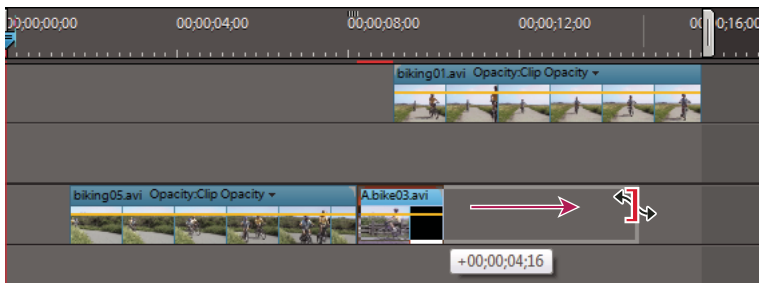
Changing clip speed by using the Time Stretch tool

5   Preview your changes, and then make adjustments as necessary.

6   If you moved the clip in step 1, click the Selection tool, and then drag the clip back into place in the movie.

Change a clip's speed by using the Time Stretch command

1   If you want to slow down a clip that has another clip on its right in the Timeline, drag it to an empty track or to the end of the movie so you can stretch it without bumping into an adjacent clip.

2   Select the clip in the Timeline.

Note: If you haven't yet inserted the clip into the Timeline, you can select it in Project view of the Tasks panel instead.

3 Choose Clip > Time Stretch.

4 In the Time Stretch dialog box, type a percentage for Speed. A value less the 100% slows down the clip; a value greater than 100% increases its speed.

5 (Optional) To keep the pitch of an audio clip unchanged, select Maintain Audio Pitch.

6 Click OK. Preview your changes, and then make adjustments as necessary.

7 If you moved the clip in step 1, drag it back into place in the movie.

Change the speed and duration of multiple clips

You can change the speed and duration of multiple clips when you are in the Timeline view of the My Projects panel.

1 Do one of the following to select multiple clips:

• To select non-consecutive clips, Shift-click each clip.

• To select consecutive clips, click in the My Projects panel and drag a marquee around the selected clips.

• To select all the clips, press Ctrl-A.

2 Select Clip > Time Stretch to modify the speed and duration of all the selected clips.

Set the duration of a clip

The *duration* of a video or audio clip is the length of time it plays from its first frame (In point) to its last frame (Out point). The initial duration of a clip is the same as it was when the clip was imported or captured. Most often, you change a clip's duration by trimming frames from either end. But you can also trim the end of a clip by designating a specific duration.

Unlike video, still images are not limited to the length of the original clip. You can set their duration to any length.

1 Select a clip in Project view of the Tasks panel or in the Timeline.

2 Choose Clip > Time Stretch.

3 In the Time Stretch dialog box, click the Link button 📼 to unlink speed and duration. When linked, changing the duration also changes the playback speed of the clip.

4 Type a new duration, and click OK.

Reverse the playback of a clip

Reversing a clip plays the clip backward, Out point to In point. You can also reverse the clip and change its speed. You can reverse a clip using the Timeline only—not the Sceneline.

1 Select the clip in the Timeline.

2 Choose Clip > Time Stretch.

3 (Optional) To change the speed of the clip, type a percentage for Speed in the Time Stretch dialog box. A value less the 100% slows down the clip; a value greater than 100% increases its speed.

4 Select Reverse Speed, and click OK.

💡 *To both reverse the clip and change its speed with one action, type a negative percentage for Speed, where –200 plays the clip in reverse at double its normal speed and –50 plays the clip in reverse at half its normal speed.*

Freezing and holding frames

Export a video frame

You can grab a single frame from a video clip to use as a still image in your current movie or to save as a still on your hard drive for use elsewhere. For example, you can use a still in your movie to show a character start an action, but then stop mid-action, frozen on the screen.

1 Select a clip in the Sceneline or Timeline.

2 Do one of the following:

*   In the Sceneline, drag the current-time indicator 🔻 in the mini-timeline of the Monitor panel to the frame you want to grab.

*   In the Timeline, drag the current-time indicator 🔻 to the frame you want to grab.

The Monitor panel shows the frame at the location of the current-time indicator.

3 In the Monitor panel, click the Freeze Frame button 📷.

The frame appears in the Freeze Frame window.
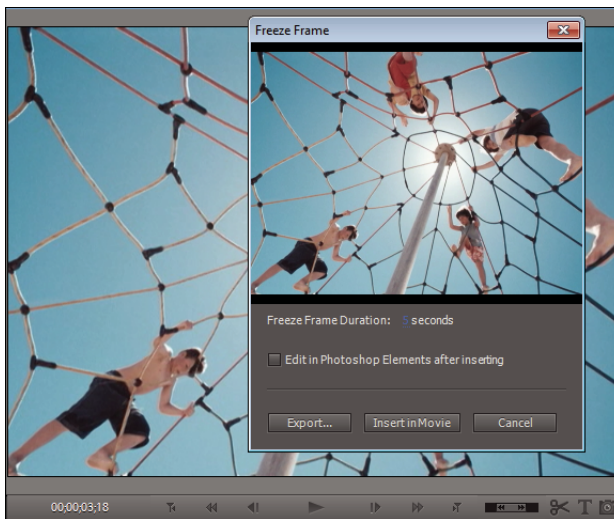
Freeze Frame window showing a frame of video ready for use as a still image

Note: If you have Adobe Photoshop Elements installed, and want to edit the still image in Photoshop Elements, choose Edit In Photoshop Elements After Inserting.

4 Do one of the following:

*   To export the frame as a still image file, click Export. In the Export Frame dialog box, give the image file a name and location, and click Save.

*   To insert the frame as a still image directly into the movie at the current-time indicator, click Insert In Movie.

More Help topics

"Edit video frames in Photoshop Elements" on page 129

Play and then hold a frame (or hold and then play)

• To make the video start out as a still image and then begin to play, click the Freeze Frame button 📷 in the Monitor panel to create a still image from a frame, and then insert that still image at the location of the original frame.

More Help topics

"Split clips" on page 122

"Edit video frames in Photoshop Elements" on page 129

Working with source clips

Find the source of a clip

After working with a clip in the Timeline, you may decide to use another instance of its source in another part of the movie. Adobe Premiere Elements can quickly find the source of any clip in a movie and automatically select it in Project view of the Tasks panel.

1 In the Tasks panel, do one of the following:

• To find the clip in Project view, click Organize, and then click Project.

• To find the clip in the Organize workspace, click Organize > Media.

2 Right-click a clip in the Timeline, and choose Reveal In Media, or Reveal In Project.

The clip appears highlighted in the Organize workspace, or Project view depending on which you choose.

Remove In and Out points from a source clip

1 In the Tasks panel, click Organize, and then click Project to open Project view.

2 Double-click the source clip in Project view.

3 Choose Clip > Clear Clip Marker, and choose an option from the menu:

• In And Out resets both the In and Out points.

• In resets the In point only.

• Out resets the Out point only.

💡 *You can also clear an In or Out point from a source clip (not the version in the Timeline) by Alt-clicking the Set In Point button* 🔲 *or the Set Out Point button* 🔲, *respectively, in the Preview window.*

Edit a clip in its original application

Some files contain embedded information, called a *project link*, which indicates the application in which they were created. Adobe Photoshop Elements, Adobe Audition, and Adobe After Effects® create files with project links. If a file contains a project link, you can use the Edit Original command to open the file in the original application, where you can make changes as needed. You will not need to render the file before using this command, unless you have made changes to it in Adobe Premiere Elements. When you save the file in the original application,
Adobe Premiere Elements automatically incorporates any changes you made there into the current project. You don't need to import the file again.

💡 *You can embed information into your movie that allows other applications, such as Adobe After Effects or Adobe Encore DVD, to use the Edit Original command to open the movie in Adobe Premiere Elements.*

1 Select a clip in Project view of the Tasks panel or the Timeline.

2 Choose Edit > Edit Original.

3 When you have finished editing the clip, save and close.

Your changes become incorporated into your project in Adobe Premiere Elements.

Note: Typically, audio files are associated with a computer's default audio player. Selecting Edit Original for an audio file may therefore open it in an application, such as Windows® Media Player or iTunes®, that is not designed to edit files. You will not be able to edit audio files in these applications.

More Help topics

"Common settings for Sharing" on page 276

Edit video frames in Photoshop Elements

If video frames need correction or enhancement, you can automatically open the frames in Photoshop Elements after you export them as still images and insert them in your movie.
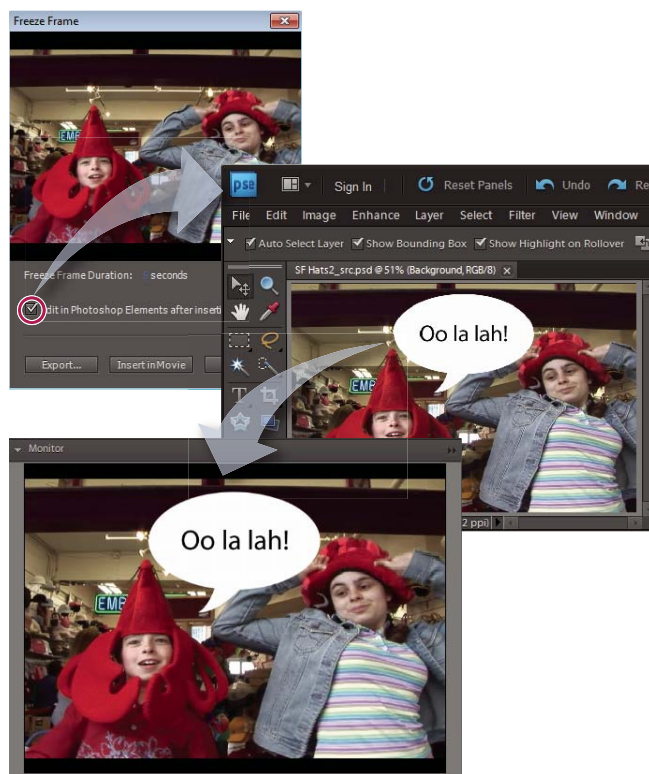
Editing a video frame in Photoshop Elements

1 In the Monitor panel of Adobe Premiere Elements, drag the current-time indicator 🔻 to the frame you want to edit.

2 Click the Freeze Frame button 📷.

3 To set Freeze Frame Duration, drag the Seconds value.

4 Select Edit In Photoshop Elements After Inserting, and then click Insert In Movie.

5 In the Photoshop Elements Editor, edit the image (apply filters, styles, effects, brush strokes, and so on).

Note: *If you resize the image, it may become distorted in the video frame.*

6 If you added image layers, choose Layer > Flatten Image.

7 When you finish making changes, choose File > Save.

8 Accept the default choices for file location and name, and click Save.

9 When Photoshop Elements reports that a file with the same name already exists, click OK to replace the file. Then click OK in the BMP Option dialog box.

Adobe Premiere Elements automatically updates the frame in your movie.

More Help topics

"Export a frame as a still image" on page 268

SmartFix

Adobe® Premiere® Elements 9 enables auto correction of quality problems in video files that have smart tags associated to them. When you add such clips to the Sceneline or Timeline, the SmartFix dialog is displayed. Click Yes to confirm the correction of clips.

Chapter 9: Applying transitions

Transitions let you add effects to phase out one clip and phase in the next, and then preview the transition before applying it. You can customize audio and video transitions as gradual fades or have one clip replace another.

Transition basics

How transitions work

Using *transitions*, you can phase out one clip while phasing in the next or you can stylize the beginning or end of a single clip. A transition can be as subtle as a cross dissolve, or emphatic, such as a page turn or spinning pinwheel. You generally place transitions on a cut between two clips, creating a *double-sided* transition. However, you can also apply a transition to just the beginning or end of a clip, creating a *single-sided* transition, such as a fade to black.

Page Peel transition between two clips (left), and Cross Dissolve transition at end of clip (right)

When a transition shifts from one clip to the next, it overlaps frames from both clips. The overlapped frames can either be frames previously trimmed from the clips (frames just past the In or Out point at the cut), or existing frames repeated on either side of the cut. It's important to remember that when you trim a clip, you don't delete frames; instead, the resulting In and Out points frame a window over the original clip. A transition uses the trimmed frames to create the transition effect, or, if the clips don't have trimmed frames, the transition repeats frames.
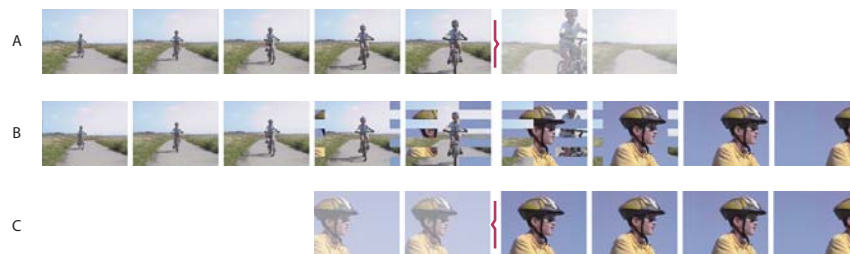
Transition uses trimmed frames to shift to the next scene.
A. First clip with trimmed frames at end B. Movie containing both clips and transition C. Second clip with trimmed frames at beginning
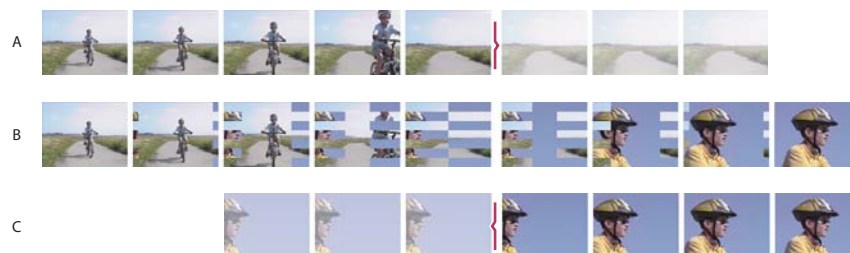
Transition repeats frames for clips without trimmed frames.
A. First clip showing last frame repeated B. Movie containing both clips and transition C. Second clip showing first frame repeated
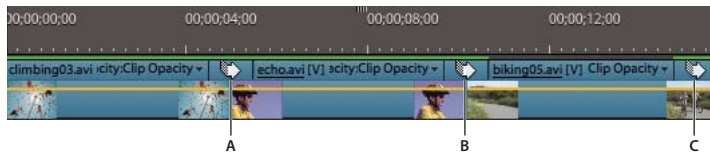
Types of transitions
*A. Double-sided transition using repeated frames **B.** Double-sided transition **C.** Single-sided transition*

💡 *To see if a transition is single-sided or double-sided and if it has repeated frames, select it and click Edit Transition in the Transition view of the Task panel to view it in Properties view.*

More Help topics

"About effects" on page 144

Transitions not supported on Mac OS

Transition category	Transition
3D Motion	Curtain
	Doors
	Fold up
	Spin
	Spin away
	Swing in
	Swing out
	Tumble away
Dissolve	Dither dissolve
	Non additive dissolve
	Random invert
Iris	Iris points
	Iris shapes
	Iris star
Map	Channel map
	Luminance map
Page peel	Center peel
	Peel back
	Roll away

Transition category	Transition
Slide	Band slide
	Center merge
	Multi spin
	Slash slide
	Sliding bands
	Sliding boxes
	Swap
	Swirl
Special effects	Direct
	Displace
	Image mask
	Take
	Texturize
	Three-D
Stretch	Cross stretch
	Funnel
	Stretch
	Stretch in
	Stretch over
Wipe	Band wipe
	Checker wipe
	Checker board
	Clock wipe
	Paint splatter
	Pin wheel
	Radial wipe
	Random blocks
	Random wipe
	Spiral boxes
	Venetian blinds
	Wedge wipe
	Zig zag blocks

Transition category	Transition
Zoom	Cross zoom
	Zoom
	Zoom boxes
	Zoom trails

Applying transitions to clips

Previewing transitions

Available transitions are accessed in the Transitions view of the Tasks panel (click Edit; then Transitions). They are organized into two main folders: Video Transitions and Audio Transitions. You can narrow a search for transitions by choosing a transition type, such as Dissolve, from the Category menu. You can also search for a transition by typing its name in the search box.

Video transitions have animated thumbnail previews that show how they affect clips. Select a transition to set its thumbnail in motion. You can preview an animated thumbnail transition in the Transition view without having to apply it to a clip.

Transitions view of the Tasks panel

💡 *Adobe Premiere Elements includes two audio transitions in the Crossfade category: Constant Power and Constant Gain. Though both provide fades, they differ slightly. Constant Power creates a smoother-sounding fade, while Constant Gain, though mathematically linear, often sounds abrupt.*

1 In the Tasks panel, click Edit, and then click Transitions 🔹.

2 Click a thumbnail to set it in motion.

More Help topics

"About audio mixing" on page 241

Specify a default transition

The default transition is used in slide shows you create, files you import from Adobe® Photoshop® Elements, and motion backgrounds you create for DVD menus. The default transitions are Cross Dissolve for video or still images and Constant Power for audio, but you can change these defaults.

1 In the Tasks panel, click Edit, and then click Transitions .

2 Right-click/ctrl-click the transition you want to be the default and choose Set Selected As Default Transition. (A gray outline marks the icon of the default transition.)

More Help topics

"Adjust transition duration" on page 143

Apply transitions in the Sceneline

The Sceneline contains transition drop zones , making it easy to apply transitions between all clips.

Apply a double-sided transition in the Sceneline

1 In the Tasks panel, click Edit, and then click Transitions .

2 In Transition view, select Video Transitions, and then select the category containing the transition you want to apply.

3 Drag the transition from the Tasks panel onto a rectangle between two clips in the Sceneline. An icon of the transition fills the rectangle.

Note: You can also right-click/ctrl-click the Transition icon between any two clips and choose a transition directly from the Sceneline.

4 Double-click the rectangle to preview the transition.

Apply a single-sided transition in the Sceneline

1 In the Tasks panel, click Edit, and then click Transitions .

2 From the menus in the Transitions view, select Video Transitions, and then select the category containing the transition you want to apply.

3 Do one of the following:

• If the clip has no clip adjacent to one side of it, drag the transition to the transition rectangle on that side of the clip.

• If the clip is adjacent to another clip, drag the transition to the desired edge of the clip. In the Transitions view, click the Edit Transition button, and then from the Alignment menu, select either Start At Cut, or End At Cut.

Applying a double-sided transition in the Sceneline

Apply transitions in the Timeline

When applying transitions to the Timeline, you can choose from different alignment options, such as Start At Cut or Center At Cut.

Apply a double-sided transition in the Timeline

To apply a transition between two clips in the Timeline the clips must be on the same track, with no space between them.

If a double-sided transition must use repeated frames (rather than trimmed frames), the transition icon contains additional diagonal lines. The lines span the area where it has used the repeated frames.

1 In the Tasks panel, click Edit, and then click Transitions ▶.

2 From the menus in the Transitions view, select Video Transitions, and then select the category containing the transition you want to apply.

3 Drag the transition from the Tasks panel to the cut between two clips in the Timeline, and release the mouse button when one of the following alignment icons appears:

Start At Cut ▱ Aligns the beginning of the transition to the beginning of the second clip.

Center At Cut ╬ Centers the transition over the cut.

End At Cut ◰ Aligns the end of the transition to the end of the first clip.

💡 *Pressing Ctrl while dragging a transition allows you to select Start At Cut, Center At Cut, or End At Cut by slowly dragging the transition left and right over the cut.*

Apply a single-sided transition in the Timeline

When you create a single-sided transition, whatever is below the transition in the Timeline appears in the transparent portion of the transition. For example, If you want the clip to transition to black, it must be on Track 1 or have no clips beneath it. If the clip is on a track above another clip, the clip on the lower track appears in the transition, so the transition will appear to be double-sided.

1 In the Tasks panel, click Edit, and then click Transitions .

2 From the menus in the Transition view, select Video Transitions, and then select the category containing the transition you want to apply.

3 Do one of the following:

• If the clip has no adjacent clip to one side of it, drag the transition to the edge of the clip.

• If the clip is adjacent to another clip, Ctrl-drag the transition to the edge of the desired clip.
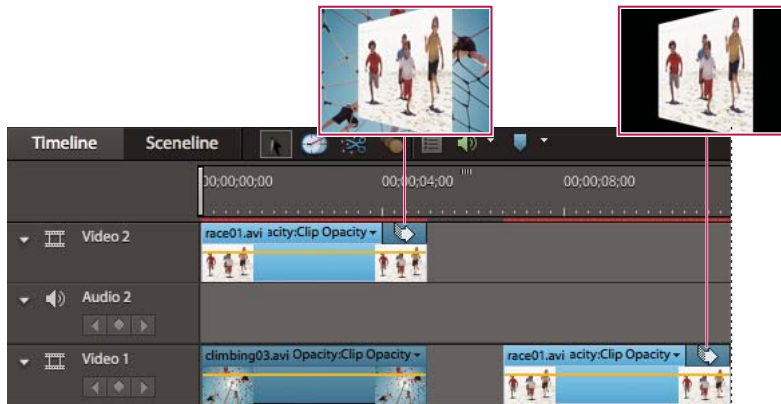
Single-sided transition with clip beneath it (left), and single-sided transition with nothing beneath it (right)

Apply a default transition in the Timeline

1 Do one of the following:

• To select non-consecutive clips, Shift-click each clip.

• To select consecutive clips, click in the My Projects panel, and drag a marquee around the selected clips.

• To select all the clips, press Ctrl-A.

2 Right-click/ctrl-click the selected clips, and select Apply Default Transition Along CTI.

3 Select one of the following options:

• Audio

• Video

The transition is applied to all the selected clips.

Note: Video tracks are pasted to video tracks and audio tracks are pasted to audio tracks.

To apply default transitions between multiple contiguous clips on the same track:

1 Ctrl-click the clips to which you want to add the default transition.

2 Right-click/ctrl-click one of the selected clips.

3 Select Apply Default Transition.

The transition is applied at the cut between each of the contiguous clips.

Replace a transition

You can replace a transition by simply dropping a new transition onto the old one in the Timeline. When you replace a transition, Adobe Premiere Elements maintains the alignment and duration of the original transition; however, it discards the settings of the original transition and instead uses the default settings of the new transition.

1   In the Tasks panel, click Edit, and then click Transitions .

2   From the menus in the Transitions view, select Video Transitions, and then select the category containing the transition you want to apply.

3   Drag the new transition onto the transition in the Timeline or Sceneline.

More Help topics

"Adjusting transition properties" on page 141

"Adjust transition alignment" on page 141

"Adjust transition duration" on page 143

Preview applied transitions

You can preview transitions you've applied from either the Properties view or the Monitor panel. The Properties view provides a preview area where you can display thumbnails of the actual clips or the default thumbnails (the letters A and B). All adjustments to transitions are performed in the Properties view, so if you plan to adjust it as you preview it, use the Properties view.

If you have a digital camcorder, you probably can connect it to both your computer and TV to see real-time previews on the TV monitor. This gives you a better sense of how the transition will look in the finished movie.

More Help topics

"Trim in the Preview window" on page 121

"Preview on a TV monitor" on page 110

"Adjusting transition properties" on page 141

Preview in the Monitor panel

❖   In the Timeline, move the current-time indicator to the left of the transition, and then click the Play button in the Monitor panel.

Note: To preview a particular frame of the transition in the Monitor panel, drag the current-time indicator to the desired frame.

Preview in the Properties view of the Tasks panel

1   Select the transition in the Timeline.

2   In the Transition view (in the Tasks panel), click the Edit Transition button.

3   In Properties view, click Show Timeline if the Properties mini-timeline is hidden.

4   To display the actual clips in the preview area, select Show Actual Sources. (You may need to lengthen the panel to locate this option.)

5   In the Properties view, click the Play button next to the thumbnail. Click the button again to stop the preview.
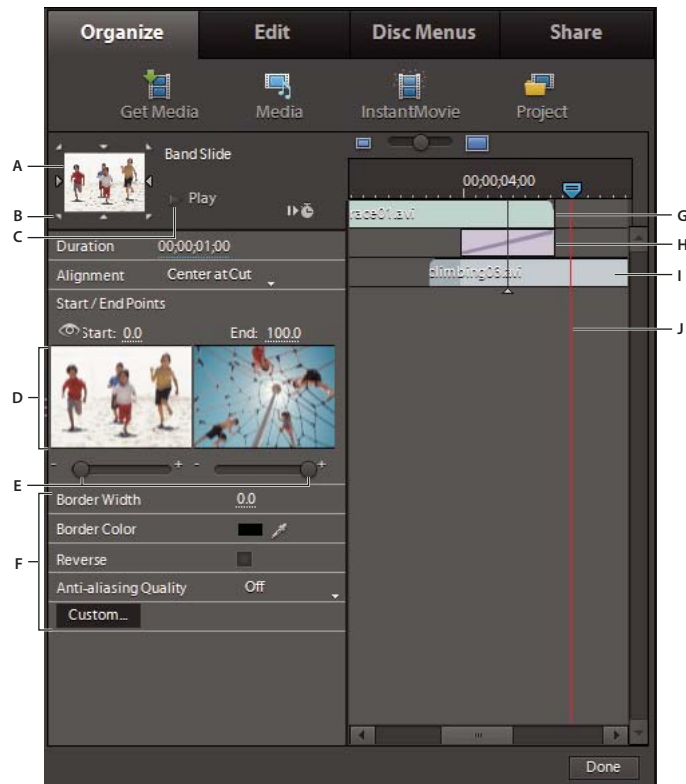
Properties view
A. Preview of transition B. Directional selectors C. Play button D. Start and End frames E. Start and End sliders F. Options G. Clip A (first clip) H. Transition I. Clip B (second clip) J. Current-time indicator

View transitions in the Sceneline and Timeline

In the Sceneline, a transition appears as a rectangle between two clips. In the Timeline, a transition appears just above the cut between two clips, or just above the *In* or *Out point* of a single clip.
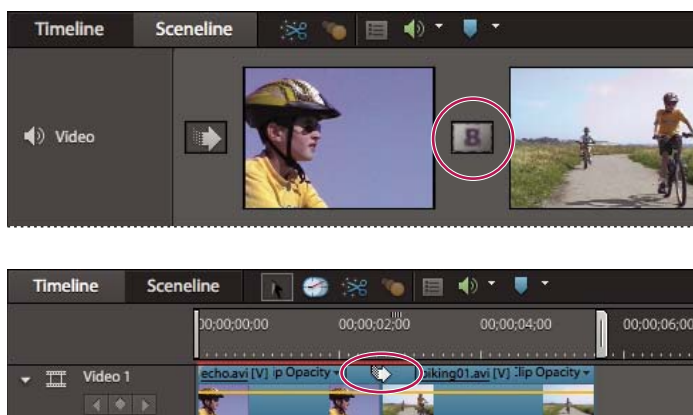
Transition in Sceneline (above); transition in Timeline (below)

More Help topics

"Workspace overview" on page 13

Create special transitions

Create an Image Mask transition

You can use a black-and-white bitmap image as a transition mask. The first clip replaces the black area in the image, and the second clip replaces the white areas in the image. If you use a grayscale image for the mask, pixels containing 50% or more gray convert to black, and pixels containing less than 50% gray convert to white.

Apply an Image Mask transition

1   In the Tasks panel, click Edit, and then click Transitions .

2   From the menus in the Transition view, select Video Transitions from the first menu, select Special Effects from the second menu, and locate the Image Mask transition.

3   Drag the Image Mask transition to a cut between clips in the Timeline.

4   In the Image Mask Settings dialog box, click Select Image.

5   Locate and select the image file you want to use as a transition mask, and click Open. The image appears in the Image Mask Settings dialog box.

6   Click OK.

Image serves as mask to create transition

Change the image for an Image Mask transition

1   Select the transition in the Timeline.

2   In the Transitions view in the Tasks panel, click the Edit Transition button.

3   In the Properties view, click Custom. The Image Mask Settings dialog box appears.

4   In the Image Mask Settings dialog box, click Select Image.

5   Locate and select the image file you want to use, click Open, and then click OK.

Create a Gradient Wipe transition

Adobe Premiere Elements can use any importable grayscale image as a gradient wipe. In a gradient wipe, the second clip fills the black area of the grayscale image and then shows through each level of gray as the transition progresses until the white area becomes transparent. When you create a Gradient Wipe transition, you can specify the softness of the transition's edges.

Gradient wipe source image (far left) and resulting transition

Apply a Gradient Wipe transition

1   In the Tasks panel, click Edit, and then click Transitions .

2   From the menus in the Transitions view, select Video Transitions, and then select Wipe from the second menu.

3 Drag the Gradient Wipe transition to a cut between clips in the Timeline.

4 In the Transitions view, click the Edit Transition button.

5 In Properties view, click Custom. The Gradient Wipe Settings dialog box appears.

6 In the Gradient Wipe Settings dialog box, click Select Image.

7 Locate and select the image file you want to use in the transition, and click Open. The image appears in the Gradient Wipe Settings dialog box.

8 Adjust the softness of the transition's edges by dragging the Softness slider. As you drag the slider to the right, the first clip increasingly shows through the second clip. Click OK.

Change the image for a Gradient Wipe transition

1 Select the transition in the Timeline.

2 In the Transitions view, click the Edit Transition button.

3 In the Properties view, click Custom. The Gradient Wipe Settings dialog box appears.

4 In the Gradient Wipe Settings dialog box, click Select Image.

5 Locate and select the grayscale image file you want to use in the transition, and click Open. The image appears in the Gradient Wipe Settings dialog box.

6 Adjust the softness of the transition's edges by dragging the Softness slider. As you drag the slider to the right, the first clip increasingly shows through the second clip. Click OK.

Adjusting transitions

Adjusting transition properties

All transitions have properties that you can adjust in the Properties view. Common properties are the location of the center point, the start and end values, the border, and the anti-aliasing quality setting. (For some transitions, you can also change the orientation.) The following list describes the most common controls and options you can use to adjust transition properties.

To open the Properties view, click the Edit Transition button in the Transitions view.

Duration Sets the duration of the transition. The default duration is one second.

Alignment Controls how the transition is aligned between clips. By default, transitions are centered between clips.

Start/End Points Set the percentage of the transition that is complete at the start and end of the transition.

Show Actual Sources Displays the starting and ending frames of the clips.

Reverse Plays the transition backward. For example, the Clock Wipe transition plays counterclockwise.

Anti-Aliasing Quality Adjusts the smoothness of the transition's edges.

Custom Changes settings specific to the transition. Most transitions don't have custom settings.

Adjust transition alignment

You can change the alignment of a transition placed between two clips in either the Timeline, or the Properties view. A transition need not be centered or strictly aligned with a cut. You can drag the transition to reposition it over a cut as desired. The Properties view also contains options to specify alignment.

Whether clips have trimmed frames determines how you can align a transition between them.

More Help topics

"Apply transitions in the Sceneline" on page 135

Determine alignment options

❖ In the Timeline, position the pointer over the cut in a transition and note how the pointer changes:

• If both clips contain trimmed frames at the cut, you can center the transition over the cut or align it on either side of the cut so that it either starts or ends at the cut. A clip that has not been trimmed has a rounded edge in the upper-right corner of the clip.

• If neither clip contains trimmed frames, the transition automatically centers over the cut and repeats the last frame of the first clip and the first frame of the second clip to fill the transition duration. (Diagonal bars appear on transitions that use repeated frames.)

• If only the first clip contains trimmed frames, the transition automatically snaps to the In point of the next clip. In this scenario, the first clip's trimmed frames are used for the transition, and frames are not repeated in the second clip.

• If only the second clip contains trimmed frames, then the transition snaps to the Out point of the first clip. In this scenario, the second clip's trimmed frames are used for the transition, and frames are not repeated in the first clip.

Adjust alignment for a transition

❖ In the Timeline, select the transition and do any of the following:

• Position the current-time indicator ⧨ over the transition, and then zoom in so that you can clearly see the transition. Drag the transition over the cut to reposition it.

• In the Transitions view, click the Edit Transition button. In the Properties mini-timeline, position the pointer over the center of the transition until the Slide Transition icon ⬌ appears; then drag the transition as desired. For finer control, zoom in on the timeline. (If the mini-timeline in the Properties view is hidden, click Show Timeline.)

• In the Transitions view, click the Edit Transition button. In the Properties view, choose an option from the Alignment menu.

Move a cut and transition together

You can adjust the location of the cut in the Properties view. Moving the cut changes the In and Out points of the clips but does not affect the length of the movie. As you move the cut, the transition moves with it.

Note: You can't move the cut beyond the end of a clip. If both clips do not have trimmed frames extending beyond the cut, you cannot reposition the cut.

1 Click the transition in the Timeline.

2 In the Transitions view, click the Edit Transition button.

3 If the mini-timeline in the Properties view is hidden, click Show Timeline.

4 In the Properties mini-timeline, position the pointer over the transition, placing it on the thin vertical line that marks the cut. The pointer changes to the Ripple Edit icon ⥃.

5 Drag the cut as desired. (You can't move the cut beyond either end of the clip.)

Adjust transition duration

You can edit a transition's duration by simply dragging the end of the transition in either the Timeline or the Properties view.

❖ Select the transition in the Timeline and do one of the following:

• Position the pointer over the end of the transition until the Trim-In icon ◀▶ or the Trim-Out icon ◀▶ appears.

• Select the transition to display it in the Properties view. (If the mini-timeline in the Properties view is hidden, click Show Timeline.) In the Properties mini-timeline, position the pointer over the transition until the Trim-In icon or the Trim-Out icon appears; then drag.

• In the Transitions view, click the Edit Transition button. In the Properties view, drag the Duration value, or select it and type a new value.

Note: Lengthening a transition's duration requires that one or both clips have enough trimmed frames to accommodate a longer transition.

Set a default duration for transitions

The default duration for transitions is initially set to 30 frames for video and 1 second for audio. You can change the default duration to a value that better suits your movies. Although the new setting has no effect on transitions already placed in the movie, all transitions you subsequently place will default to this value.

1 Choose Edit > Preferences > General / Adobe Premiere Elements 9 > Preferences > General.

2 Change the value for the Video Transition Default Duration or Audio Transition Default Duration; then click OK.

Adjust the center point of a transition

1 Select the transition in the Timeline.

2 In the Transitions view of the Tasks panel, click the Edit Transition button.

3 In the preview area in the Properties view, drag the small circle to reposition the transition center. (Not all transitions have an adjustable center point.)

Default center (left) and repositioned center (right)

Copy and paste transitions in the Timeline

To copy and paste transitions, select consecutive clips that have a transition before selecting the transition you want to copy.

1 Select the consecutive clips that have a transition applied to them.

2 Select the transition and then select Edit > Copy, or press Ctrl-C.

3 Select the consecutive clips for which you want to apply the copied transition.

4 Select Edit > Paste, or press Ctrl-V.

Note: Video transitions are pasted to video tracks and audio transitions are pasted to audio tracks.

Chapter 10: Applying effects

You can use effects to add a creative flair to your movie, or to fix exposure or color problems, edit sound, or manipulate images. Adobe Premiere Elements comes with preset effects that let you quickly and easily apply a preconfigured effect to footage. You can use included presets, create your own presets, or adjust and animate values as desired.

You can animate the effects that you add to clips, either with presets, which have predefined keyframe values, or with keyframes you create with custom values. Presets provide a quick, easy way to animate effects, whereas custom keyframes let you create more precise and complex animations.

Note: For details about each effect, as well as information about animating effects, see "Animating effects" on page 199.

Effects basics

About effects

After you've assembled a movie (arranging, deleting, and trimming clips), you can add polish to it by applying effects to clips. For example, an effect can alter the exposure or color of footage, manipulate sound, distort images, or add an artistic feel. All effects are preset to default settings so you can see the results of the effect as soon as you apply it. You can change these settings when you apply an effect to suit your needs.

You can also use effects to rotate and animate a clip, or adjust its size and position within the frame.
Adobe Premiere Elements also includes several preset effects that you can use to quickly alter your footage. Most effects have adjustable properties; however, some effects, such as Black & White, do not.

When you apply themes or create an InstantMovie project, Adobe Premiere Elements automatically applies effects to your clips.

More Help topics

Standard versus fixed effects

Standard effects appear in the Effects view. You can apply any number or combination of standard effects from the Effects view to each media file in the Timeline or Sceneline. These effects add special characteristics to your image or audio, or they correct a problem, such as low light levels in video clips or hiss in audio clips.

Fixed effects are automatically applied to every clip in the Timeline or Sceneline. The following are fixed effects; they can't be removed or reordered, and they don't affect a clip until you change the effect properties:

Motion Lets you reposition, scale, anchor, and rotate video clips, and remove flicker from them.

Opacity Lets you create fades and dissolves for special effects or transitions.

Volume Lets you control the volume of audio clips.

Balance   Lets you adjust the balance of audio clips.

Note: Balance is not available in projects with 5.1 channel.

Third-party effects

In addition to the dozens of effects included with Adobe Premiere Elements, you can use effects from other sources. You can purchase effects (in the form of plug-ins) from the Adobe Store on the Adobe website and from third-party vendors.

Important: If a project contains effects not included with Adobe Premiere Elements, and you want to open it in Adobe Premiere Elements on another computer, you must install those same effects on the other computer. When you open a project that has references to missing effects, Adobe Premiere Elements removes the corresponding effects from the project.

VST (Virtual Studio Technology) effects let you add interesting qualities to audio clips. If you own third-party VST effects, you can apply and edit them just like standard audio and video effects. Adobe Premiere Elements detects any compatible VST plug-ins that you have installed and adds them to the Effects view. Some third-party VST effects provide unique control interfaces, which you can access in the Properties view. The control layout and processed audio are the responsibilities of the plug-in developer. Adobe Premiere Elements simply presents the effect controls and results.

❖ To use third-party effects, copy the effect plug-in into the Adobe Premiere Elements/Plug-ins/*[location]* folder, and restart the program.

Finding and organizing effects

Find an effect

Available effects are listed in the Effects view , and are organized into two main folders: Video Effects and Audio Effects. Effect presets (preconfigured effects) are stored in the Presets folder. If you create your own effect presets, they are stored in the My Presets folder.

Within each folder, effects are grouped by type in nested folders. For example, the Blur And Sharpen folder contains effects that alter the clarity or focus of an image, such as Fast Blur and Sharpen.
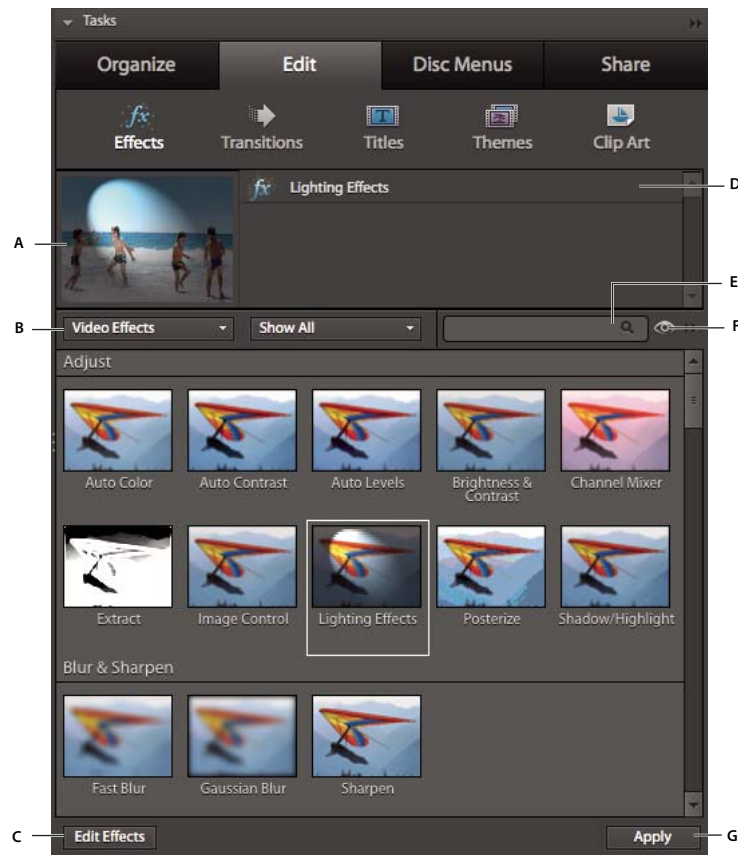
Effects view
A. Preview of selected clip B. Effect menus C. Edit Effects button (opens Effect Properties view) D. List of applied effects E. Search box F. Panel menu G. Apply selected effect

❖ Click Edit in the Tasks panel, then click Effects fx , and do one of the following:

• In the search box, type the name of the effect that you are looking for. The list displays all effects with names that match the letters and spaces you type. (Clear the text box to see all of the effect folders.)

• Choose an effect type from the first menu (Video, Audio, and so on), and then choose an effect category from the second menu (Adjust, Blur Sharpen, and so on) to view its contents.

More Help topics

"Gallery of video effects" on page 165

Applying and removing effects

Apply and preview effects

When you apply an effect to a clip, it is set to default values and is active for the duration of the clip. After you apply an effect, you can adjust its properties by clicking the Edit Effect button in the Effects view. You can make an effect start and stop at specific times, or adjust the values of the effect over time by using *keyframes*.

You can apply multiple effects to a clip, and you can apply the same effect numerous times to the same clip with different settings. Keep in mind, however, that the more effects you add, the more time it takes to render the final movie. If you decide an effect is not suitable for your project, you can easily delete it in the Effects view.

More Help topics

"Preview on a TV monitor" on page 110

"Trim in the Preview window" on page 121

"Apply an effect preset" on page 152

"Changing effect properties" on page 153

"About keyframes" on page 199

Apply and preview a video effect

1   Click Edit in the Tasks panel, and click Effects fx to open the Effects view.

2   Select the effect you want to apply. To locate an effect:

a   Select Video Effects from the first drop-down at the top of the panel.

b   Select an effect category from the second drop-down or type the name of the effect in the search box.

3   Select a clip or multiple clips in the Timeline or Sceneline, and do one of the following:

•   Click the Apply button at the bottom of the Tasks panel.

•   Drag the effect to the clip in the Timeline or the Monitor panel.

Note: To select non-consecutive clips, Shift-click each clip. To select consecutive clips, click in the My Projects panel, and drag a marquee around the selected clips.

4   Click the Play button ▶ in the Monitor panel to preview the clip with the effect applied.
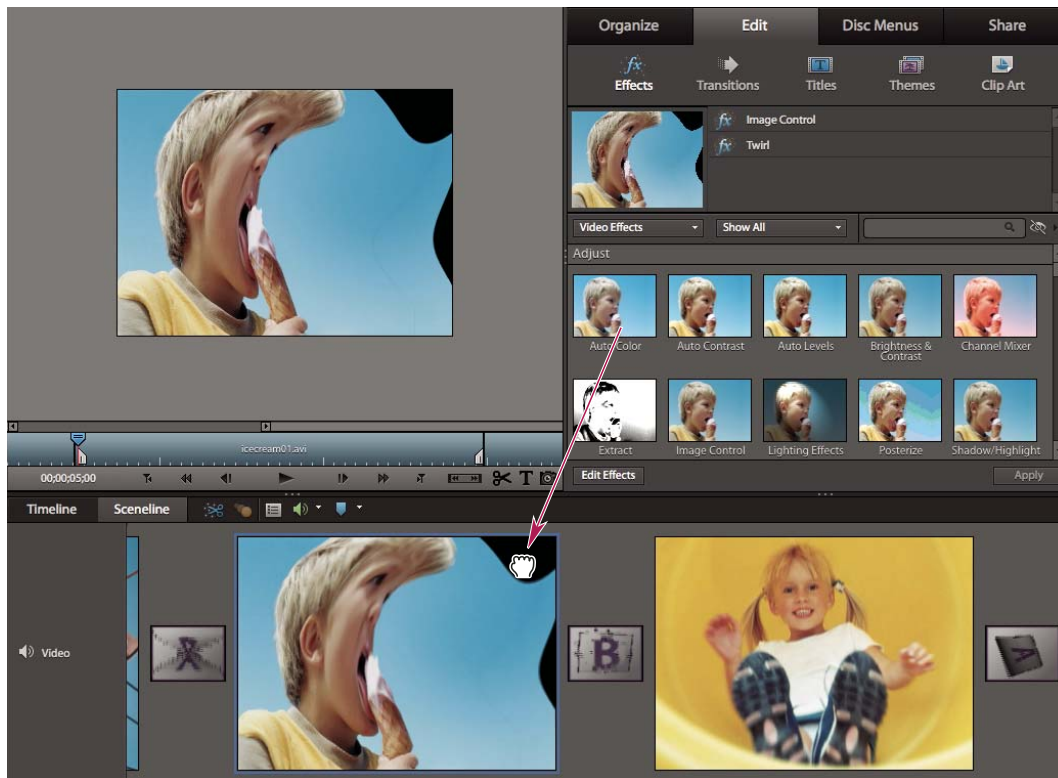
Dragging the Distort effect to a clip

5 To adjust the settings, click the Edit Effects button at the bottom of the Effects view, and edit the settings per your requirements.

Apply an audio effect

1 Click Edit in the Tasks panel, and click Effects *fx* to open the Effects view.

2 Select the effect you want to apply. To locate an effect, choose Audio Effects from the menu at the top of the panel, or type the effect name in the search box.

3 Select a clip or multiple clips in the Timeline, and do one of the following:

• Click the Apply button at the bottom of the Tasks panel.

• Drag the audio effect to the clip's soundtrack in the Timeline.

Note: To select non-consecutive clips, Ctrl-click/Cmd-click each clip. To select consecutive clips, click in the My Projects panel, and drag a marquee around the selected clips.

4 To preview the audio effect, perform the following steps:

a Click the Edit Effects button at the bottom of the Tasks panel.

b Expand the effect, and click the Play Only The Audio For This Clip button 🔊 at the lower-left corner of the panel.

Note: Audio playback controls are available only if the selected clip contains audio.

5 To play audio as a continuous loop, click the Toggle Looping Audio Playback button 🔄 before you click Play Audio For This Clip.

6 To adjust the settings, expand the effect in the Properties view, and edit the settings per your requirement.
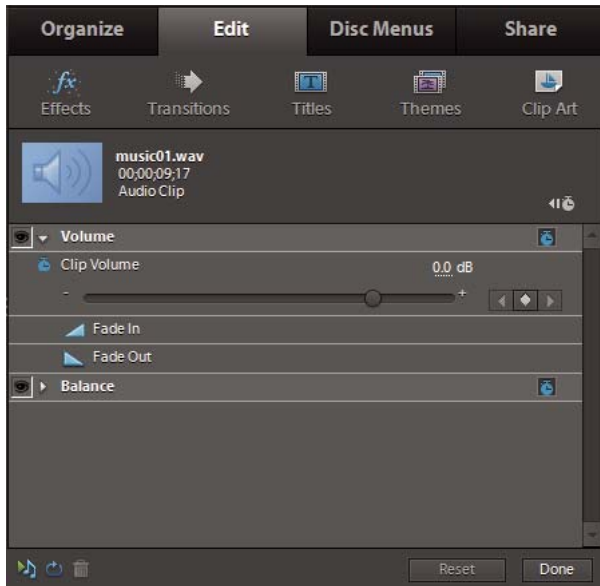
Properties for audio effects

Note: Each audio effect includes a bypass option that lets you turn the effect on or off as specified by the keyframes that you set.

Copy and paste effects

You can copy and paste one or more effects from one clip (source clip) to another (target clip), or copy all effect values (including keyframes for effects) from one clip to another.

If the effect includes keyframes, the keyframes appear at comparable positions in the target clip, starting at the beginning of the clip.

More Help topics

"Copy keyframes" on page 203

Copy and paste specific effects

1 In the Timeline, select the clip that contains the effect you want to copy.

2 In the Effects view, click the Edit Effects button to open the Properties view.

3 Select the effects you want to copy. (Shift-click or Ctrl-click/Cmd-click to select multiple effects.)

4 Choose Edit > Copy.

5 In the Timeline, select the clips for which you want to receive the copied effects.

Note: To select non-consecutive clips, Shift-click each clip. To select consecutive clips, click in the My Projects panel, and drag a marquee around the selected clips.

6 Click the Properties view to make it active.

7 Choose Edit > Paste.

You can also access the Edit > Copy And Edit > Paste commands by right-click/ctrl-click.

Copy and paste all effects

1 In the Timeline, select the clip that contains the effects you want to copy.

2 Choose Edit > Copy. This copies all the clip attributes.

3 In the Timeline, select the clips you want to receive the effects.

4 Choose Edit > Paste Attributes. This pastes all the attributes of the first clip to the second.

You can also access the Edit > Copy and Edit > Paste Attributes commands by right-click/ctrl-click.

View keyframes in copied effects

If the target clip is shorter than the source clip, keyframes are pasted beyond the target clip's Out point.

❖ To view the keyframes, select the clip in the Timeline and do one of the following:

• In the Effects view, click Edit Effects to open Properties view, and then right-click/ctrl-click in Properties view and deselect Pin To Clip.

• If the target clip has been trimmed, move the target clip's Out point to a time later than the keyframe's placement.

Remove an effect

1 In the Timeline, select the clip containing the effect that you want to delete.

2 In the Effects view, select the effect at the top of the panel, and then click the Trash bin 🗑.
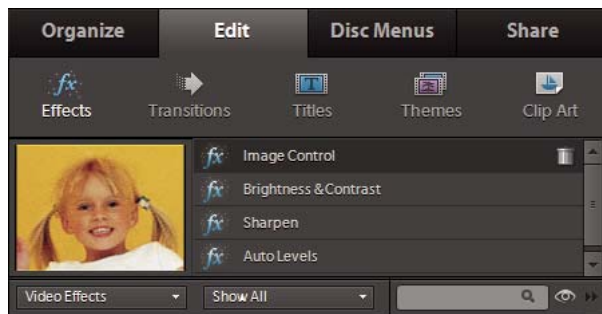
Removing an effect from a project

More Help topics

"Reset an effect to its default properties" on page 155

Remove all effects

1 In the Timeline, select the clip whose effect you want to remove. To select multiple clips, shift-click each clip.

2 Right-click/ctrl-click one of the selected clips.

3 Select Remove Effects.

4 Select one of the following options:

• Audio Effects

• Video Effects

• ALL Effects

Temporarily disable an effect in a clip

You can disable a video or audio effect so that you can preview the movie without the effect applied.

1   Select a clip to preview in the Timeline or Sceneline.

2   In the Effects view, click the Edit Effects button to open the Properties view.

3   In the Properties view, do either of the following:

- Click the eye icon ![eye icon] next to the effect. To disable or enable all the effects on a clip, hold down Alt as you click an eye icon.

- Select the effect, right-click/ctrl-click and deselect Effect Enabled. To re-enable the effect, right-click/ctrl-click and select Effect Enabled.

View the effects applied to a clip

All clips in the Timeline automatically have the fixed effects (Motion, Opacity, Volume, and Balance) applied to them. These fixed effects appear in the clip instance in the Timeline and in the Properties view. All of the standard effects that you add to a clip appear in the order in which you add them.

1   Select the clip in the Timeline or Sceneline.

2   In the Effects view, click the Edit Effects button to open the Properties view.

Note: *The Properties view does not display effects if multiple clips are selected in the Timeline.*

More Help topics

"Standard versus fixed effects" on page 144

Working with effect presets

Effect presets

Adobe Premiere Elements includes several effect presets, which are common, preconfigured effects that you can apply to clips. For instance, the Tint Blue preset adds a light blue tint to an entire image. Typically, presets provide good results without having to adjust their properties. After you apply a preset, you can change its properties. You can also create your own presets.

The included effect presets are stored in the Presets folder in the Effects view. Presets are grouped in the following categories:

Bevel Edges Create thick or thin edges that resemble picture frames.

Blurs Create blurs of varying degrees at the In or Out points of a clip.

Color Effects Create tints of varying color and intensity.

Drop Shadows Create either static or animated shadows. Shadow presets have suffixes that indicate the direction that the shadow is cast or the direction that it moves. For example, LL indicates that the shadow is cast to the lower left. For moving shadows, the appendix is hyphenated, so LR-LL indicates that the shadow moves from the lower right to the lower left. To ensure that shadows are visible, apply shadows to images that are smaller than the project's frame size and make sure that the background image is not black.

Horizontal/Vertical Image Pans Create animations in which the entire image moves left and right or up and down as the video plays. For example, an L-R horizontal pan moves the image from left to right.

Horizontal/Vertical Image Zooms Create animated zoom effects.

Mosaics, Solarizes, and Twirls Create animated effects that either decrease in intensity from the beginning of the clip or increase in intensity as the clip ends.

PiPs Create Picture-in-Picture effects by scaling the target clip so that you can superimpose it onto a full-sized clip. You can also apply this effect to several clips in order to create a montage.

Note: For descriptions of the effects used in the presets, search for the effect name in Help.

Apply an effect preset

If you apply a preset to a clip, and the preset contains properties for an effect that is already applied to the clip, the clip is modified using the following rules:

• If the effect preset contains a fixed effect (, Motion, Opacity, or Volume), applying the preset replaces the existing effect properties.

• If the effect preset contains a standard (non-fixed) effect, the effect is added to the bottom of the list of effects.

1 Click Edit in the Tasks panel, and then click Effects 🎬 .

2 Expand the Presets folder, and drag an effect preset to a clip in the Timeline or Sceneline.

3 To preview the effect, click the Play button ▶ in the Monitor panel.

More Help topics

"Changing effect properties" on page 153

"Standard versus fixed effects" on page 144

Create an effect preset

You can create presets containing one or multiple effects. After you create an effect preset, it appears in the My Presets folder in the Effects view.

1 Select the clip that uses the effect you want to save as a preset.

2 In the Effects view, click the Edit Effects button to open Properties view.

3 In the Properties view, right-click/ctrl-click one or more effects, and choose Save Preset.

4 In the Save Preset dialog box, specify a name for your preset.

5 (Optional) Enter a description for the preset.

6 Select one of the following preset types to specify how Adobe Premiere Elements will handle keyframes when you apply the preset to a target clip, and then click OK:

Scale Scales the source keyframes proportionally to the length of the target clip. This action deletes any existing keyframes on the target clip.

Anchor To In Point Positions the preset's first keyframe at the same distance from the target clip's In point as it was from the original clip's In point. For example, if the first keyframe was 1 second from the In point of the source clip when you saved the preset, this option adds the keyframe at 1 second from the In point of the target clip, and adds all other keyframes relative to that position without any scaling.

Anchor To Out Point Positions the preset's last keyframe at the same distance from the target clip's Out point as it was from the original clip's Out point. For example, if the first keyframe was 1 second from the Out point of the source clip

when you saved the preset, this option adds the keyframe at 1 second from the Out point of the target clip, and adds all other keyframes relative to that position without any scaling.

Changing effect properties

Properties view

Use the Properties view to adjust effect properties. Open the Properties view from the Effects view by clicking the Edit Effects button (or by choosing Window > Properties).

The Properties view includes a time ruler, a current-time indicator, zoom controls, controls for playing and looping audio clips, and a keyframe navigator. Unlike the time ruler in Timeline view, the time ruler in the Properties view measures only a specific clip or transition. Click Show Keyframes to view the time ruler and the keyframe area, where you can adjust how an effect changes over time.

In the Properties view, you can view the entire length of a clip to which you apply an effect. Expand an effect to display the controls that you use to change its properties. Controls can include underlined values, sliders, effect point icons, angle controls, menus, color swatches, the Eyedropper tool, and graphs.

Note: For more information about changing effect properties, see Help.
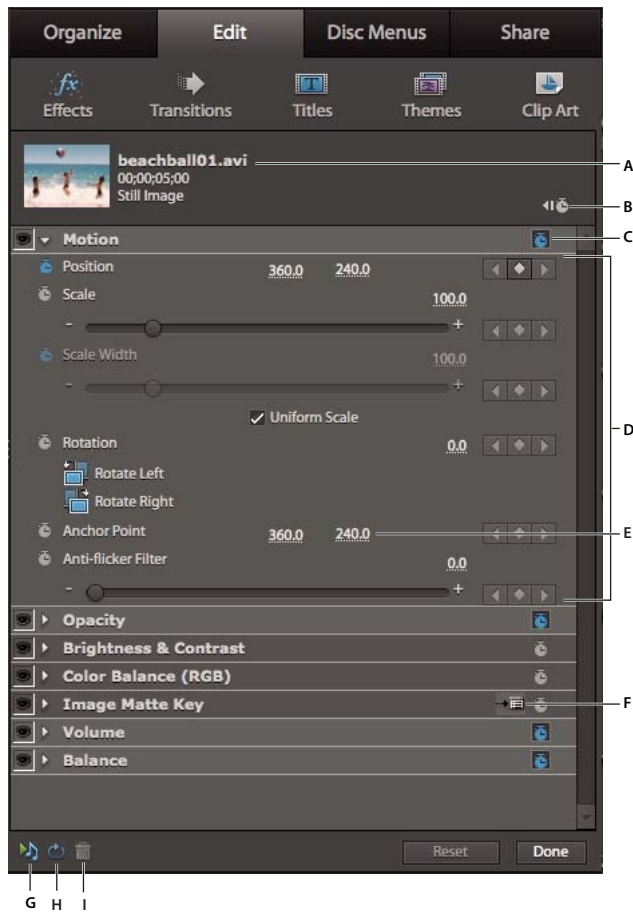
Properties view
A. Clip name B. Show/Hide Keyframes button C. Toggle Animation button (also Keyframe summary icon) D. Effect properties E. Property values F. Setup button G. Play Audio button H. Loop Audio button I. Delete button

More Help topics

"About keyframes" on page 199

"Reset an effect to its default properties" on page 155

Reorder effects

When creating a final movie, Adobe Premiere Elements first applies standard effects followed by fixed effects in the order they appear in the Properties view. Sometimes, reordering the effects can lead to an interesting effect in itself.

1   In the Effects view, click the Edit Effects button.

2   In the Properties view, click an effect name, and drag it to a new location in the list. A black line appears when the effect is above or below another effect. When you release the mouse button, the effect appears in the new position.

Although you can't change the order of fixed effects (Motion, Opacity, and Volume), you can apply similar standard effects from the Effects view and change their order. For example, use the Transform effect to simulate the Motion effect, the Alpha Adjust effect to simulate the Opacity effect, and the standard Volume effect to simulate the fixed Volume effect. You can then adjust the standard effects and rearrange them in the Properties view until you achieve the desired result.

Adjust effect properties

You adjust properties for all effects in the Properties view, using either the Sceneline or the Timeline. You can adjust Volume and Opacity effects in the Timeline as well.

Note: You adjust the Motion effect directly in the Monitor panel. Standard effects that allow direct manipulation of clips in the Monitor panel include Corner Pin, Crop, Garbage Matte, Mirror, Transform, and Twirl.

1 In the Timeline, select the clip that contains the effect you want to adjust.

2 In the Effects view, click the Edit Effects button.

3 In the Properties view, expand the effect and do any of the following:

- Drag the underlined value left or right.

- Click the underlined value, enter a new value, and press Enter.

- Drag the slider left or right.

- Drag inside the angle control area. After you've clicked inside the angle control, you can drag outside of it to quickly change the values.

- Expand the property by clicking the triangle next to the property name (if available), and then drag the slider or angle control (depending on the property).

4 If an effect is color based, do either of the following.

- If the color swatch is available, select a color in the Color dialog box, and then click OK.

- If the Eyedropper tool is available, position it on the desired color anywhere on the screen, and then click to select the color.

5 Preview your changes in the Monitor panel.

If you have a DV camcorder, you may be able to preview effects on a TV monitor. Connect the computer to your DV camcorder's FireWire™ jack and connect the camcorder's audio and video outputs to the TV. Previewing on a TV monitor is especially helpful for changes to color.

More Help topics

"Mixing audio and adjusting volume" on page 241

"Adjust opacity" on page 159

Reset an effect to its default properties

When you reset an effect, all properties that don't contain keyframes are reset to their default values. If a property contains keyframes, that property is reset to the default at the current time only. Keyframes that occur at the current time are reset to the default value. If no keyframes occur at the current time, new keyframes are created using the default values.

1 In the Timeline, select the clip that contains the effect you want to reset.

2 In the Effects view, click the Edit Effects button.

3 In the Properties view, click the effect name.

4 Click the Reset button

The Reset button doesn't deactivate keyframing for the property. If you accidently click Reset, restore your work by choosing Edit > Undo.

Reposition, scale, or rotate clips with the Motion effect

Every clip in the Timeline automatically has the Motion effect applied to it. You use the Motion effect to position, rotate, or scale a clip within the video frame, and also to set the anchor point. Position, Scale, and Rotation values are calculated from the anchor point, which lies at the center of the clip, by default.

Because the Position, Scale, and Rotation properties are spatial in nature, it's best to adjust them directly in the Monitor panel.

To animate clips, set keyframes for Motion properties.

More Help topics

"Animate a clip" on page 209

"About keyframes" on page 199

Adjust a clip's position

1   Select the clip in the Timeline.

2   In the Monitor panel, drag the clip (making sure not to drag a handle) to reposition it.

To make the clip move over time, set keyframes as you manipulate the clip in the Monitor panel.

Scale a clip

1   Select the clip in the Timeline.

2   In the Effects view, click the Edit Effects button.

3   Do any of the following:

• To scale proportionally, click the clip in the Monitor panel and drag a clip handle. Alternatively, expand the Motion effect in Properties view, and drag the Scale slider.

• To scale height and width independently, expand the Motion effect in Properties view, deselect Constrain Proportions in Properties view, and then drag any clip handle in the Monitor panel. Alternatively, expand the Motion effect in the Properties view, and drag the Scale Height and Scale Width sliders.

Note: Scaling video and low-resolution images over 100% can make them look blocky or pixelated. Adobe Premiere Elements continuously rasterizes scaled EPS files to prevent pixilation.
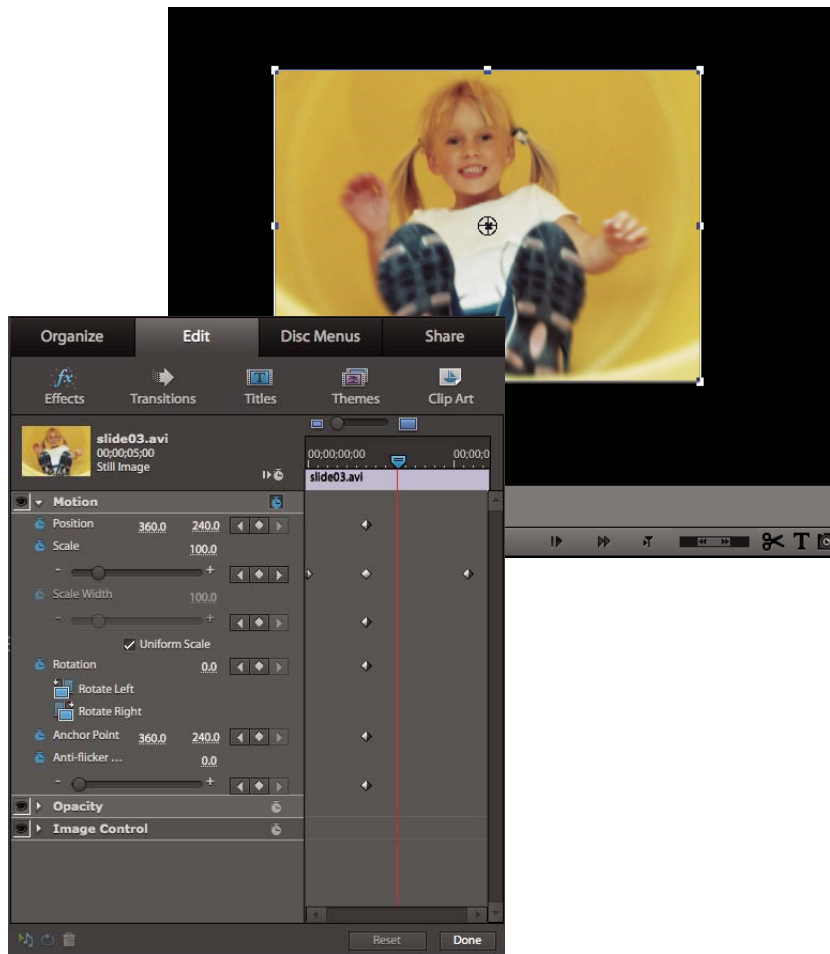
Properties view with the Motion effect selected, and the Monitor panel with a clip handle selected for scaling.

Use a clip at its original size

Clips you import into Adobe Premiere Elements are scaled to fit the frame size of your project. If you want, instead, to use a clip at its original dimensions, do the following:

1 Select the clip in the Project view (click Organize, and then Project).

2 Choose Clip > Video Options.

3 Deselect Scale To Frame Size.

Rotate a clip

1 Select the clip in the Timeline.

2 In the Effects view, click the Edit Effects button.

3 Expand the Motion effect in the Properties view, and do one of the following:

• Drag the underlined value to the right of Rotation.

• Click Rotate Left or Rotate Right to rotate the clip 90° in either direction.

Adjust a clip's anchor point

1 Select the clip in the Timeline.

2 In the Effects view, click the Edit Effects button.

3 Expand the Motion effect in the Properties view.

4 Drag the anchor point sliders for the Motion effect.

Superimposing and transparency

About superimposing and transparency

Superimposing describes the process of overlaying and combining multiple images. Video clips are completely opaque by default, but superimposing them requires transparency. When you make clips on upper video tracks transparent, they reveal clips on the tracks below.

In Adobe Premiere Elements, you can quickly and easily make entire clips transparent by using the Opacity effect. In addition, you can apply any combination of *opacity, masks, mattes,* and *keying* to modify a file's *alpha channel,* which defines the transparent areas in a clip. More advanced keying effects let you make specific colors or shapes transparent.

💡 *Titles you create in Adobe Premiere Elements automatically include an alpha channel. You can also import files with predefined transparent areas. Applications such as Adobe After Effects, Adobe Photoshop, Adobe Photoshop Elements, and Adobe Illustrator® can save transparency. Not only will the file have an alpha channel, but it will also conform to your project settings. See the respective user guides for information on saving files with transparency.*

Adobe Premiere Elements uses the following transparency terms:

Alpha channel A channel that defines transparent areas for a clip. This invisible channel exists in addition to the visible Red, Blue, and Green (RGB) color channels.

Opacity A setting that determines how opaque or transparent a clip is. (For example, 75% opacity equals 25% transparency.)

Lowering opacity of upper video clip (left) reveals lower video clip (center), combining the two images (right)

Mask Sometimes used as another word for alpha channel; also describes the process of modifying an alpha channel.

Separated Red, Green, and Blue color channels (left); the alpha channel or mask (center), and all channels viewed together (right)

Matte A file or channel that defines the transparent areas of a clip. The matte determines the level of transparency in the resulting image. In Adobe Premiere Elements, you use mattes in conjunction with the Track Matte Key.

Matte (left) defines transparent areas in upper clip (center), revealing lower clip (right)

Keying Defining transparent areas with a particular color (*color key*) or brightness value (*luminance key*). Pixels matching the key become transparent. Keying is commonly used to replace a uniform background, such as a blue screen, with another image. (In TV, for example, blue screens behind weather reporters are replaced with weather maps.) The Videomerge effect uses keying to automatically define the primary background color as transparent.

A   B   C   D

Replacing a background color with another image
*A. Upper clip **B.** Blue Screen Key effect defines transparent areas **C.** Lower clip **D.** Combined clips*

More Help topics

"Keying" on page 176

"Videomerge" on page 193

Adjust opacity

By default, clips appear at full (100%) opacity, obscuring any clips on the tracks below. To reveal lower clips, simply specify an opacity value below 100%. At 0% opacity, a clip is completely transparent. If no clips are below a transparent clip, the movie's black background becomes visible.

1   In the Effects view, click the Edit Effects button to open the Properties view.

2   Select the clip you want to make transparent, and do one of the following:

•   In the Properties view, expand the Opacity effect and drag the Clip Opacity slider to the desired value.

•   In the Timeline, choose Opacity > Clip Opacity from the pop-up menu just above the clip. (You may need to zoom in to see this menu.) Click the Selection tool ![pointer], position it over the clip's Opacity graph, and when the pointer becomes a double-arrow icon ![double arrow], drag the Opacity graph up or down.

Creating transparency in the Timeline

To fade a clip in or out over time, animate its opacity. If you simply want to fade to black, click the Fade In or Fade Out option in the Properties view. You can also create transparency by using keying effects.

Keying out color

To make specific areas in a clip transparent, apply a keying effect based on color, matte, or alpha channel. Pixels that match the specified key become transparent.

Color-based keying effects (Videomerge, Blue Screen Key, Chroma Key, Green Screen Key, and Non Red Key) Add transparency wherever a particular color occurs in a clip. For example, you can use color-based keying effects to remove a background with a uniform color, such as a blue screen.

Matte-based keying effects (Four-, Eight-, and Sixteen-Point Garbage Matte Keys, and Track Matte Key) Let you mask out areas of a clip with another clip or with areas you specify manually. You can add transparency according to the shape of a mask you position in the clip, or according to the grayscale tones in a file that you use as a matte. You can also use the Track Matte Key effect to make creative composites.

Alpha channel-based keying effect The Alpha Adjust Key effect lets you invert or turn off a clip's alpha channel or convert areas without transparency to a mask.

Note: For more information about keying out colors, see Help.

More Help topics

"Keying" on page 176

"Videomerge" on page 193

Create transparency with Videomerge

To automatically create transparency in the background of a clip, apply the Videomerge effect. This effect makes superimposing clips easy.

1   In the Sceneline or Timeline, right-click/ctrl-click the clip you want to make transparent, and choose Apply Videomerge. (You can also choose Videomerge from the Effects view of the Tasks panel.)

The effect automatically detects the background color and removes it, making underlying clips visible through the transparent areas.

2   (Optional) Click the Edit Effects button at the bottom of the Tasks panel to open the Properties view, and expand the effect name to view and edit the effect's options.

A   B   C   D
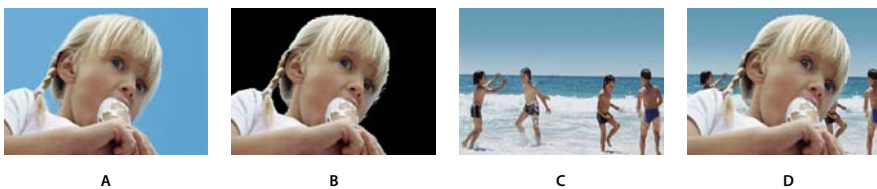
Videomerge effect
A. Foreground clip with colored background B. Background automatically made transparent with Videomerge effect C. Background clip that will show through transparency D. Combined clips

More Help topics

"Keying" on page 176

"Videomerge" on page 193

Create transparency with a keying effect

To create transparency wherever a specific color occurs in a clip, apply a color-based keying effect. These effects are commonly used to remove a colored background.

1   In the Tasks panel, click Edit, and then click Effects.

2   Choose a Keying effect (or Chroma, Blue Screen, Green Screen, or Non Red).

3   Drag the effect to a clip in the Timeline or Sceneline.

4   (Optional) Click the Edit Effects button at the bottom of the Tasks panel to open the Properties view, and expand the effect name to view and edit the effect's options.

| A | B | C | D |
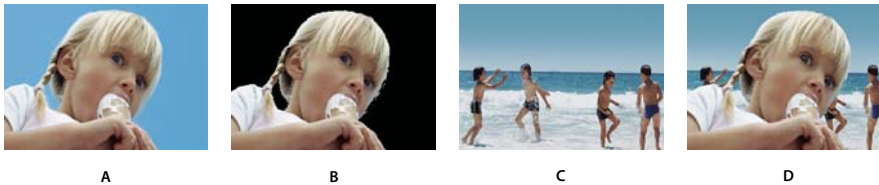
Replacing a background color with another image
A. Upper clip B. Blue Screen automatically makes the background transparent C. Lower clip D. Combined clips

More Help topics

"Keying" on page 176

Create transparency with the Track Matte Key effect

1   If you haven't already done so, add the matte file to the project: Click Organize in the Tasks panel, and then click Get Media. Navigate to the matte file, and click Open. The matte file should preferably contain only a single shape (for example, a star or a flower).

2   Add a background clip to a track in the Timeline.

3   Add the clip you want to superimpose over the background clip to any track higher than the background clip. This is the clip revealed by the track matte.

4   On a third track, add the clip that serves as the matte. (If you need to add a third track, drag the matte to an empty area in the Timeline above the highest video track; a new track is automatically created.)

5   In the Effects view, expand the Video Effects folder and the Keying category folder, and drag the Track Matte Key effect to the superimposed clip (the clip above the background clip).

6   Click the Edit Effects button at the bottom of the Tasks panel to open the Properties view.

7   In the Properties view, expand the Track Matte Key.

8   For Matte, choose the video track that contains the matte.

9   Adjust options as needed:

Composite Using Select Matte Alpha to composite using the values in the alpha channel of the track matte. Select Matte Luma to composite using the image's luminance values instead.

Reverse Inverts the values of the track matte.

To retain the original colors in the superimposed clip, use a grayscale image for the matte. Any color in the matte removes the same level of color from the superimposed clip.

More Help topics

"Track Matte Key" on page 181

Hide unwanted objects with a garbage matte

Sometimes a color-based keying effect properly removes a background, but undesired objects still appear, such as a microphone or cable. Use a *garbage matte* keying effect to mask out those objects. Garbage mattes work well for areas that have clearly defined boundaries but no uniform color to key. Garbage mattes also work well to clean up unwanted artifacts that a color-based keying effect left behind.

Unwanted background (left) is masked out by reshaping the Four-Point Garbage Matte in the Monitor panel; then the Green Screen Key effect is applied (center) to superimpose the boy over the underlying track (right).

1 Place a clip in a track.

2 In the Effects view, expand the Keying folder, and drag a garbage matte effect to the clip.

3 Click the Edit Effects button at the bottom of the Tasks panel to open the Properties view.

4 In the Properties view, click the triangle next to the effect's name to expand it.

Note: The name of each garbage matte effect reflects the number of handles it provides: Four-Point Garbage Matte, Eight-Point Garbage Matte, and Sixteen-Point Garbage Matte.

5 Do one of the following to reshape the matte:

• Click the effect name to display the garbage matte effect's point handles in the Monitor panel, and drag the handles.

• Change the garbage matte effect's values in the Properties view.

More Help topics

"Garbage Matte (Four-Point, Eight-Point, and Sixteen-Point)" on page 178

Invert or hide alpha channels

You can use the Interpret Footage command to change how Adobe Premiere Elements interprets a clip's *alpha channel* throughout a project.

Note: To ignore or invert the alpha channel of only a single instance of the clip, apply the Alpha Adjust keying effect instead.

1 Select a clip in the Project view (click Organize, and then Project).

2 Choose File > Interpret Footage, specify Alpha Channel options as needed, and click OK.

Ignore Alpha Channel Ignores the alpha channel included with the clip.

Invert Alpha Channel Reverses the light and dark areas of the alpha channel, which reverses the transparent and opaque areas of the clip.

💡 *If you have difficulty identifying which parts of a clip are transparent, temporarily add a bright color matte on a track below the image you are keying. (See "Create a colored matte for a background" on page 65.)*

Selecting colors for effects and mattes

Select a color with the Eyedropper tool

The Eyedropper tool lets you select a color by sampling the color of a single pixel or a range of pixels anywhere on your computer screen. The Eyedropper tool works especially well for color-based keying effects and mattes. After you sample the most prominent hue of the color you want to key out, you can increase the similarity until all of the colors you want to key out are selected.

Note: Not all effects have an eye dropper tool.

1 Click the Eyedropper tool 🖊, and position it on the desired color anywhere on the screen. The color swatch reflects whatever color appears underneath the Eyedropper tool.

2 Do one of the following:

• To select the color of a single pixel, click the pixel.

• To sample the color average of a 3 x 3-pixel area, Ctrl-click.

• To sample a range of adjacent pixels, Shift-drag over the pixels.

Select a color with the Adobe Color Picker

You can select colors for effects and mattes with the Adobe Color Picker either by using the color spectrum or by specifying colors numerically.
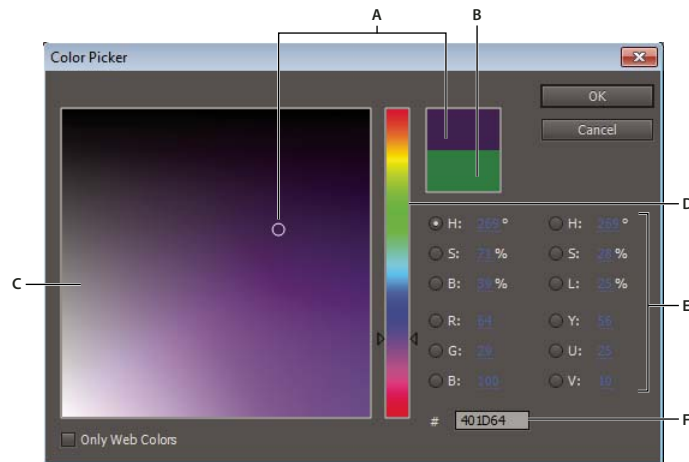
Adobe Color Picker dialog box
A. Selected color B. Original color C. Color field D. Color spectrum E. Color components F. Hexadecimal color value

Specify a color using the Adobe Color Picker color spectrum and color field

1 Select the component used to display the color spectrum. For example, select R for red.

2 To adjust the colors displayed in the spectrum, drag the triangles along the color spectrum, or click inside the color spectrum.

3 To select a color, click or drag inside the color field or color spectrum.

As you adjust the color, the top rectangle to the right of the color spectrum displays the new color; the bottom rectangle displays the original color.

Specify a color numerically with the Adobe Color Picker

❖ Enter color values in any of the boxes:

HSB Specify hue (H) as an angle, from 0° to 360°, that corresponds to a location on the color wheel. Specify saturation (S) and brightness (B) as percentages.

RGB Specify red, green, and blue values from 0 to 255 (0 is black, and 255 is the pure color).

HSL Specify hue (H) as an angle, from 0° to 360°, that corresponds to a location on the color wheel. Specify saturation (S) and luminance (L) as percentages.

YUV Specify a luminance (Y) value from 0 to 255. Specify U and V axis values from 127 to -128.

 # box Enter a color value in hexadecimal form.

Color components in the Adobe Color Picker

H The Hue option displays all hues in the color spectrum. Selecting a hue in the color spectrum displays the saturation and brightness range of the selected hue in the color field, with the saturation increasing from left to right, and brightness increasing from top to bottom.

S The Saturation option displays all hues in the color field. The color spectrum displays the color selected in the color field with its minimum saturation at the top of the spectrum and its maximum saturation at the bottom.

B (HSB section) The Brightness option displays all hues in the color field. The color spectrum displays the color selected in the color field with its minimum brightness at the top of the spectrum and its maximum brightness at the bottom.

L The Luminance option displays all hues in the color field. The color spectrum displays the color selected in the color field with its minimum luminance at the top of the spectrum and its maximum luminance at the bottom.

R The Red option displays a portion of all hues in the color field, showing the full range of G and B values for the current R value. The color spectrum displays the color selected in the color field with the minimum brightness of the red color component (0) at the top of the spectrum and the maximum brightness (255) at the bottom. When the color spectrum is set to minimum brightness, the color field displays colors created by the green and blue color components. Using the color spectrum to increase the red brightness mixes more red into the colors displayed in the color field.

G The Green option displays a portion of all hues in the color field, showing the full range of R and B values for the current G value. The color spectrum displays the color selected in the color field with the minimum brightness of the green color component (0) at the top of the spectrum and the maximum brightness (255) at the bottom. When the color spectrum is set to minimum brightness, the color field displays colors created by the red and blue color components. Using the color spectrum to increase the green brightness mixes more green into the colors displayed in the color field.

B (RGB section) The Blue option displays a portion of all hues in the color field, showing the full range of R and G values for the current B value. The color spectrum displays the color selected in the color field with the minimum brightness of the Blue color component (0) at the top of the spectrum and the maximum brightness (255) at the bottom. When the color spectrum is set to minimum brightness, the color field displays colors created by the green and red color components. Using the color spectrum to increase the blue brightness mixes more blue into the colors displayed in the color field.

Y The Y or Luminance option displays a portion of all hues in the color field, showing the full range of *U*- and *V*-axis colors of the YUV color space at the current luminance value. The color spectrum displays all possible luminance values for the color selected in the color field with the minimum luminance value (0) at the top of the spectrum and the maximum (255) at the bottom.

U The U option displays a portion of all hues in the color field, showing the full range of *Y* values and *V*-axis colors of the YUV color space at the current U value. The color spectrum displays all possible U values for the color selected in the color field with the minimum U value (0) at the top of the spectrum and the maximum (255) at the bottom.

V The V option displays a portion of all hues in the color field, showing the full range of *Y* values and U-axis colors of the YUV color space at the current V value. The color spectrum displays all possible V values for the color selected in the color field with the minimum V value (0) at the top of the spectrum and the maximum (255) at the bottom.

Effects reference

You can correct, improve, and otherwise modify your clips with the effects provided in Adobe® Premiere® Elements 9. All effects are preset with default values for settings, so when you apply an effect, it alters your clip. You can adjust and animate values as desired.

This reference contains descriptions of all audio and video effects included as part of Adobe Premiere Elements. It defines only those effect properties and tools that may not be self-explanatory. It doesn't include descriptions of effects installed with capture cards or third-party plug-ins.

Gallery of video effects

The samples below illustrate just some of the video effects included with Adobe Premiere Elements. To preview an effect not in this gallery, apply it and preview it in the Monitor panel. (See "Apply and preview effects" on page 146.)

Original clip

"Alpha Glow" on page 188

"Bend (Windows only)" on page 172

"Bevel Alpha" on page 186

"Bevel Edges" on page 186

"Brightness & Contrast" on page 168

"Channel Mixer" on page 168
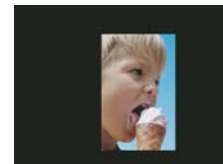
"Clip (Windows only)" on page 192

"Color Balance (RGB)" on page 175

"Color Pass (Windows only)" on page 175

"Color Replace (Windows only)" on page 175

"Crop" on page 192

"Drop Shadow" on page 186

"Edge Feather" on page 192

"Emboss" on page 189

"Extract" on page 169

Original clip

"*Facet (Windows only)*" on page 186

"*Fast Blur*" on page 171

"*Find Edges*" on page 189

"*Gaussian Blur*" on page 171

"*Sharpen (Windows only)*" on page 172

"*Horizontal Flip*" on page 192

"*Horizontal Hold (Windows only)*" on page 192

"*Invert*" on page 172

"*Lens Distortion (Windows only)*" on page 173

"*Lens Flare*" on page 174

"*Lighting Effects*" on page 170

"*Lightning*" on page 186

"*Mirror*" on page 173

"*Mosaic*" on page 189

"*Noise*" on page 189

Polar coordinates

"*Posterize*" on page 170

"*Ramp*" on page 188

Original clip

"*Replicate*" on page 190

"*Ripple (Windows only)*" on page 173

"*Roll*" on page 193

"*Shadow/Highlight*" on page 170

"*Sharpen (Windows only)*" on page 172

"*Solarize*" on page 190

"*Spherize*" on page 173

"*Texturize*" on page 190

"*Tint*" on page 176

"*Transform*" on page 174

"*Twirl*" on page 174

"*Vertical Flip*" on page 193
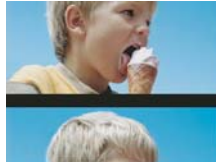
"*Vertical Hold (Windows only)*"
on page 193

Original clip

"*Active Camera*" on page 183

"*Airbrush*" on page 181

"*Colorize*" on page 181

"*Earthquake*" on page 183

"*Line Drawing*" on page 182

"*Metallic*" on page 182

"*Old Film*" on page 182

"*Pastel Sketch*" on page 182

"*Shear Energy*" on page 183

"*Zoom Blur*" on page 183

Adjust

Auto Color, Auto Contrast, and Auto Levels

Use Auto Color, Auto Contrast, and Auto Levels to make quick global adjustments to a clip. Auto Color adjusts the contrast and color of a clip by neutralizing the midtones and placing a limit on the range of the white and black pixels. Auto Contrast adjusts the overall contrast and mixture of colors without introducing or removing color casts. Auto Levels automatically corrects the highlights and shadows. Because Auto Levels adjusts each color channel individually, it may remove or introduce color casts, which are tints to a clip. Each effect has one or more of the following properties:

Temporal Smoothing Specifies the range of adjacent frames used to determine the amount of correction needed for each frame, relative to surrounding frames. For example, if you set Temporal Smoothing to 1 second, Adobe Premiere Elements analyzes the frames 1 second before the displayed frame to determine the appropriate adjustments. If you set Temporal Smoothing to 0, Adobe Premiere Elements analyzes each frame independently without regard for surrounding frames. Temporal smoothing can result in smoother-looking corrections over time.

Scene Detect Specifies that Adobe Premiere Elements ignores scene changes when you have enabled Temporal Smoothing.

Black Clip And White Clip Specifies how much the effect constrains the shadows and highlights within the new extreme shadow (level 0) and highlight (level 255) colors in the clip. Larger values produce greater contrast.

Snap Neutral Midtones (Available for Auto Color only) Specifies that Adobe Premiere Elements finds an average nearly neutral (gray) color in a clip and adjusts the gamma values of that color to make it neutral.

Blend With Original Specifies the percentage of the effect to apply to the clip.

Brightness & Contrast

The Brightness & Contrast effect adjusts the brightness and contrast of the entire clip. The value 0.0 indicates that no change is made.

Using the Brightness & Contrast effect is the easiest way to make simple adjustments to the tonal range of the clip. It adjusts all pixel values in the clip at once—highlights, shadows, and midtones. Brightness & Contrast does not work on individual color channels.

Channel Mixer

Every clip in Adobe Premiere Elements is composed from three color channels: red, green, and blue. Each channel contains the luminance values for its respective color. Using the Channel Mixer effect, you can add the values from any of these channels to any of the other channels, for example, adding the luminance values from the green channel into the red channel. Use this effect to make creative color adjustments not easily achieved with the other color adjustment tools. Create high-quality grayscale clips by choosing the percentage of the grayscale contributed by each color channel, create high-quality sepia-tone or other tinted clips, and swap or duplicate channels. You could use this effect, for example, to entirely replace a noisy blue channel with values taken from, say, a clean green channel.

Video clip and its red, blue, and green channels

Each of the properties for the Channel Mixer is labeled with a pair of color names. The word to the left of each hyphen names the property's output channel; the word to the right names its input channel. For example, the Red-Green property has the red channel as its output and the green channel as its input. You can use it to add the luminance values of the green channel to the red channel.
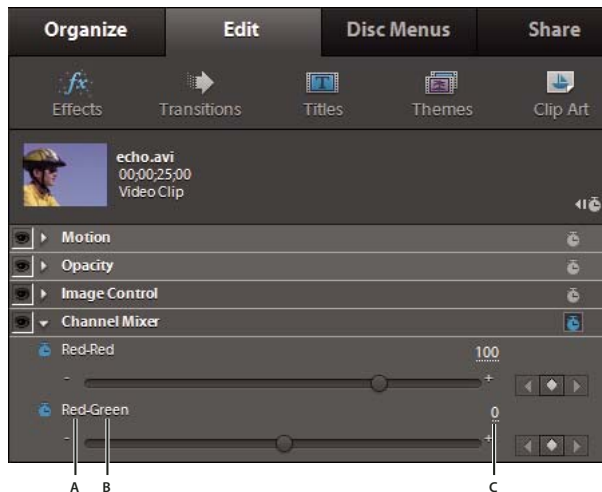
Channel Mixer properties
A. *Output channel* **B.** *Input channel* **C.** *Value*

The value to the right of each property name sets the percentage of the output channel contributed by the specified input channel. This number is a percentage ranging from -200% to 200%.

The Constant (Const) properties for each output channel allow you to specify a base value to add to that output. For example, a Red-Const value of 50 will add 50% of full luminance (50% of 255, or about 127) to every pixel in the red output channel.

The Monochrome option creates a grayscale clip from the output channel values. Monochrome is useful for clips that you plan to convert to grayscale. If you select this option, adjust the channel values, and then deselect this option, you can modify the blend of each channel separately, creating a hand-tinted appearance.

Mix Channels in a clip

1 Apply the Channel Mixer effect, and then click the Edit Effects button in the Tasks panel. Expand the Channel Mixer effect and drag any channel's value to the left to decrease the channel's contribution to the output channel and to the right to increase it. Or, click an underlined value, type a value between -200 and +200 in the value box, and press Enter. Using a negative value inverts the source channel before adding it to the output channel.

2 (Optional) Drag or type a value for the channel's constant value. This value adds a base amount of a channel to the output channel.

3 (Optional) Select Monochrome to apply the same settings to all the output channels, creating a clip that contains only gray values.

4 Click Done.

Extract

The Extract effect removes colors from a video clip or still image, creating a textured grayscale appearance. Control the clip's appearance by specifying the range of gray levels to convert to white or black.

Specify Extract settings

1 Apply the effect.

2 Click the Edit Effects button in the Tasks panel, and then click the Setup button ⇥▤ to the right of the effect name.

3 In the Extract Settings dialog box, drag the two triangles underneath the histogram (a diagram showing the number of pixels at each brightness level in the current keyframe) to specify the range of pixels converted to white or black. Pixels between the triangles are converted to white. All other pixels are converted to black.

4 Drag the softness slider to introduce levels of gray into the pixels that have been converted to white. Higher softness values produce more gray.

5 (Optional) Select Invert to reverse the range that is converted to white and black, and click OK.

6 Click Done.

Image Control

The Image Control effect emulates the controls of a video processing amplifier. This effect adjusts the brightness, contrast, hue, and saturation of a clip.

Lighting Effects

The Lighting Effects effect applies creative lighting effects on a clip with up to five lights. You can control lighting properties such as lighting type, direction, intensity, color, lighting center, and lighting spread. Use the Bump Layer control to use textures or patterns from other clips to produce special lighting effects, such as a 3D-like surface effect.

Posterize

The Posterize effect specifies the number of tonal levels (or brightness values) for each channel in a clip and maps pixels to the closest matching level. For example, if you choose two tonal levels in an RGB clip, you get two tones for red, two tones for green, and two tones for blue. Values range from 2 to 255. Although the results of this effect are most evident when you reduce the number of gray levels in a grayscale clip, Posterize also produces interesting effects in color clips.

Use Level to adjust the number of tonal levels for each channel to which Posterize will map existing colors.

Shadow/Highlight

Use the Shadow/Highlight effect to brighten shadowed subjects in a clip or to reduce the highlights. This effect does not apply a global darkening or lightening of a clip, but rather it adjusts the shadows and highlights independently, based on the surrounding pixels. You can also adjust the overall contrast of a clip. The default settings are optimized to fix clips with backlighting problems.

Auto Amounts Specifies that Adobe Premiere Elements automatically analyzes and corrects highlight and shadow problems stemming from backlighting issues. This option is selected by default. Deselect it to activate manual controls for shadow and highlight correction.

Shadow Amount Lightens the shadows in the clip. This control is active only if you deselect Auto Amounts.

Highlight Amount Darkens the highlights in the clip. This control is active only if you deselect Auto Amounts.

Temporal Smoothing Specifies the range of adjacent frames that Adobe Premiere Elements analyzes in order to determine the amount of correction needed for each frame, relative to its surrounding frames. For example, if you set Temporal Smoothing to 1 second, the frames are analyzed 1 second before the displayed frame to determine appropriate shadow and highlight adjustments. If you set Temporal Smoothing to 0, each frame is analyzed independently, without regard for surrounding frames. Temporal Smoothing can result in smoother-looking corrections over time. This control is active only if you select Auto Amounts.

Scene Detect Specifies that scene changes are ignored when you have enabled Temporal Smoothing.

Blend With Original Specifies the percentage of the effect to apply to the clip.

Expand the More Options category to reveal the following controls:

Shadow Tonal Width and Highlight Tonal Width Specify the range of adjustable tones in the shadows and highlights. Lower values restrict the adjustable range to only the darkest and lightest regions, respectively. Higher values expand the adjustable range. These controls are useful for isolating regions to adjust. For example, to lighten a dark area without affecting the midtones, set a low Shadow Tonal Width value so that when you adjust the Shadow Amount, you are lightening only the darkest areas of a clip.

Shadow Radius and Highlight Radius Specify the size (in pixels) of the area around a pixel that the effect uses to determine whether the pixel resides in a shadow or a highlight. Generally, this value should roughly equal the size of the subject of interest in your footage.

Color Correction Specifies the degree of color correction that the effect applies to the adjusted shadows and highlights. The higher the value, the more saturated the colors become. The more significant the correction that you make to the shadows and highlights, the greater the range of color correction available.

💡 *If you want to change the color over the whole clip, use the Hue/Saturation effect after applying the Shadow/Highlight effect.*

Midtone Contrast Specifies the degree of contrast that the effect applies to the midtones. Higher values increase the contrast in the midtones alone, while concurrently darkening the shadows and lightening the highlights.

Black Clip and White Clip Specify how much the effect clips the shadows and highlights to the new extreme shadow (level 0) and highlight (level 255) colors in the clip. Larger values produce greater contrast.

Blur and sharpen

Antialias (Windows only)
The Antialias effect blends the edges between areas of highly contrasting colors. When blended, colors create intermediate shades that make transitions between dark and light areas appear more gradual.

Note: You cannot apply keyframes to the Antialias effect.

Antialias
A. *Antialias off* *B.* *Antialias on*

Fast Blur
Use the Fast Blur effect to specify how much to blur a clip. You can specify that the blur is horizontal, vertical, or both. Fast Blur blurs areas more quickly than Gaussian Blur.

Gaussian Blur
The Gaussian Blur effect blurs and softens the clip and eliminates noise. You can specify that the blur is horizontal, vertical, or both. (Gaussian refers to the bell-shaped curve that is generated by mapping the color values of the affected pixels.)

Ghosting (Windows only)

The Ghosting effect overlays transparencies of the immediately preceding frames on the current frame. This effect can be useful, for example, when you want to show the motion path of a moving object, such as a bouncing ball. Keyframes cannot be applied to this effect.

Ghosting effect

Sharpen (Windows only)

The Sharpen effect increases the contrast where color changes occur.

Channel

Invert

The Invert (video) effect inverts the color information of a clip.

Channel Specifies which channel or channels to invert. Each group of items operates in a particular color space, inverting either the entire clip in that color space or just a single channel. RGB consists of three additive color channels: red, green, and blue. HLS consists of three calculated color channels: hue, lightness, and saturation. YIQ is the NTSC luminance and chrominance color space, where Y is the luminance signal, and I and Q are the in-phase and quadrature chrominance signals. Alpha, not a color space, provides a way to invert the alpha channel of the clip.

Blend With Original Combines the inverted clip with the original. You can apply a fade to the inverted clip.

Distort

Note: All the Distort options are available only on Windows.

Bend (Windows only)

The Bend effect distorts a clip by producing the appearance of a wave traveling both vertically and horizontally through it. You can produce a number of different wave shapes at various sizes and rates. To change the following effect properties for the horizontal dimension, the vertical dimension, or both, select the effect in the Tasks panel, click the Edit Effects button, and then click the Setup button ⇢▤ to the right of the effect name.

Direction Specifies the direction of the wave. The *In* setting specifies that waves move toward the center of the clip. The *Out* setting specifies that waves start in the center and move to the edge of the clip.

Wave Specifies the shape of the wave. Choose from a sine wave, circle, triangle, or square.

Intensity Specifies the height of the wave.

Rate Specifies the frequency of the wave. To produce a wave only vertically or horizontally, move the *Rate* slider all the way to the left for the direction you do not want.

Width Specifies the wave width.

Corner Pin

The Corner Pin effect distorts a clip by changing the position of any of its four corners. Use it to stretch, shrink, skew, or twist a clip, or to simulate perspective or movement that pivots from the edge of a layer, such as a door opening.

| A | B | C |
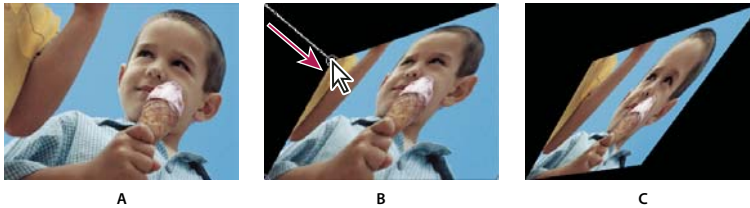
Corner Pin
A. *Original clip* **B.** *Corner moved* **C.** *Final clip*

Lens Distortion (Windows only)

The Lens Distortion effect simulates a distorted lens through which the clip is viewed.

Curvature Changes the curvature of the lens. Specify a negative value to make the clip concave, or a positive value to make the clip convex.

Vertical and Horizontal Decentering Displaces the focal point of the lens, making the clip bend and smear. At extreme settings, the clip wraps in on itself.

Vertical and Horizontal Prism FX Creates a result similar to vertical and horizontal decentering, except that, at extreme values, the clip doesn't wrap in on itself.

Fill Color Specifies the background color.

Fill Alpha Channel When selected, makes the background transparent so that underlying tracks are visible. To access this option from the Properties panel, click the Setup button ⇢▤ to the right of the effect name.

Mirror

The Mirror effect creates a mirror image of the clip and places the center of its side at a pivot point you specify. You can make both the location of the pivot point and the reflection angle change over time.

Reflection Center Setting the first value determines the horizontal location of the pivot point. Setting the second determines its vertical location.

Reflection Angle Setting this value determines the angle at which the mirror image pivots at the pivot point.

Ripple (Windows only)

The Ripple effect produces an undulating pattern on a clip, like ripples on the surface of a pond. The shape, severity, and direction of the ripple pattern are adjustable, as well as the background color.

Spherize

The Spherize effect wraps the clip around a sphere, giving objects and text a three-dimensional appearance. To set the size of the sphere, enter a Radius value from 0.1 to 2,500. To position the effect, enter horizontal or vertical values for Center Of Sphere.

Transform

The Transform effect applies two-dimensional geometric transformations to a clip. Use the Transform effect to skew a clip along any axis. Apply the Transform effect instead of using a clip's fixed effects if you want to render anchor point, position, scale, or opacity settings before other Standard effects are rendered.

Anchor Point Specifies the point, in an *x,y* coordinate, around which the clip will be scaled or skewed.

Position Specifies the location, in an *x,y* coordinate, of the center (anchor point) of the clip.

Scale Height Scales height up or down as a percentage of the source clip height.

Scale Width Scales width up or down as a percentage of the source clip width.

Uniform Scale Scales height and width proportionately.

Skew Specifies skew amount.

Skew Axis The axis on which the skew is based. Changing the axis has no effect if Skew is 0.

Rotation Specifies the number of complete rotations and degree that the clip rotates.

Opacity Specifies the degree of transparency of the clip, in percentages.

Note: Transform is an Adobe After Effects effect that includes the Shutter Angle control and the Use Composition option; both of which apply only in Adobe After Effects.

Twirl

The Twirl effect rotates a clip around its center. The clip is rotated more sharply in its center than at the edges.

Wave Warp

The Wave Warp effect distorts a clip to make it wave-shaped.

Wave Type Options from a pop-up menu specify the shape of the wave.

Wave Height Specifies the height of the wave.

Wave Width Specifies the distance from one wave crest to the next.

Direction Specifies the direction of the wave, in degrees.

Wave Speed Specifies the rate at which the wave pulses during playback.

Pinning Options from a pop-up menu set the orientation of the wave.

Phase Sets the starting point, in degrees, at which the wave cycle begins.

Antialiasing Options from a pop-up menu control the amount of blurring used to smooth the edges of the waves.

Generate

Lens Flare

Use the Lens Flare effect to simulate the refraction caused by shining a bright light into the camera lens.

Flare Center Specifies a location for the center of the flare.

Flare Brightness Specifies the percentage of brightness. Values can range from 0% to 300%.

Lens Type Selects the type of lens to simulate.

Blend With Original Specifies the degree to which the effect will be blended with the source clip.

More Help topics

Image control

Black & White

The Black & White effect converts any color clip to grayscale; that is, colors appear as shades of gray. You cannot apply keyframes to this effect.

Color Balance (HLS)

The Color Balance (HLS) effect alters a clip's levels of hue, lightness, and saturation.

Hue Specifies the color scheme of the clip.

Lightness Specifies the brightness of the clip.

Saturation Specifies the intensity of the colors in the clip.

Note: Setting the Saturation to -100 converts a movie to grayscale.

Color Balance (RGB)

The Color Balance effect changes colors in the clip by adjusting its RGB levels. Drag the Red, Green, and Blue sliders to adjust the level of each color.

Color Pass (Windows only)

The Color Pass effect converts a clip to grayscale, with the exception of specified colors. Use the Color Pass effect to highlight a particular area of a clip. For example, in a clip of a basketball game, you could highlight the basketball by selecting and preserving its color, while keeping the rest of the clip displayed in grayscale. Note, however, that with the Color Pass effect, you can isolate only colors, not objects within the clip.

Specify Color Pass settings

1 Apply the effect.

2 In the Tasks panel, select the effect and click the Edit Effects button. Then click the Setup button ⇢▤ to the right of the effect name.

3 In the Color Pass Settings dialog box, select the color you want to preserve by clicking a color in the Clip Sample area on the left (the pointer becomes an eyedropper), or by clicking the Color swatch and selecting a color in the Color Picker dialog box.

4 Drag the Similarity slider to increase or decrease the range of the specified color.

5 To reverse the effect, so that all colors except the specified color are preserved, select Reverse and click OK.

6 Click Done.

Color Replace (Windows only)

The Color Replace effect replaces all occurrences of a selected color with a new color, preserving any gray levels. Using this effect, you could change the color of an object in a clip by selecting it, and then adjusting the controls to create a different color.

Replace a color

1   Apply the effect.

2   In the Tasks panel, select the effect and click the Edit Effects button. Then click the Setup button ⇢▤ to the right of the effect name.

3   In the Color Replace dialog box, select the color you want to replace by clicking a color in the Clip Sample area on the left (the pointer becomes an eyedropper), or by clicking the Target Color swatch and selecting a color in the Color Picker dialog box.

4   Choose the replacement color by clicking the Replace Color swatch.

5   Broaden or reduce the range of the color you're replacing by dragging the Similarity slider.

6   Select the Solid Colors property to replace the specified color without preserving any gray levels, and click OK.

7   Click Done.

Gamma Correction

The Gamma Correction effect lightens or darkens a clip without substantially changing the shadows and highlights. It does this by changing the brightness levels of the midtones (the middle-gray levels), while leaving the dark and light areas unaffected. The default gamma setting is 7. You can adjust the gamma from 1 to 28.

Tint

The Tint effect alters a clip's color information. For each pixel, the luminance value specifies a blend between two colors. Map Black To and Map White To specify to which colors dark and bright pixels are mapped. Intermediate pixels are assigned intermediate values. Amount To Tint specifies the intensity of the effect.

Keying

For information on using keying effects to create transparency, see "Superimposing and transparency" on page 158.

Alpha Adjust

Use the Alpha Adjust effect in place of the Opacity effect when you need to change the default render order of fixed effects. Change the opacity percentage to create levels of transparency. The following controls allow you to interpret the alpha channel in the clip.

Note: This effect ignores or inverts the alpha channel of only a single instance of a clip. To adjust the alpha channel of every instance of the clip, you need to use the Interpret Footage command.

Ignore Alpha   Ignores the alpha channel of the clip.

Invert Alpha   Reverses the transparency and opaque areas of the clip.

Mask Only   Displays only the alpha channel.
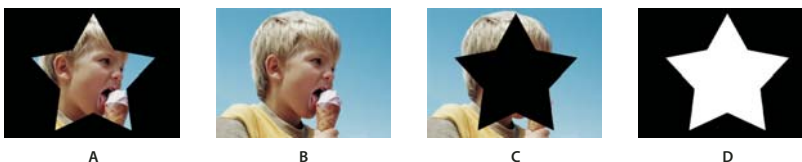
Alpha Adjust
A. Clip with alpha channel B. Ignore Alpha C. Invert Alpha D. Mask Only

More Help topics

"Invert or hide alpha channels" on page 162

Blue Screen Key and Green Screen Key (Windows only)

The Blue Screen Key effect and the Green Screen Key effect create a keyhole of all clip pixels that are similar to a standard blue screen or green screen, so that they become transparent. This effect is typically used to replace a blue or green background with another clip, as in replacing a blue screen behind a TV weatherman with a weather map.

Effective use of the Blue Screen Key or the Green Screen Key requires footage where the background is a bright, evenly-lit standard blue or green screen. Make sure that persons or objects you place in front of the backdrop don't match the color of the backdrop (unless they have areas that you also want to make transparent). For footage with a single-color background that doesn't match these requirements, try Chroma Key or the Videomerge effect.

You can adjust the following settings in the Properties view of the Tasks panel:

Threshold Sets the level of blue or green that determines transparent areas in the clip. Dragging the Threshold slider to the left increases the amount of transparency. Use the Mask Only option to view the black (transparent) areas as you move the Threshold slider.

Cutoff Sets the opacity of the nontransparent areas that the Threshold setting specifies. Dragging the Cutoff value to the right increases the opacity. Select the Mask Only option to view the white (opaque) areas as you drag the Cutoff value.

Smoothing Specifies the amount of anti-aliasing (softening) applied to the boundary between transparent and opaque regions. Choose None to produce sharp edges, with no anti-aliasing. This option is useful when you want to preserve sharp lines, such as those in titles. Choose Low or High to produce different amounts of smoothing.

Mask Only Displays only the clip's alpha channel. Black represents transparent areas, white represents opaque areas, and gray represents partially transparent areas.

More Help topics

"Superimposing and transparency" on page 158

Chroma Key (Windows only)

The Chroma Key effect creates transparency from a color or range of colors. You can use this key for a scene shot against a screen that contains a range of one color, such as a shadowy blue screen. Select a key color by clicking the Color swatch or by clicking the Eyedropper tool and selecting a color in the Monitor panel. Control the range of transparent colors by adjusting the tolerance level. You can also feather the edges of the transparent area to create a smooth transition between the transparent and opaque areas.

| A | B | C | D |
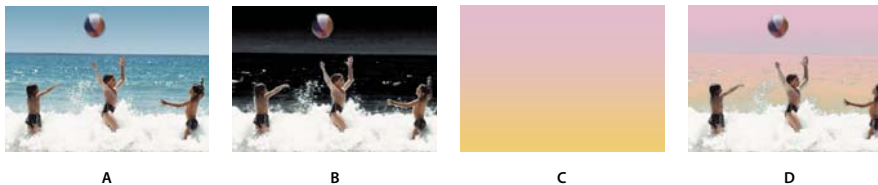
Chroma Key
A. Original clip B. Blue color keyed out C. Clip on second track D. Final composite clip

💡 *Apply the Chroma Key effect to a clip multiple times to key out multiple colors.*

Adjust the following Chroma key settings as needed:

Similarity Broadens or reduces the range of color that will be made transparent. Higher values increase the range.

Blend Blends the clip you are keying out with the underlying clip. Higher values blend more of the clip.

Threshold Controls the amount of shadows in the range of color you keyed out. Higher values retain more shadows.

Cutoff Darkens or lightens shadows. Drag to the right to darken shadows, but do not drag beyond the Threshold slider; doing so inverts gray and transparent pixels.

Smoothing Specifies the amount of anti-aliasing applied to the boundary between transparent and opaque regions. Anti-aliasing blends pixels to produce softer, smoother edges. Choose None to produce sharp edges with no anti-aliasing. This option is useful when you want to preserve sharp lines, such as those in titles. Choose Low or High to produce different amounts of smoothing.

Mask Only Displays only the clip's alpha channel, as modified by the key settings. If Mask Only is selected, opaque areas of a clip appear white, transparent areas appear black, and partially transparent areas appear gray. Remove all the gray areas to produce a clean, hard-edged key.

More Help topics
"Superimposing and transparency" on page 158

Difference Matte effect
The Difference Matte effect creates transparency by comparing a source clip with a difference clip, and then keying out pixels in the source image that match both the position and color in the difference image. Typically, it's used to key out a static background behind a moving object, which is then placed on a different background. Often the difference clip is simply a frame of background footage (before the moving object has entered the scene). For this reason, the Difference Matte effect is best used for scenes that have been shot with a stationary camera and an unmoving background.
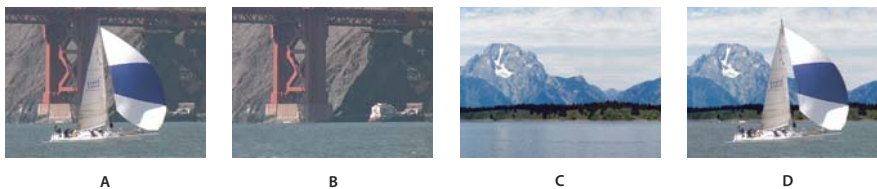
Difference Matte effect
A. Original image B. Background image C. Image on second track D. Final composite image

Garbage Matte (Four-Point, Eight-Point, and Sixteen-Point)
Use these effects to apply a garbage matte with either four, eight, or 16 adjustment points for more detailed keying. After you apply the effect, click the Edit Effects button in the Tasks panel, and then click the effect name to display the garbage matte handles in the Monitor panel. To adjust the matte, drag the handles in the Monitor panel or drag the values in the Tasks panel.

More Help topics
"Hide unwanted objects with a garbage matte" on page 162

Image Matte Key effect

The Image Matte Key determines transparent areas based on a matte image's alpha channel or brightness values. To get the most predictable results, choose a grayscale image for your image matte, unless you want to alter colors in the clip. Any color in the image matte removes the same level of color from the clip you are keying. For example, white areas in the clip that correspond to red areas in the image matte appear blue-green (since white in an RGB image is composed of 100% red, 100% blue, and 100% green); because red also becomes transparent in the clip, only blue and green colors remain at their original values. Select your matte by clicking the Setup button in Effect Properties view.

A still image used as a matte (left) defines transparent areas in the superimposed clip (center), revealing background clip (right).

Matte Alpha Composites the clips using the alpha channel values of the image matte.

Matte Luma Composites the clips using the luminance values of the image matte.

Luma Key effect

The Luma Key effect keys out all the regions of a layer with a specified luminance or brightness. Use this effect if the object from which you want to create a matte has a greatly different luminance value than its background. For example, if you want to create a matte for musical notes on a white background, you can key out the brighter values; the dark musical notes become the only opaque areas.
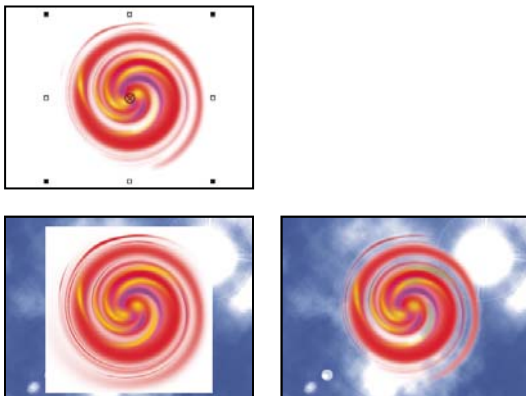
White background of original (top and left) is removed using the Luma Key effect and composited over underlying layer (right).

Threshold Specifies the range of darker values that are transparent. Higher values increase the range of transparency.

Cutoff Sets the opacity of nontransparent areas specified by the Threshold slider. Higher values increase transparency.

You can also use the Luma Key effect to key out light areas by setting Threshold to a low value and Cutoff to a high value.

Non Red Key

The Non Red Key creates transparency from green or blue backgrounds. This key is similar to the Blue Screen and Green Screen Keys, but it also lets you blend two clips. In addition, the Non Red Key helps reduce fringing around the edges of nontransparent objects. Use the Non Red Key to key out green screens when you need to control blending, or when the Blue Screen or Green Screen Keys don't produce satisfactory results.

The following Non Red Key settings are adjusted in the Tasks panel:

Threshold Sets the levels of blue or green that determine transparent areas in the clip. Dragging the Threshold slider to the left increases the amount of transparency. Use the Mask Only option to view the black (transparent) areas as you move the Threshold slider.

Cutoff Sets the opacity of nontransparent areas that the Threshold value specifies. Higher values increase transparency. Drag to the right until the opaque area reaches a satisfactory level.

Defringing Removes residual green or blue screen color from the edges of the opaque areas of a clip. Choose None to disable defringing. Choose Green or Blue to remove a residual edge from green-screen or blue-screen footage, respectively.

Smoothing Specifies the amount of anti-aliasing (softening) that is applied to the boundary between transparent and opaque regions. Choose None to produce sharp edges, with no anti-aliasing. This option is useful when you want to preserve sharp lines, such as those in titles. Choose Low or High to produce different amounts of smoothing.

Mask Only Displays only the clip's alpha channel. Black represents transparent areas, white represents opaque areas, and gray represents partially transparent areas.

Combine the Non Red Key with the Blue Screen Key, the Green Screen Key, or the Videomerge effect to smooth out hard to key areas.

More Help topics

"Superimposing and transparency" on page 158

Remove Matte effect

The Remove Matte effect removes color fringes from clips that are premultiplied with a color. It is useful when combining alpha channels with fill textures from separate files. If you import footage with a premultiplied alpha channel, you may need to remove halos from an image. Halos are caused by a large contrast between the image's color and the background, or matte, color. Removing or changing the color of the matte can remove the halos.

Choose the color of the matte from the Matte Type menu.

RGB Difference Key effect (Windows only)

The RGB Difference Key effect is a simpler version of the Chroma Key effect. It lets you select a range for the target color, but you cannot blend the image or adjust transparency in grays. Use the RGB Difference Key effect for a scene that is brightly lit and contains no shadows, or for rough cuts that don't require fine adjustments.

Color Specifies the color in the video that will be made transparent by the mask.

Similarity Broadens or reduces the range of the target color that will be made transparent. Higher values increase the range.

Smoothing Specifies the amount of anti-aliasing (softening) applied to the boundary between transparent and opaque regions. Choose None to produce sharp edges, with no anti-aliasing. This option is useful when you want to preserve sharp lines, such as those in titles. Choose Low or High to produce different amounts of smoothing.

Mask Only Displays only the clip's alpha channel. Black represents transparent areas, white represents opaque areas, and gray represents partially transparent areas.

Drop Shadow Adds a 50% gray, 50% opaque shadow offset 4 pixels down and to the right from the opaque areas of the original clip image. This option works best with simple graphics such as titles.

Track Matte Key

The Track Matte Key reveals one clip (background clip) through another (superimposed clip), using a third file as a matte that creates transparent areas in the superimposed clip. This effect requires two clips and a matte, each placed on its own track. White areas in the matte are opaque in the superimposed clip, preventing underlying clips from showing through. Black areas in the matte are transparent, and gray areas are partially transparent.

You can create mattes in various ways:

- Use the Titles view to create text or shapes (use only grayscale images if you plan to key using luma information), save the title, and then import the file as your matte.

- Create a matte from any clip by using the Videomerge effect, Chroma Key, Blue Screen Key, Green Screen Key, or Non Red Key keying effect; then choose the effect's Mask Only option.

- Use Adobe Photoshop Elements, Adobe Illustrator, or Adobe Photoshop to create a grayscale image and import it into Adobe Premiere Elements.

The Track Matte Key has the following controls:

Matte Lists the video tracks that contain clips that could be used as mattes. Choose one from the list.

Composite Using Selecting Matte Alpha from this pop-up menu sets the matte's transparency based on its alpha channel. Matte Luma sets transparency based on the matte's luminance or brightness.

Reverse Reverses the order of the background and foreground clips.

More Help topics

NewBlue Art Effects Elements

Airbrush

The Airbrush effect creates an airbrushed effect by smoothing colors while maintaining sharp edges.

Spray Lets you set the width of the airbrush nozzle. Increase the spray value to make the colors blend together over larger areas. Decrease the spray value to make individual color details become more evident.

NewBlue, Inc., www.newbluefx.com.

Colorize

The Colorize effect turns the image black-and-white, and then enhances specific areas using one or two colors that you specify. The areas that are enhanced are those that contain one of the two colors you specify. You can specify the two paint colors that dominate the image, and adjust how much color is applied.

To use only one color, drag the strength value of one color to 0.

Color A and Color B Specify the paint colors that stand out in the image. Use the eyedropper to select point colors directly from the image, or click the color swatch to choose a color from the Color Picker. Brightness or dullness does not affect the results; however, the hue is important. For example, you can select a dark green or a light green and the result will be the same. You can refine the color by clicking the color swatch and adjusting the color in the Color Picker.

Strength A and Strength B Control the influence of the associated paint color. The stronger the paint, the more it is used to color neighboring hues.

NewBlue, Inc., www.newbluefx.com.

Line Drawing

The Line Drawing effect converts an image into a series of dots and lines drawn against a plain-colored background.

Paper Sets the background color. Use the eyedropper to select a color directly from the image, or click the color swatch to choose a color from the Color Picker.

Ink Sets the pen color used for drawing the lines. Use the eyedropper or color swatch to choose a color.

Density Sets the sensitivity for creating lines. Slide to the far left for little to no lines. Slide to the right and the picture becomes increasingly busy with lines filling in the textures.

NewBlue, Inc., www.newbluefx.com.

Metallic

The Metallic effect paints an image to look like it's hammered out of metal. You can control the metal's color, its behavior, and the amount it mixes with the original image.

Color Specifies the color of the metal. Use the eyedropper to select a color directly from the image, or click the color swatch to choose a color from the Color Picker.

Metal Specifies how much metal is mixed into the picture. Use this in conjunction with the Picture control to create a nice blend between metal and original picture.

Picture Specifies how much of the original picture to blend in with the metal. Mixing metal with the original colors creates a much more appealing result. Turn up both Metal and Picture to increase brightness.

NewBlue, Inc., www.newbluefx.com.

Pastel Sketch

The Pastel Sketch effect softens colors and draws sharp lines around the edges, creating the effect of a painting in pastel colors.

Density Controls the sensitivity for creating lines. Drag to the left to decrease the number of lines; drag right to increase the number of lines.

Blend Specifies how to mix the original image with the sketched image. Drag to the right if you want more of the original image to show through. Drag to the left to achieve a more sketched look.

NewBlue, Inc., www.newbluefx.com.

NewBlue Film Look

Old Film

The Old Film effect makes your video look like an aged movie, complete with scratches, jitters, and graininess, all of which you can adjust for maximum impact.

Damage Sets the amount of film damage, including wear and scratches.

Color-Sepia-B&W Shifts the color of the film from full color to sepia to black and white.

Jitter Controls the amount of camera jitter in the scene.

Wear Pattern Sets the style of film wear. Use this in conjunction with Damage.

NewBlue, Inc., www.newbluefx.com.

NewBlue Motion Effects Elements

Active Camera

The Active Camera effect simulates every variety of camera movement, from agitated hand-held, to jackhammer, to a gentle train ride.

Horizontal Sets the range of motion along the horizontal (side to side) axis.

Vertical Sets the range of motion along the vertical (up and down) axis.

Crop Enlarges the picture so it doesn't chop off at the edges from the camera movements. Depending on the Horizontal and Vertical settings, drag this control just enough to hide all exposed picture edges.

Rate Sets the speed at which the camera moves from one position to another.

Jitter Sets the rate and intensity of random jitter as the camera moves from one position to another.

NewBlue, Inc., www.newbluefx.com.

Earthquake

The Earthquake effect recreates the chaos of an earthquake by moving, rotating, and blurring the image to simulate the effect of a shaking camera.

Magnitude Specifies the range of motion. Drag to the left for subtle movement. Slide all the way to the right for the greatest range of movement.

NewBlue, Inc., www.newbluefx.com.

Shear Energy

The Shear Energy effect twists the images with a shearing blur on two axes. For example, consider a row of books on a shelf, leaning to the right. If you push them to the left, they will lean to the left. Shear lets you increase or decrease the shear (angle) of the first image, then it blurs the image in the direction of the shear.

H Shear Sets the horizontal shearing. When the image is sheared horizontally, it progressively blurs more to the sides as it moves up from the center point of the shear operation.

V Shear Sets the vertical shearing. When the image is sheared vertically, it progressively blurs more to the top and bottom as it moves outward from the center point of the shear operation.

Angle Rotates the shear blur in degrees.

Center Specifies the center point of the shear blur.

Blend Sets the amount of blur to mix in with the picture. Drag all the way to the left to make the blur disappear. Drag to the right to increase the percentage of blur until the original picture is completely replaced by the blurred image.

NewBlue, Inc., www.newbluefx.com.

Zoom Blur

The Zoom Blur effect simulates a camera zoom within a shot, adding motion blur that you can adjust up or down for dramatic effect.

Zoom Sets the strength of the zoom. Drag to the right to increase image magnification. As you increase, you create a blur that starts with the original image and expands it to the magnified version of the image.

Blend Sets the amount of blur to mix with the nonblurred image. With Blend set all the way to the left, the blur disappears. Drag to the right to increase the percentage of blur until the original picture is completely replaced by the blurred image.

Center Sets the origin of the zoom.

NewBlue, Inc., www.newbluefx.com.

NewBlue Cartoon effect

The NewBlue Cartoonr Plus effect is the latest addition to the list of effects that can be applied to movie clips in Adobe Premiere Elements. The cartoon effect provides a cartoon-like feel to movie clips on which it is applied. Using this effect, you can create a cartoon-like movie out of a live-motion movie clip.

The effect can be customized using its various parameters.

Density Controls how many lines to draw. At the lowest value, only the simplest, most obvious, lines show.

Clean Up Removes dirt and noise between the lines.

Width Sets the width of the lines. Increasing the value increases the overall width of the lines.

Mix Determines the intensity of the black lines mixed into the image. Increase the value for solid, black lines.

Layers Determines the number of layers of paint for coloring the picture. Set a low value to have broad, distinct layers. Increase the value to blend the paints into a continuously changing palette.

Smooth Controls the smoothness of the layer edges. Low values set harsh, high-resolution layer edges. High values set the layers to wander in and out of the picture lines.

Sharpen Increases the sharpness of the layer edges. At high values, a strong, almost brittle, effect is achieved.

Shading Adds a bold shading around the edges of objects in the picture, making it more dramatic

Color Sets the color saturation. Decreasing the value results in a monochrome image. Increase the value for vivid colors.

Brightness Sets the overall brightness of the picture.

Contrast Increases the contrast between the dark and light areas in the picture.

Blend Mixes the original picture with the cartooned image. Decrease the value to get an image close to the original image. Increase the value for a more cartoonish effect.

Perspective

Basic 3D

The Basic 3D effect manipulates a clip in an imaginary three-dimensional space. You can rotate your clip around horizontal and vertical axes and move it toward or away from you. You can also create a specular highlight to give the appearance of light reflecting off a rotated surface. The light source for the specular highlight is always above, behind, and to the left of the viewer. Because the light comes from above, the clip must be tilted backward to see this reflection. Specular highlights enhance the realism of the three-dimensional appearance.

Basic 3D controls
A. Swivel B. Swivel and Tilt C. Swivel, Tilt, and Distance

Swivel Controls horizontal rotation (rotation around a vertical axis). You can rotate past 90° to see the back side of the clip, which is the mirror clip of the front.

Tilt Controls vertical rotation (rotation around a horizontal axis).

Distance To Image Specifies the clip's distance from the viewer. As the distance gets larger, the clip recedes.

Specular Highlight Adds a glint of light that reflects off the surface of the rotated layer, as though an overhead light were shining on the surface. When Draw Preview Wireframe is enabled, the specular highlight is indicated by a red plus sign (+) if it is not visible on the layer (the center of the highlight does not intersect the clip) and a green plus sign (+) if the highlight is visible. You must render a preview before the Specular Highlight effect becomes visible in the Monitor panel.

Preview Draws a wireframe outline of the three-dimensional clip. Because manipulating a clip in three-dimensional space can be time consuming, the wireframe renders quickly so you can manipulate the controls to get the rotation you want. Deselect the Preview control when you finish manipulating the wireframe clip to see your final results.

Bevel Alpha

The Bevel Alpha effect adds a beveled edge and lights to the alpha boundaries of a clip, often giving two-dimensional elements a three-dimensional appearance. (If the clip has no alpha channel or its alpha channel is completely opaque, the effect is applied to the edges of the clip.) The edge created in this effect is somewhat softer than that of the Bevel Edges effect. This effect works well with text containing an alpha channel.

Bevel Edges

The Bevel Edges effect gives a chiseled and lighted three-dimensional appearance to the edges of a clip. Edge locations are determined by the alpha channel of the source clip. Unlike Bevel Alpha, the edges created in this effect are always rectangular, so clips with nonrectangular alpha channels do not produce the proper appearance. All edges have the same thickness.

Drop Shadow

The Drop Shadow effect adds a shadow that appears behind the clip. The shape of the Drop Shadow is determined by the clip's alpha channel. Unlike most other effects, Drop Shadow can create a shadow outside the bounds of the clip (the dimensions of the clip's source).

Since Drop Shadow uses the alpha channel, it works well with 32-bit footage files from drawing programs and three-dimensional rendering programs that support the alpha channel.

Note: Because Drop Shadow works best when it is the last effect rendered, apply this effect after applying all other effects. You can create a realistic-looking shadow on animated clips by applying and animating the Motion or Basic 3D effect prior to applying Drop Shadow.

Pixelate

Facet (Windows only)

The Facet effect clumps pixels of similar color values in cells for a painterly effect. Keyframes cannot be applied to this effect.

Render

Lightning

The Lightning effect creates lightning bolts and other electrical effects, including a Jacob's Ladder effect (an effect that depicts a small lightning bolt bridging two metal spikes, often seen in Frankenstein movies) between two specified points in a clip. The Lightning effect is automatically animated without keyframes across the clip's time range.

Start Point, End Point Specify where the lightning begins and ends.

Segments Specifies the number of segments that form the main lightning bolt. Higher values produce more detail but reduce the smoothness of motion.

Amplitude Specifies the size of undulations in the lightning bolt as a percentage of the layer width.

Detail Level, Detail Amplitude   Specify how much detail is added to the lightning bolt and any branches. For Detail Level, typical values are between 2 and 3. For Detail Amplitude, a typical value is 0.3. Higher values for either control are best for still images but tend to obscure animation.

Branching   Specifies the amount of forking that appears at the ends of bolt segments. A value of 0 produces no branching; a value of 1.0 produces branching at every segment.

Rebranching   Specifies the amount of branching from branches. Higher values produce tree-like lightning bolts.

Branch Angle   Specifies the size of the angle between a branch and the main lightning bolt.

Branch Seg. Length   Specifies the length of each branch segment as a fraction of the average length of the segments in the lightning bolt.

Branch Segments   Specifies the maximum number of segments for each branch. To produce long branches, specify higher values for both the branch segment length and the branch segments.

Branch Width   Specifies the average width of each branch as a fraction of the width of the lightning bolt.

Adjust the following controls for the Lightning effect:

Speed   Specifies how fast the lightning bolt undulates.

Stability   Determines how closely the lightning undulates along the line defined by the start and end points. Lower values keep the lightning bolt close to the line; higher values create significant bouncing. Use Stability with Pull Force to simulate a Jacob's Ladder effect and cause the lightning bolt to snap back to a position along the start line after it has been pulled in the Pull Force direction. A Stability value that is too low does not let the lightning stretch into an arc before it snaps back; a value that is too high lets the lightning bolt bounce around.

Fixed Endpoint   Determines whether the end point of the lightning bolt remains fixed in place. If this control is not selected, the end of the bolt undulates around the end point.

Width, Width Variation   Specify the width of the main lightning bolt and how much the width of different segments can vary. Width changes are randomized. A value of 0 produces no width changes; a value of 1 produces the maximum width changes.

Core Width   Specifies the width of the inner glow, as specified by the Inside Color value. The Core Width is relative to the total width of the lightning bolt.

Outside Color, Inside Color   Specify the colors used for the lightning bolt's outer and inner glows. Because the Lightning effect adds these colors on top of existing colors in the composition, primary colors often produce the best results. Bright colors often become much lighter, sometimes becoming white, depending on the brightness of colors beneath.

Pull Force, Pull Direction   Specify the strength and direction of a force that pulls the lightning bolt. Use the Pull Force control with the Stability control to create a Jacob's Ladder appearance.

Random Seed   Specifies a starting point for randomizing the lightning effects you have specified. Because random movement of the lightning may interfere with another clip or layer, typing another value for the Random Seed starts the randomizing at a different point, changing the movement of the lightning bolt.

Blending Mode   Specifies how the lightning is added to the layer.

Simulation   Controls the frame-by-frame generation of the lightning. Selecting the Rerun At Each Frame option regenerates the lightning at each frame. To make the lightning behave the same way at the same frame every time you run it, do not select this control. Selecting this control may increase rendering time.

Ramp

The Ramp effect creates a color gradient, blending it with the original clip contents. Create linear or radial ramps and vary the position and colors of the ramp over time. Use the Start and End Of Ramp properties to specify the start and end positions. Use the Ramp Scatter control to disperse the ramp colors and eliminate banding.

Note: Traditionally, ramps do not broadcast well; serious banding occurs because the broadcast chrominance signal does not contain sufficient resolution to reproduce the ramp smoothly. The Ramp Scatter control disperses the ramp colors, eliminating the banding apparent to the human eye.

More Help topics

"Generate" on page 174

Video Stabilizer

Stabilizer

The Stabilizer effect removes unwanted camera shaking by analyzing the video image and tracking objects in the picture. If the entire picture moves suddenly, the effect compensates for the move by shifting the image in the opposite direction, thus smoothing out the camera jitter. You can specify the amount of smoothing. When the effect moves the image, it leaves empty video on one side. Use Background-Use Original, Zoom, or both to specify how the space is filled.

Smoothing Specifies the degree of stabilization. When turned all the way down, the effect removes only the smallest jitter and vibration. When turned all the way up, it keeps the camera movement stable over a long period of time. If there is intention camera movement (for example, panning across a scene), setting a high value for smoothing can cause the effect to remove that movement. Consequently, it is important to set Smoothing appropriately for each scene.

Background-Use Original Fills in the blank edges with the original video image. This option works well for small movements.

Zoom Enlarges the picture to fill in the blank edges. The more stabilization that is required (the more shaky the original image is), the more you will want to zoom in to compensate.

Correction-Limit To Zoom Forces the stabilization to stray no further than the edges of the enlarged (zoomed) image. This option disables the stabilization when it hits the edge because it doesn't allow for the full motion compensation. Use this option if you want to ensure that the edges never appear.

NewBlue, Inc., www.newbluefx.com.

Stylize

Alpha Glow

The Alpha Glow effect adds color around the edges of a masked alpha channel. You can specify that a single color either fades out or changes to a second color as it moves away from the edge.

Glow Controls how far the color extends from the alpha channel edge. Higher settings produce larger glows (and can cause very slow processing before playback or export).

Brightness Controls the initial opacity of the glow.

Start Color Shows the current glow color. Click the swatch to choose another color.

End Color Lets you add an optional color at the outer edge of the glow.

Fade Out Specifies whether the colors fade out or stay solid.

Color Emboss

The Color Emboss effect sharpens the edges of objects in the clip but doesn't suppress any of the clip's original colors.

Direction Specifies the apparent direction in which the highlight source is shining, in degrees. A setting of 45° causes the shadow to be cast in the northeast direction.

Relief Specifies the apparent height of the embossing, in pixels. The Relief setting actually controls the maximum width of highlighted edges.

Contrast Specifies the sharpness of the clip content's edges. At lower settings, only distinct edges show the effect. As you increase the setting, the highlight becomes more extreme.

Blend With Original Adds a percentage of the original source clip to the final result.

Emboss

The Emboss effect sharpens the edges of objects in the clip and suppresses colors. The effect also highlights the edges from a specified angle.

Direction Specifies the apparent direction in which the highlight source is shining, in degrees. A setting of 45° causes the shadow to be cast in the northeast direction.

Relief Specifies the apparent height of the embossing, in pixels. The Relief setting actually controls the maximum width of highlighted edges.

Contrast Specifies the sharpness of the clip content's edges. At lower settings, only distinct edges show the effect. As you increase the setting, the highlight becomes more extreme.

Blend with Original Adds a percentage of the original source clip to the final result.

Find Edges

The Find Edges effect identifies the areas of the clip that have significant transitions and emphasizes the edges. Edges can appear as dark lines against a white background or colored lines against a black background. When the Find Edges effect is applied, clips often look like sketches or photographic negatives of the original.

Invert Inverts the clip after the edges are found. When Invert is not selected, edges appear as dark lines on a white background. When Invert is selected, edges appear as bright lines on a black background.

Blend With Original Adds a percentage of the original source clip to the final result.

Mosaic

The Mosaic effect fills a layer with solid color rectangles. It is useful for creating a highly pixelated clip.

Horizontal/Vertical Blocks Specifies the number of mosaic divisions in each direction.

Sharp Colors Gives each tile the color of the pixel in its center in the unaffected clip. Otherwise, the tiles are given the average color of the corresponding region in the unaffected clip.

Noise

The Noise effect randomly changes pixel values throughout the clip.

Amount Of Noise Specifies the amount of noise, and therefore the amount of distortion, through random displacement of the pixels. The range is 0% (no effect) to 100% (the clip may not be recognizable).

Noise Type Randomly changes the red, green, and blue values of the clip's pixels individually when Use Color Noise is selected. Otherwise, the same value is added to all channels.

Clipping Determines whether the noise causes pixel colors to wrap around. When the color value of a pixel gets as large as it can be, clipping makes it stay at that value. With unclipped noise, the color value wraps around or starts again at low values. When Clipping is selected, even 100% noise leaves a recognizable clip. If you want a completely randomized clip, turn off Clipping and turn on Color Noise.

Replicate

The Replicate effect divides the screen into tiles and displays the whole clip in each tile. Set the number of tiles per column and row by dragging the slider.

Solarize

The Solarize effect creates a blend between a negative and positive clip, causing the clip to appear to have a halo. This effect is analogous to briefly exposing a print to light during developing.

Strobe Light

The Strobe Light effect performs an arithmetic operation on a clip at periodic or random intervals. For example, every five seconds a clip could appear completely white for one-tenth of a second, or a clip's colors could invert at random intervals.

Strobe Color Specifies the color of the strobe light. Click the white box to choose a color from the Color Picker, or use the eyedropper to select a color from the clip.

Blend With Original Specifies the intensity, or brightness, of the effect. A value of 0 causes the effect to appear at full intensity; higher values diminish the intensity of the effect.

Strobe Duration Specifies in seconds how long a strobe effect lasts.

Strobe Period Specifies in seconds the duration between the start of subsequent strobes. For example, if the Strobe Duration is set to 0.1 second and the Strobe Period is set to 1.0 second, the clip has the effect for 0.1 second and then is without the effect for 0.9 second. If this value is set lower than the Strobe Duration, the strobe effect is constant.

Random Strobe Probability Specifies the probability that any given frame of the clip will have the strobe effect, giving the appearance of a random effect.

Strobe Specifies how the effect is applied. Operates On Color Only performs the strobe operation on all color channels. Make Layer Transparent makes the clip transparent when a strobe effect occurs.

Strobe Operator Specifies the arithmetic operator to use when Operates On Color Only is selected from the Strobe menu. The default setting is Copy.

Random Seed Randomizes the way lightning effect works.

Texturize

The Texturize effect gives a clip the appearance of having the texture of another clip. For example, you could make the clip of a tree appear as if it had the texture of bricks, and control the depth of the texture and the apparent light source.

Texture Layer Select the source of the texture to be used from the list of video tracks in the pop-up menu. To see the texture without seeing the actual clip used for the texture, set the opacity for the texture clip to zero. To disable texture, select None.

Light Direction Changes the direction of the light source, thus changing where shadows lie and how deep they appear.

Texture Contrast Specifies the intensity of the texture's appearance. Lower settings decrease the amount of visible texture.

Texture Placement Specifies how the effect is applied. Tile Texture applies the texture repeatedly over the clip. Center Texture positions the texture in the middle of the clip. Stretch Texture To Fit stretches the texture to the dimensions of the selected clip.

Time

Echo

The Echo effect combines a frame with previous frames from the same clip. It has a variety of uses, from a simple visual echo to streaking and smearing effects. This effect is visible only when there is motion in the clip. By default, any previously applied effects are ignored when you apply the Echo effect.
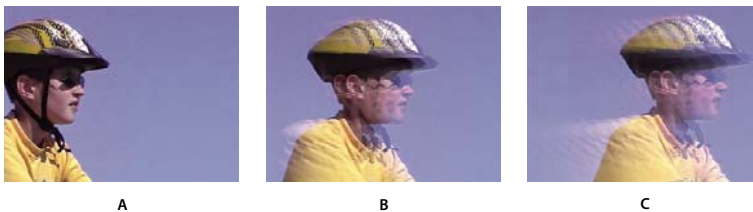
Echo
A. Original clip *B. Clip with low echo values* *C. Clip with increased number of echoes*

Echo Time Specifies the time, in seconds, between echoes. Negative values create echoes from previous frames; positive values create echoes from upcoming frames.

Number Of Echoes Specifies the number of frames to combine for the Echo effect. For example, if two echoes are specified, Echo will make a new clip out of [current time], [current time + Echo Time], and [current time + 2 x Echo Time].

Starting Intensity Specifies the intensity, or brightness, of the starting frame in the echo sequence. For example, if this is set to 1, the first frame is combined at its full intensity. If this is set to 0.5, the first frame is combined at half intensity.

Decay Specifies the ratio of intensities of subsequent echoes. For example, if the decay is set to 0.5, the first echo will be half as bright as the Starting Intensity. The second echo will then be half that, or 0.25 times the Starting Intensity.

Echo Operator Specifies the operations to be performed between echoes. *Add* combines the echoes by adding their pixel values. If the starting intensity is too high, this mode can quickly overload and produce streaks of white. Set Starting Intensity to 1.0 per number of echoes and Decay to 1.0 to blend the echoes equally. *Maximum* combines the echoes by taking the maximum pixel value from all the echoes. *Minimum* combines the echoes by taking the minimum pixel value from all the echoes. *Screen* emulates combining the echoes by sandwiching them optically. This is similar to Add, but it will not overload as quickly. *Composite In Back* uses the echoes' alpha channels to composite them back to front. *Composite In Front* uses the echoes' alpha channels to composite them front to back. *Blend* combines the echo values by averaging their values.

Posterize Time

The Posterize Time effect changes the frame rate of a clip to one you choose. You can use it to slow a 30-fps clip to 24 fps, for example, to give it the look of film, slow it to 18 fps to simulate the jerkiness of old home movies, or slow it even further to give it a strobe effect.

Transform

Camera View (Windows only)

The Camera View effect distorts a clip by simulating a camera viewing the subject from different angles. By controlling the location of the camera, you distort the shape of the image.

Latitude Moves the camera vertically. The effect makes the clip appear to be flipping vertically.

Longitude Moves the camera horizontally. The effect makes the clip appear to be flipping horizontally.

Roll Rolls the camera, thus appearing to rotate the clip.

Focal Length Changes the focal length of the camera lens. Shorter lengths provide wider views, whereas longer focal lengths provide narrower but closer views.

Distance Sets the distance between the camera and the center of the clip.

Zoom Enlarges or reduces the view of the clip.

Fill Color Specifies the background color.

Fill Alpha Channel When checked, makes the background transparent (useful if the clip with the effect is superimposed). To access this option from the Properties panel, click the Setup button ⇢▦ to the right of the effect name.

Clip (Windows only)

The Clip effect trims rows of pixels off the edges of a clip and replaces the trimmed areas with a specified background color. If you want Adobe Premiere Elements to automatically resize the trimmed clip to its original dimensions, use the Crop effect instead of the Clip effect

Left, Top, Right, Bottom Crops each edge of the clip separately.

Fill Color Specifies the color that replaces the trimmed areas. The default color is black.

Units Sets the units specified by the sliders, either in pixels or the percentage of the frames. Click the Setup button at the right of the effect name to set units.

Crop

The Crop effect trims rows of pixels from the edges of a clip and, if you select the Zoom option, automatically resizes the trimmed clip to its original dimensions. Use the slider controls to crop each edge of the clip separately. You can crop by pixels or clip percentage.

Edge Feather

The Edge Feather effect adds a darkened, soft-focused bevel to the edges of a clip. To adjust the width of the feather, drag the Amount slider left or right.

Horizontal Flip

The Horizontal Flip effect reverses each frame in a clip from left to right; however, the clip still plays in a forward direction.

Horizontal Hold (Windows only)

The Horizontal Hold effect skews the frames to the left or to the right; the effect is similar to the horizontal hold setting on a TV. Drag the slider to control the clip's slant.

Roll

The Roll effect rolls a clip to the left or to the right, or up or down, as if the clip were on a cylinder.

Vertical Flip

The Vertical Flip effect flips a clip upside down. You cannot apply keyframes to this effect.

Vertical Hold (Windows only)

The Vertical Hold effect scrolls the clip upward; the effect is similar to adjusting the vertical hold on a TV. You cannot apply keyframes to this effect.

Videomerge

The Videomerge effect automatically determines the background of the selected clip and makes it transparent. Video or image clips on the tracks below it become visible through the transparent areas. If you want a different color to be transparent, select the Select Color option, and choose a different color in the clip.

For best results, when shooting video that will use transparency, do the following:

• Create a strong (preferably dark or saturated) solid, uniform color background to shoot against.

• Make sure that the background is brightly and uniformly lit to avoid shadows.

• Avoid skintones and colors that are similar to the subject's clothing or hair color. (Otherwise, the skin, clothes, or hair will become transparent too.)

Videomerge options

Select Color Click if you want to specify a different color as transparent.

Color Click the color box to choose a new color from the Color Picker, or click the eyedropper, and then click a color in the clip. To use this option, first select Select Color.

Presets Choose from Soft, Normal, or Detailed to specify the softness of the edges created by the transparency.

Tolerance Specifies the color range that determines transparent areas in the clip. Dragging the slider to the right increases the color range so that more similar colors become transparent.

More Help topics

"Create transparency with Videomerge" on page 160

"Superimposing and transparency" on page 158

Audio effects

For information on applying audio effects, see "Apply an audio effect" on page 148.

Balance

The Balance effect lets you control the relative volumes of the left and right channels. Positive values increase the proportion of the right channel; negative values increase the proportion of the left channel. You can use this to compensate, for example, when the sounds coming from one channel overpower those from the other.

Bass

The Bass effect lets you increase or decrease lower frequencies (200 Hz and below). Boost specifies the number of decibels by which to increase the lower frequencies.

Channel Volume

The Channel Volume effect lets you independently control the volume of each channel in a stereo clip or track. Unlike the Balance effect, Channel volume doesn't automatically reduce the volume of one channel when you raise that of the other. You might use this, for example, to raise the volume of a voice in the left channel without diminishing the volume of a voice in the right. Each channel's level is measured in decibels.

Delay

The Delay effect adds an echo of the audio clip's sound that plays after a specified amount of time.

Delay Specifies the amount of time before the echo plays. The maximum is 2 seconds.

Feedback Specifies a percentage of the delayed signal to be added back into the delay to create multiple decaying echoes.

Mix Controls the amount of echo.

DeNoiser (Windows only)

The DeNoiser effect automatically detects tape noise and removes it. Use this effect to remove noise from analog audio recordings, such as magnetic tape recordings. Click the triangle beside the Custom Setup button to view the following options:

Freeze Stops the noise floor estimation at the current value. Use this control to locate noise that drops in and out of a clip.

Reduction Specifies the amount of noise to remove within a range of -20 to 0 dB.

Offset Sets an offset value between the automatically detected noise floor and the value that you specify. This is limited to a range between -10 and +10 dB. Offset allows additional control when the automatic denoising is not sufficient.

Dynamics (Windows only)

The Dynamics effect helps eliminate unwanted background noise, balance the dynamic range, and reduce clipping, or the distortion from over-amplification. Click the Custom Setup twirl-down triangle to open the following controls:

AutoGate Specifies the level (in dB) that the incoming signal must exceed. Signals below this level are muted. Use this control to remove unwanted background noises, such as a background noise behind a voiceover.

Compressor Sets the level (in dB) at which compression occurs and the ratio at which compression is applied, up to 8:1. Also controls the *attack time* (the time it takes for the compressor to respond), the *release time* (the time it takes for the gain to return to the original level when the signal falls below the threshold). The MakeUp control adjusts the output level to account for loss in gain caused by compression. Use the Compressor controls to increase the volume of soft sounds, decrease the volume of loud sounds, or both.

Expander Reduces all signals below the specified threshold to the specified ratio. The result is similar to the Gate control, but subtler.

Limiter Sets the maximum level for signals, between -12 and 0 dB. Signals that exceed the threshold are reduced to the threshold level.

Fill Left, Fill Right

The Fill Left effect duplicates the left channel information of the audio clip and places it in the right channel, discarding the original clip's right channel information. The Fill Right effect duplicates the right channel information and places it in the left channel, discarding the existing left channel information. For example, you might use this effect on footage shot with a monaural microphone plugged into only one channel of a camcorder, extending the voice of a speaker from one channel to both.

Think of Fill Left as "fill from the left," and think of Fill Right as "fill from the right."

Highpass, Lowpass

The Highpass effect removes frequencies below the specified Cutoff frequency. Use it to reduce low-pitched noises and rumbles.

The Lowpass effect eliminates frequencies above the specified Cutoff frequency. Use it to eliminate high-pitched noises, squeals, and whistles.

Invert

The Invert effect inverts the phase of all channels. Use it, for example, to bring the sound of one shot of an event into phase with another shot of the same event taken from another camcorder.

NewBlue Audio Polish

Audio Polish that cleans and enhances audio. It includes features for noise reduction, compression, brightening the high end and even adding reverberation.

Noise Reduction   Sets the amount of noise reduction to apply to the audio. Rotate the knob to the right to decrease background noise.

Compression   Boosts lower-level signals, flattening the sound to be more consistent. Compression is especially useful for dialog because it brings voices up to a constant level. Rotate the knob to the right to increase compression.

Brightness   Adds a little high end to the signal. Rotate the knob to the right to "brighten" the sound. Brightening help polish muddy recordings.

Ambience   Adds a little reverberation to the mix. Rotate the knob to the right to increase the amount of reverberation.

NewBlue Auto Mute

Auto Mute reduces background noise by turning off all sound when the signal goes below a specified threshold.

Minimum Level   Sets the minimum acceptable signal level. Auto Mute only allows sounds above the minimum level to play. Auto Mute erases the sound whenever it dips below the minimum level. Turn the knob to the far left and almost every sound level makes it through. Turn it to the right and sensitivity increases to the point that only the loudest sounds make it through.

Decay   Controls the speed at which a sound is removed after its level drops below the minimum threshold. Most sounds have a natural decay to them. A quick cut immediately after the decay drops below the minimum Level sounds unnatural. On the other hand, the longer the decay, the more background noise can be heard. Turn the Decay knob to the left for a quick fadeout. Turn the knob to the right for a longer decay.

NewBlue Cleaner

Removes many undesirable sounds from the mix. The effect includes noise-reduction circuitry and tone elimination, useful for removing isolated tones such as hum.

Noise Reduction Sets the amount of noise reduction to apply to the audio. Turn the knob to the right to decrease background noise.

Hum Frequency Sets the cut frequency for the tone eliminator. If you know the frequency (such as 60-Hz electric hum), select it. If you don't know the frequency, perform the following steps:

1   Turn the Hum Cut slider to the far left so that it magnifies the tone.

2   Turn Hum Frequency control to find the spot where the tone that you want to remove is at its loudest.

After you have isolated the frequency, turn the Hum Cut control to the right to set the depth of the tone elimination.

Most tones are not pure; they have overtones, or harmonics. Turn the Hum Harmonics slider to the right to add tone removal of higher harmonics. Don't overdo it because the increased filtering can also cut desired sounds.

NewBlue Hum Remover

Hum Remover scrubs hum from your soundtrack. Electric power is usually the most common reason for hum. Reasons range from a microphone cable that runs too close to a power cord to the humming sound of an electronically dimmed light. Power hum is easy to isolate because it is always the same frequency: In North America, the power frequency is 60-Hz. In other countries, power hum is 50-Hz. Hum Remover applies a *notch* filter specifically to the frequency of the hum. Sometimes, that's not enough. The hum signal often distorts, which adds additional tones. Hum Remover calculates the frequencies of these additional tones and removes them as well.

Pitch Sets the frequency that must be removed. Typically, the frequency is 60-Hz or 50-Hz. However, you can turn the knob to select any frequency within the range of 40-Hz to 75-Hz. The two most useful frequencies, 50-Hz and 60-Hz, are provided as presets.

Strength Determines the strength of the hum filter. Start with the knob at the left and turn to the right until the hum goes away. Ensure that you have set the Pitch and Hum Distortion sliders correctly. If the Pitch and Hum Distortion sliders have not been set appropriately, Hum Remover removes the wrong part of the signal.

Hum Distortion Provides information to the Hum Remover about the level of distortion of the hum tone. A distorted hum has higher frequency overtones that must also be eliminated. Turn the knob to the right to remove more of these overtones (also known as "harmonics"). The number of overtones removed depends on the level of distortion.

NewBlue Noise Fader

Reduces background noise by progressively reducing the volume of quieter sounds.

Threshold Sets the signal level for attenuation. Noise Fader leaves any sound louder than the threshold unchanged, while fading down sounds below the threshold. Turn the knob to the left to set the threshold low. Turn the knob to the far right to fade all but the loudest sounds.

Fade Determines how to fade out sounds below the threshold level. Turn the knob to the left for minimum fading. Turn the knob all the way to the right to completely mute all sounds below the threshold. The correct level is somewhere in the middle.

NewBlue Noise Reducer

Removes background noise. Use the effect to clean videos shot under less-than-ideal audio conditions.

Strength Sets the intensity of the noise reduction. Turn all the way to the left for no reduction at all. Turn to the middle to significantly drop background noise while keeping the louder sounds prominently in the foreground. Turn further to the right and more of the signal fades out.

Notch

The Notch effect removes frequencies that are near the specified center. The Center control specifies the frequency to be removed. If you are removing power-line hum, type a value that matches the power-line frequency used by the electrical system where the clip was recorded. For example, in North America and Japan, type 60 Hz, and in most other countries, type 50 Hz.

PitchShifter (Windows only)

The PitchShifter effect adjusts the pitch of the incoming signal. Use this effect to deepen high voices or vice versa. You can adjust each property by using graphical controls in the Custom Setup view, or by changing the Individual Parameters values.

Pitch Specifies the change in pitch in semitone steps. The adjustable range is between -12 and +12 semitones.

FineTune Fine tunes the semitone grid.

Formant Preserve Prevents formants in the audio clip from being affected. For example, use this control when increasing the pitch of a high voice to prevent it from sounding cartoon like.

Reverb (Windows only)

The Reverb effect adds ambience and warmth to an audio clip by adding the reverberation the sounds might have had recorded in a "live" room. Click the triangle beside the Custom Setup button to view the following options:

PreDelay Specifies the time between the signal and the reverberation. This setting correlates to the distance a sound travels to the reflecting walls and back to the listener in a live setting.

Use the graphical controls in the Custom Setup view, or adjust the Individual Parameters values.

Absorption Specifies the percentage in which the sound is absorbed.

Size Specifies the size of the room as a percentage.

Density Specifies the density of the reverb "tail." The Size value determines the range in which you can set Density.

Lo Damp Specifies the amount of dampening for low frequencies (in decibels). Dampening lower frequencies prevents the reverb from rumbling or sounding muddy.

Hi Damp Specifies the amount of dampening of high frequencies (in decibels). Low settings make the reverb sound softer.

Mix Controls the amount of reverb.

Swap Channels

The Swap Channels effect switches the placement of the left and right channel information.

Treble

The Treble effects lets you increase or decrease higher frequencies (4000 Hz and above). The Boost control specifies the amount, measured in decibels, to increase or decrease. Use this to compensate, for example, when low instruments overpower high instruments in a soundtrack.

Volume

Use the Volume effect in place of the Fixed Volume effect if you want to render Volume before other Standard effects. The Volume effect creates an envelope for a clip so that you can increase the audio level without *clipping*. Clipping occurs when the signal exceeds the dynamic range that's acceptable for your hardware, often resulting in distorted audio. Positive values indicate an increase in volume; negative values indicate a decrease in volume. The Volume effect is available for clips only.

Note: You can make most volume changes by using the fixed Volume effect. You can apply this additional Volume effect if other effects (such as Reverb or Bass) overly increase or decrease clip volume. You can also fade the volume of one clip out while fading the volume of the next up by dragging one of the Crossfade audio transitions from the Effects view of the Task panel to the cut point between the clips.

Chapter 11: Animating effects

You can animate the effects that you add to clips, either with presets, which have predefined keyframe values, or with keyframes you create with custom values. Presets provide a quick, easy way to animate effects, whereas custom keyframes let you create more precise and complex animations.

Effect animation basics

About keyframes

Keyframes are the video frames at which you've set specific values for an effect property. An effect property changes in time as its values change from one keyframe to the next. So when you want to animate an effect, you set values in keyframes.

With each keyframe, you specify a value for an effect property at a specific point in time. Adobe Premiere Elements *interpolates* the values between keyframes, creating a transition from one keyframe to the next. For example, to create a blur effect that changes over time, you could set three keyframes—the first with no blur, the second with blur, and the third with no blur. Through *interpolation,* the blur gradually increases between the first and second keyframes and then gradually decreases between the second and third keyframes.

Animating with keyframes involves three basic steps:

1 Apply an effect or preset to a clip.

2 Add multiple keyframes for that effect.

3 Specify keyframe values for effect properties.

> *Note: Some effects cannot be animated with keyframes. For details, see the documentation for individual effects: "Effects reference" on page 165.*
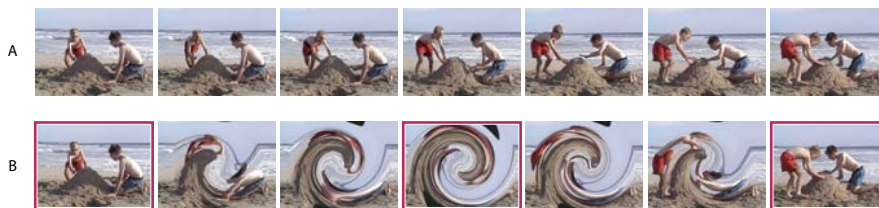
Highlighted frames indicate where Twirl effect keyframes have been added.
A. Original video B. Video with animated Twirl effect, interpolated for in-between frames
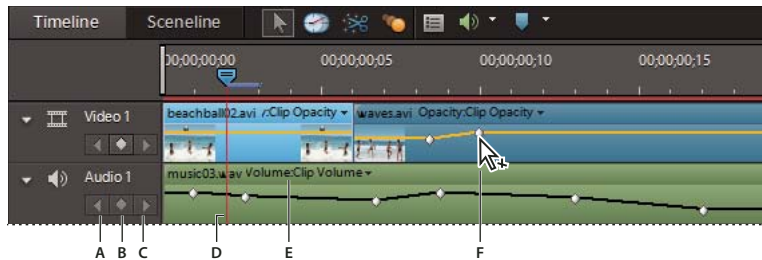
Keyframe controls in the Timeline
A. Previous Keyframe button B. Add/Remove Keyframe button C. Next Keyframe button D. Current-time indicator E. Effect properties
menu F. Add Keyframe pointer

More Help topics

"About effects" on page 144

"Controlling change with interpolation" on page 206

"Specify keyframe values" on page 205

Display and edit keyframes

You can view and edit keyframes in the Properties view of the Tasks panel. The Properties view displays all effect properties, keyframes, and interpolation methods at once, but only for a single selected clip. The Timeline can display the keyframes for multiple clips at once, but can display only one property per clip.

To access the Properties view for effects, click Edit in the Tasks panel, click the Effects button to open Effect view, and then click the Edit Effects button at the bottom of the panel. In general, use the Properties view for these tasks:

• Make detailed changes to multiple keyframe values.

• Edit the keyframes of effects that have multiple or two-dimensional values, such as Motion or Perspective.

• Edit keyframes while using the Sceneline.

In general, use the Timeline for these tasks:

• Quickly view and adjust keyframes for a single effect.

• Edit the keyframes of effects that have a single, one-dimensional value, such as Opacity or Volume.

If you want to animate a clip's Motion effect, you can work directly in the Monitor panel, while adding keyframes in the Timeline or the Properties view.

More Help topics

"Add keyframes" on page 201

"Create an effect preset" on page 152

"Animate a clip" on page 209

Display keyframes in the Properties view of the Tasks panel

You can view any keyframe in the keyframe area of the Properties view of the Tasks panel. Any effect that contains animated properties displays a summary keyframe when the effect is collapsed. Summary keyframes appear in the keyframe area and correspond to all the individual property keyframes contained in the effect. You can't manipulate summary keyframes; they appear for reference only.

1 Select the clip in the Timeline.

2 In Effects view of the Tasks panel, click the Edit Effects button.

3 Do any of the following:

- To show the keyframe area, click the Show Keyframes button in the Properties view. Click the button again to hide the keyframe area. If necessary, enlarge the Properties view to see the keyframe area.

- To match the time ruler to a clip's In and Out points, right-click/ctrl-click in the Properties view, and select Pin To Clip from the menu. (This option is selected by default.) Deselect this option to extend the time ruler to match all clips in the Timeline.

- To expand or contract the time ruler, drag the time ruler slider left or right.

Display keyframes in the Timeline

For video and audio effects, the Timeline displays the keyframes specific to each clip; however, within an individual clip, only one property's keyframes can be displayed at a time.

❖ In the Timeline, do one of the following:

- Right-click/ctrl-click the clip, and choose Show Clip Keyframes > *[property category name]* > *[property name].*

- Click the effect properties menu (the black triangle) above the clip, and choose the property. (You may need to zoom in to see the menu.)

Note: The effect properties menu lists only the effects applied to that clip, including the fixed effects (Image Control, Motion, Opacity, and Volume).
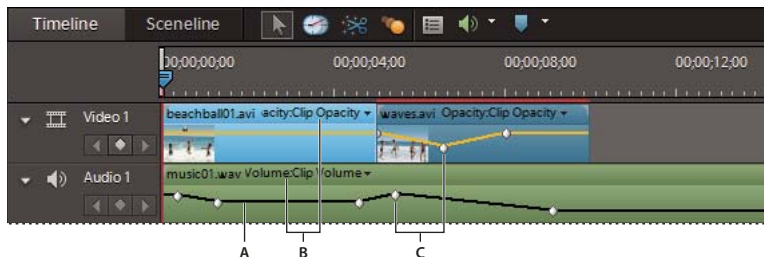
Keyframe controls in the Timeline
A. Keyframe graph B. Effect property menus C. Keyframes

Adding, copying, and removing keyframes

Add keyframes

You can add keyframes in either the Properties view of the Tasks panel or the Timeline. In the Timeline, adding keyframes and specifying keyframe values are separate tasks. In the Properties view, you can combine both tasks in one step.

More Help topics

"Apply an effect preset" on page 152

"Specify keyframe values" on page 205

Add keyframes in the Properties view

When the Toggle Animation button is selected, Adobe Premiere Elements automatically creates keyframes in the Properties view when you move the current-time indicator and change property values. You can also create keyframes manually by using the Add/Remove Keyframe button. You must create at least two keyframes with different values to animate an effect.
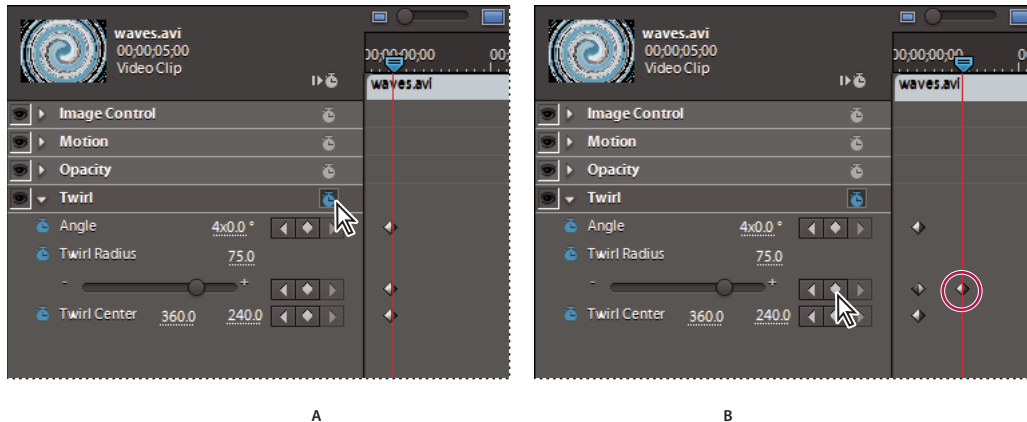
Adding keyframes in Properties view
A. Click Toggle Animation button to activate keyframes for all properties of an effect. B. To the right of the property settings, Add/Remove Keyframe button becomes available for adding or removing keyframes for each property individually.

1   In the Timeline or Sceneline, select the clip that contains the effect you want to animate.

2   In Effects view of the Tasks panel, click the Edit Effects button.

3   In the Properties view, expand the effect. If the keyframe area is hidden, click Show Keyframes. You might have to enlarge the Properties view to see the keyframe area.

4   Click the Toggle Animation button to activate keyframes for the effect properties. This will set the first keyframe for each of the properties of the effect chosen.

5   Move the current-time indicator to where you want to add a keyframe.

6   Do one of the following:

•   Click the Add/Remove Keyframe button.

•   Adjust the value for the effect property.

Note: If you create a keyframe before the first or after the last existing keyframe for a property, the new keyframe acquires the same value as that existing keyframe. If the new keyframe falls between existing keyframes, however, it acquires a value interpolated between the values of the previous and next keyframes.

7   Repeat steps 4 and 5 as needed.

Add keyframes in the Timeline

After you add keyframes in the Timeline, you can specify keyframe values to animate the effect.

1   In the Timeline, click the effect properties menu (the black triangle) above the clip and choose the property you want to animate. (You may need to zoom in to see the menu.)

2   Do one of the following:

•   Ctrl-click the yellow property graph where you want to add a keyframe. The pointer displays the Add Keyframe icon when you press Ctrl and hold it over the property graph.

- Move the current-time indicator where you want the keyframe, and click the Add/Remove Keyframe button ◆.

3 Add keyframes as needed.

Note: If you create a keyframe before the first or after the last existing keyframe for a property, the new keyframe acquires the same value as that existing keyframe. If the new keyframe falls between existing keyframes, however, it acquires a value interpolated between the values of the previous and next keyframes.

Copy keyframes

To quickly apply the same keyframe values to another clip or point in time, copy and paste the keyframes. When you paste them, the first keyframe appears at the current time, and the other keyframes follow in relative order. The keyframes remain selected after you paste them, so you can immediately move them if needed.

Keyframes are pasted to only the currently selected clip. That clip must display the same property as the copied keyframes.

Note: If the target clip is shorter than the source clip, keyframes pasted after the target clip's Out point don't appear unless you disable the Pin To Clip option in the Properties view. right-click/ctrl-click and deselect Pin To Clip.

Copy and paste keyframes in the Properties view

1 Select the clip in the Timeline.

2 In Effects view of the Tasks panel, click the Edit Effects button.

3 In the Properties view, expand the effect. If the keyframe area is hidden, click Show Keyframes. You might have to enlarge the Properties view to see the keyframe area.

4 Ctrl-click each keyframe to select it, or click and drag the mouse to draw a bounding box around a group of keyframes.

5 Choose Edit > Copy.

6 Do one of the following:

- Move the current-time indicator to the place where you want the first keyframe to appear, and choose Edit > Paste.

- Select another clip, expand the appropriate property in the Properties view, move the current-time indicator to the place where you want the first keyframe to appear, and choose Edit > Paste.

Copy and paste keyframes in the Timeline

1 In the Timeline, display the keyframe or keyframes you want to copy.

2 Select one or more keyframes. (Shift-click to select multiple keyframes.)

3 Choose Edit > Copy.

4 In the Timeline, select the clip you want to paste keyframes to.

5 In the effect properties menu above the clip, select the property to which you want to paste the keyframes. If the property isn't available from the menu, first apply the effect containing the property.

6 Move the current-time indicator to the point in time where you want the keyframes to appear.

7 Choose Edit > Paste.

Remove keyframes

You can remove individual keyframes for an effect property, remove all keyframes from a single effect property, or remove all keyframes from all of an effect's properties.

More Help topics

"Remove an effect" on page 150

"Apply and preview effects" on page 146

Remove a keyframe

❖ Do one of the following:

- Select the clip and click Edit Effects in Effects view of the Tasks panel to display it in the Properties view. (If the keyframe area is hidden, click Show Keyframes. You might have to enlarge the Properties view to see the keyframe area.) Select one or more keyframes and press Delete. Alternatively, drag the current-time indicator in the Properties view to the keyframe, and click the Add/Remove Keyframe button.

- Click the effect properties menu (the black triangle) above the clip in the Timeline and choose the property that contains the keyframe. Select the keyframe and press Delete. Alternatively, drag the current-time indicator to the keyframe and click the Add/Remove Keyframe button , which is below the track name in the Timeline.

Remove all keyframes from an effect property

1 Select the clip in the Timeline.

2 In Effects view of the Tasks panel, click the Edit Effects button.

3 If the keyframe area is hidden, click Show Keyframes.

4 Do one of the following:

- To remove all keyframes for a single property of the effect, expand the effect and click the Toggle Animation button to the left of the property name.

- To remove all keyframes for all the properties of the effect, click the Toggle Animation button to the right of the effect name.

5 When prompted to confirm the deletion, click OK.

The keyframes are permanently removed and the value of each property becomes the value at the current time.

You cannot restore deleted keyframes by reactivating the Toggle Animation button. Instead, choose Edit > Undo or delete the action from the History panel.

Adjusting keyframes

Select keyframes

You can select keyframes either sequentially with the keyframe navigator, specifically with the Selection tool, or, in the Properties view of the Tasks panel you can snap the current-time indicator to keyframes and select all keyframes for a property.

In both the Timeline and in the Properties view, selected keyframes are shaded in , while unselected ones are not . Additionally, in the Properties view, the left half of beginning keyframes and the right half of ending keyframes are dark.
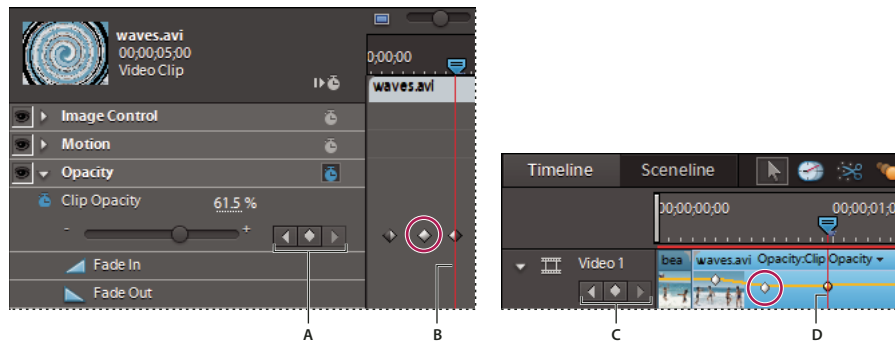
Keyframe navigator
A. Keyframe navigator in the Properties view **B.** *Current-time indicator* **C.** *Keyframe navigator in the Timeline* **D.** *Current-time indicator*

- To move the current-time indicator to the desired keyframe, click the Go To Previous Keyframe button ◁ or the Go To Next Keyframe button ▷ in the keyframe navigator (located below the track name in the Timeline and to the right of the property name in the Properties view).

- To select a specific keyframe, select the Selection tool ↖ , and click a keyframe. (In the Timeline, when you position the tool over a keyframe, the pointer changes to the keyframe-editing icon ↖◇ .)

- To select multiple keyframes, select the Selection tool ↖ , and hold down Shift and select the keyframes.

- To select all keyframes for a property, click the property name in the Properties view. (For example, click Position to select all the Position keyframes for a clip.)

- To snap the current-time indicator to a keyframe, Shift-drag the current-time indicator in the Properties view to a keyframe.

Specify keyframe values

To animate an effect, you specify different property values across keyframes. You can change keyframe values in either the Properties view of the Tasks panel or the Timeline.

Changing keyframe values in the Timeline works best for simple opacity and volume adjustments. For more detailed changes, use the Properties view.

More Help topics

"Animating a clip's position" on page 209

"Controlling change between keyframes" on page 206

Specify keyframe values in the Properties view

To change the value of an existing keyframe in the Properties view, you must position the current-time indicator at the keyframe; changing a property value where no keyframe exists creates a new keyframe if the Toggle Animation button 🎞 is depressed.

1 Select the clip in the Timeline.

2 In Effects view of the Tasks panel, click the Edit Effects button.

3 In Properties view, expand the effect property that contains the keyframes you want to specify values for.

4 Click the Go To Previous Keyframe button ◁ or the Go To Next Keyframe button ▷ to select the keyframe.

5 Drag or enter the property value.

For information about a particular effect property, see "Effects reference" on page 165.

Specify keyframe values in the Timeline

1 Click the effect properties menu (the black triangle) above the clip and choose the property you want to change. (You may need to zoom in to see the menu.)

2 With the Selection tool ⬚ , do any of the following:

- To change an individual keyframe, drag it. (The pointer changes to the keyframe-editing icon ⬚.)

- To change multiple or nonadjacent keyframes, Shift-click them, and then drag. (The pointer changes to the keyframe-editing icon ⬚.)

- To change the keyframe graph, drag it. (The pointer changes to the graph-editing icon ⬚.)

Note: As you drag a keyframe or graph, a tool tip displays its location and value. Note that the effect property determines the units and values that appear.

Move keyframes

When you move keyframes, you move the values and settings they contain. Moving keyframes is an easy way to change the speed of animations. Moving keyframes farther apart slows down the animation, and moving them closer together speeds it up.

You can move selected keyframes over and past other keyframes. In addition, you can drag them beyond the In and Out points of the clip, but they are constrained within the limits of the source media.

- To move a keyframe, drag the keyframe icon to the desired time.

- To move multiple keyframes, Shift-click to select multiple keyframes, and drag any selected keyframe to the desired time. All of the selected keyframes maintain their relative positions.

Note: The first keyframe always uses the Start Keyframe icon ⬚, and the last keyframe always uses the End Keyframe icon ⬚. If you move a middle keyframe beyond the first or last keyframe, the icons change accordingly.

Controlling change between keyframes

Controlling change with interpolation

The change from one keyframe to the next is called *interpolation*. Keyframe interpolation can be either *temporal* (time related), *spatial* (space related), or both. All keyframes in Adobe Premiere Elements use temporal interpolation. Animating an effect, such as Alpha Glow, uses temporal interpolation. Animating the position of an object uses spatial interpolation because it must move along a motion path.

In addition, keyframes use either linear or Bezier interpolation. By default, Adobe Premiere Elements uses linear interpolation, which creates a uniform rate of change between keyframes, adding a rhythmic or mechanical look to animations. To vary the rate at which effects properties change from one keyframe to the next, use Bezier interpolation.

Interpolation methods can vary with each keyframe so that a property can accelerate from the starting keyframe and decelerate into the next keyframe. Interpolation methods are particularly useful for changing the speed of motion for an animated clip.
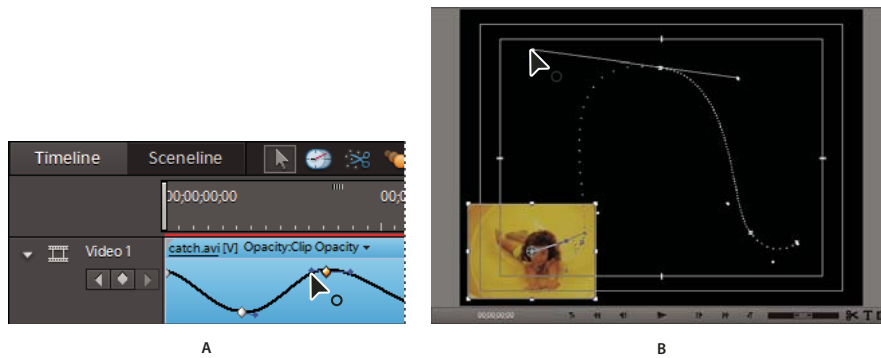
Adjusting keyframe interpolation
A. Adjusting smoothness of temporal interpolation in the Timeline B. Adjusting smoothness of spatial interpolation in the Monitor panel

Control the rate of change with Bezier interpolation

When you select a Bezier interpolation method, you can drag Bezier handles on a keyframe. These handles are two-directional controls that change the curve of the line segment between keyframes. The curve that you create determines the rate of change between keyframes. A straight line between keyframes, for example, brings about the change at a single rate from start to finish; while a hill-shaped curve makes the change start slowly, accelerate quickly, then end slowly.

When you're working with the first or last keyframe in an animation, Bezier handles appear only on the right or left side of the keyframe. You can adjust only the outgoing curve of the first keyframe and the incoming curve of the second.

When you're working with an intermediate keyframe (called a standard keyframe) in an animation, Bezier handles appear on both sides of the keyframe. You can adjust both the outgoing and incoming curves for each standard keyframe.
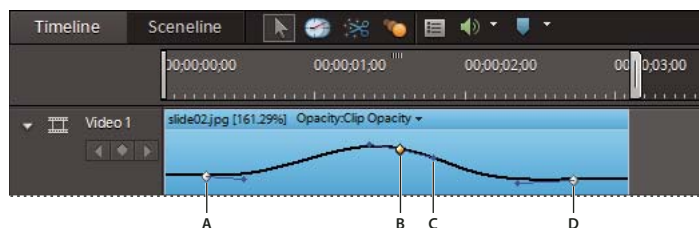
Appearance of Bezier handles according to keyframe location
A. Start keyframe B. Standard keyframe C. Keyframe handle D. End keyframe

Add or adjust Bezier handles

❖ To adjust the rate of spatial interpolation, use the Monitor panel, or to adjust the rate of temporal interpolation, use the Timeline, and do any of the following:

• To add Bezier handles to a keyframe, right-click the keyframe and choose a Bezier interpolation method from the menu.

• To adjust the slope of the curve, drag the Bezier handle up or down.

• To adjust the range of the curve's influence, drag the Bezier handle to the left or right.

Bezier interpolation methods

In Adobe Premiere Elements, you have varying levels of control over Bezier curves depending upon the type of Bezier interpolation you use.

Bezier Provides the most precise control because you manually adjust the shape of the path segments on either side of the keyframe. Unlike other interpolation methods, the two direction handles on a Bezier keyframe operate independently so you can create a curving motion path that suddenly turns into a corner. This interpolation method is ideal for drawing a motion path that follows a complex shape.

If you apply Bezier interpolation to the keyframe of an effect property, a smooth transition is created on both sides of the keyframe. The initial position of the direction handles is calculated using the same method used in Auto Bezier interpolation.

Auto Bezier Creates a smooth rate of change through a keyframe.

As you change an Auto Bezier keyframe value, the positions of the direction handles change automatically to maintain a smooth change in rate between keyframes. These adjustments change the shape of the segments on both sides of the keyframe. If the previous and next keyframes also use Auto Bezier interpolation, the shape of the segments on the far side of the previous or next keyframe also changes. If you adjust an Auto Bezier direction handle manually, you convert it to a Continuous Bezier keyframe.

Continuous Bezier Like Auto Bezier interpolation, Continuous Bezier interpolation creates a smooth rate of change through a keyframe. However, you set the positions of Continuous Bezier direction handles manually. Adjustments change the shape of segments on either side of the keyframe. If you apply Continuous Bezier interpolation to all keyframes of a property, the values at each keyframe are adjusted to create smooth changes of rate. Smooth changes are maintained as you move a Continuous Bezier keyframe.

Identify a keyframe's interpolation method

1   Select the clip in the Timeline and choose Window > Properties.

2   In the Properties view of the Tasks panel, check the keyframe's icon:

Linear ◇ This is the default method. Values are interpolated evenly over time.

Hold ◁ Values aren't actually interpolated but instead stay the same until the next keyframe.

Auto Bezier ◯ Values are interpolated smoothly and naturally as the keyframe approaches and passes.

Other ⧖ All other methods use this icon. You manually specify the smoothness of interpolation using either a Bezier handle or the Ease In or Ease Out command. (These commands change values more slowly as a keyframe approaches and passes.)

Change a keyframe's interpolation method

❖ Do one of the following:

• In either the Timeline or the Properties view (Window > Properties), right-click a keyframe and choose an interpolation method. To choose an interpolation method for the second half of the keyframe, right-click the keyframe a second time.

• In the Timeline, Ctrl-click the keyframe to cycle through the different interpolation methods, and then select one.
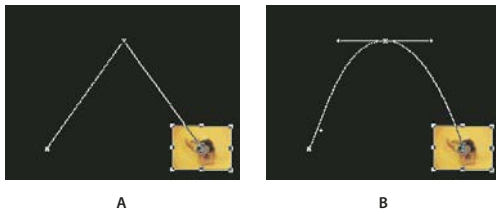
Changing keyframe interpolation
A. *Linear spatial keyframe* **B.** *Bezier interpolation*

To quickly adjust keyframe interpolation, use the Ease In and Ease Out commands.

Animating a clip's position

Animate a clip

You create animations, insets, and split screens by manipulating a clip directly in the Monitor panel and setting keyframes in either the Timeline or the Properties view. By adjusting a clip's position and scale in the Monitor panel, you can reveal clips in the tracks below it and create interesting compositions.

When you animate a clip's position, the clip's motion is represented by a motion path in the Monitor panel. Small white Xs represent keyframed positions, dotted lines represent positions at interpolated frames, and the circular anchor point symbol represents the center of the clip at the current frame. The spacing between dots indicates the speed between keyframes: wide spacing indicates fast motion, while tightly spaced dots indicate slower motion.
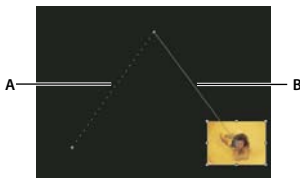
Motion path in Monitor panel
A. *Fast motion* **B.** *Slow motion*

1 Select a clip in the Timeline.

2 In the Monitor panel, click the clip. Handles appear around its perimeter.

Note: If you don't see the clip handles, reduce the Monitor panel's magnification level so that the gray work area appears.

3 In the Timeline, move the current-time indicator to where you want to start the animation—any frame between the clip's current In and Out points.

4 In the Properties view (Window > Properties), expand the Motion effect, and click the Toggle Animation button . A keyframe icon appears at the current-time indicator for each property. (If the keyframe area is hidden, click Show Keyframes. You might have to enlarge the Properties view to see the keyframe area.)

5 In the Monitor panel, change the keyframe value by positioning the pointer near any of the clip's eight square handles to use any of the following pointers:

Selection pointer   Sets the position value.

Rotate pointer   Sets the rotation value.

Scale pointer ✎ Sets the scale value.

Note: If clip handles disappear, reselect the Motion effect in the Properties view.

6 In the Timeline or Properties view, move the current-time indicator to where you want to create a new keyframe with new values.

7 In the Monitor panel, set new values by manipulating the clip as you did in step 5. A new keyframe appears at the current-time indicator.

8 Repeat steps 6 and 7 as needed.

💡 *Keep the work area visible if you want to position the clip off screen, as the work area is outside the visible area of the screen.*

More Help topics

"Standard versus fixed effects" on page 144

Animate the Opacity and Volume fixed effects

1 Select the clip in the Timeline.

2 In Effects view of the Tasks panel, click the Edit Effects button.

3 In the Properties view, position the current-time indicator where you want the animation to begin.

4 Click the Fade In button ◢.

5 Move the current-time indicator to where you want the animation to end.

6 Click the Fade Out button ◣ .

Adjust a clip's motion path

You can adjust a motion path by dragging the Position keyframe (indicated by a white X) in the Monitor panel.

1 In the Timeline, select a clip that has Motion effect keyframes.

2 In the Monitor panel, click the clip. Its motion path appears.

3 Do any of the following:

• To move an existing keyframe, drag the keyframe handle in the Monitor panel.

• To create a new position keyframe, set the current time between existing keyframes and drag the image in the Monitor panel. A new keyframe appears.

💡 *To change the timing of keyframes, move keyframes in the Properties view.*

More Help topics

"Standard versus fixed effects" on page 144

"Move keyframes" on page 206

Motion tracking effect

You can attach images such as clip art or callouts (for example, thought bubbles or speech balloons) to specific portions in a clip. For example, your clip has person A walking in a park. You want to include a butterfly beside person A. You also want the butterfly to move as person A moves. Adobe® Premiere® Elements 9 enables achieving this effect. Adobe Premiere Elements tracks the movement of the person and creates a motion data path. Motion data paths are created when clips are analyzed using Auto-Analyzer. When you place a clip that is not analyzed in Timeline or Sceneline, it is automatically analyzed. When you add clip art to a moving object, it does not scale with the Moving Object. For example, if you track a person walking toward the camera, and if you attach clip art, the clip art does not scale up to match the size of the person.

Motion Tracking works best with clips that have minimal camera movements and clear subject motion.
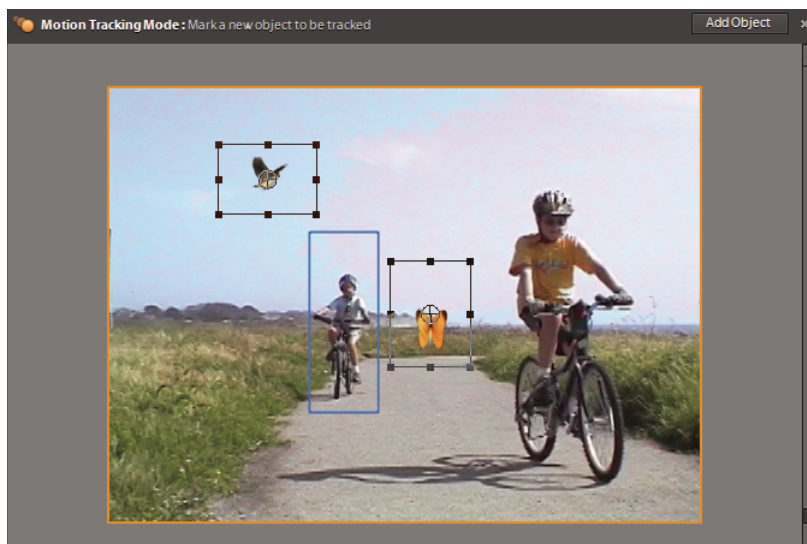
Motion Tracking

Manual Motion Tracking

Adobe Premiere Elements enables you to enter the Manual Motion Tracking mode.

1   Drag the clip to the Timeline or Sceneline.

2   Click a clip in the Timeline or Sceneline, and click the Motion tracking icon .

Motion Tracking dialog is displayed.

3   Click No to enable Manual Motion Tracking mode. This mode enables you to mark an object for manual tracking. For more information about marking objects for manual tracking, see "Motion Tracking unanalyzed clips from Timeline/Sceneline" on page 212

Note: To avoid inappropriate tracking while working in manual tracking, ensure that you enclose the object to be tracked. For example, if you want to track the head of a person, the boundaries of the box should cover the edges of the head. It should not have large empty spaces.

Motion Tracking unanalyzed clips from Organize workspace

For clips that are unanalyzed, you can start Motion Tracking by analyzing clips from the Organize workspace.

1   In the Organize workspace, right-click/ctrl-click a clip, and choose Run Auto-Analyzer.

Note: Auto-Analyzer analyzes the clip. Auto-Analyzer preferences are set in Elements Organizer. You can select or deselect the filters that you want Elements Organizer to analyze. For Motion Tracking, ensure that Object Motion filter is selected in the Auto-Analyzer preferences.

2   Place the analyzed clip in the Timeline or Sceneline.

3   To enable the Motion Tracking mode, click the Motion Tracking icon 🟠 to the left of the Zoom controls.

4   In the Motion tracking mode, the Monitor window displays only the selected clip contents instead of a composite view of all clips. Automatically tracked objects are highlighted with yellow frames in the Monitor window.

Note: In addition to the automatically tracked objects, you can also mark objects manually for tracking. Click Add Object to mark new objects for tracking.

5   Drag a clip art image to the Monitor window. You can attach the clip art image to the tracked object (frame) when the tracked object changes from yellow to blue. You can also add effects to the tracked object. For more information, see "Effects Mask" on page 214.

Note: When the clip art is dragged, one of the tracked objects is automatically highlighted. If you want to choose another tracked object, continue dragging the clip art over the other tracked object until the blue highlight switches to the desired tracked object.

6   Position the clip art in the required tracked object, and release the mouse button to attach the clip art to the motion path.

Important: You cannot unlink the clip art attached to an object and attach to another object. However, if you have attached the clip art to a wrong object and dropped the clip on the monitor, right-click/ctrl-click and delete the clip art. Drag the clip art again to attach it to the desired object.

7   To apply the clip art to the motion path and generate the necessary keyframes, click back in the Timeline or Sceneline to exit Motion Tracking mode.

Important: To generate keyframes, you can click the next frame navigation button on the player control in the Monitor window.

Motion Tracking unanalyzed clips from Timeline/Sceneline

For clips that are unanalyzed, follow the steps given below to start Motion Tracking:

1   Drag the clip to the Timeline or Sceneline.

2   Click a clip in the Timeline or Sceneline, and click the Motion tracking icon 🟠.

Motion Tracking dialog is displayed.

3   Do one of the following:

•   Click Yes to analyze the clip. The analysis is performed only for the Motion Tracking filter, and Motion Tracking mode is enabled. In the Motion tracking mode, the Monitor window displays only the selected clip contents instead of a composite view of all clips. Automatically tracked objects are highlighted with yellow frames in the Monitor window.

•   Click No to enable Manual Motion Tracking mode. This mode enables you to mark an object for manual tracking.

Note: If you click Yes, go to step 5. If you click No, go to step 4.

4   Drag the displayed frame to mark the object, and click Track Objects to track the motion path of the tracked object.
    The tracked object appears as a yellow frame. If you want to track more objects, click Add Object again to add a
    new tracking object.

5   Drag a clip art image to the Monitor window. You can attach the clip art image to the tracked object (frame) when
    the tracked object changes from yellow to blue. You can also add effects to the tracked object. For more
    information, see "Effects Mask" on page 214.

*Note: When the clip art is dragged, one of the tracked objects is automatically highlighted. To choose another tracked
object, continue dragging the clip art over the tracked object until the blue highlight switches to the desired tracked object.*

6   Position the clip art in the required tracked object, and release the mouse button to attach the clip art to the motion
    path.

*Important: You cannot unlink the clip art attached to an object and attach to another object. However, if you have
attached the clip art to a wrong object and dropped the clip on the monitor, right-click/ctrl-click and delete this clip art.
Drag the clip art again to attach it to the desired object.*

7   To apply the clip art to the motion path and generate the necessary keyframes, click back in the Timeline or
    Sceneline to exit Motion Tracking mode.

*Important: To generate keyframes, you can click the next frame navigation button on the player control in the Monitor
window.*

Motion Tracking analyzed clips

1   Place the analyzed clip in the Timeline or Sceneline.

2   To enable the Motion Tracking mode, click the Motion Tracking icon 🔴 to the left of the Zoom controls.

3   In the Motion Tracking mode, the Monitor window displays only the selected clip contents instead of a composite
    view of all clips. Automatically tracked objects are highlighted with yellow frames in the Monitor window.

*Note: In addition to the automatically tracked objects, you can also mark objects manually for tracking. Click Add Object
to mark new objects for tracking.*

4   Drag a clip art image to the Monitor window. You can attach the clip art image to the tracked object (frame) when
    the tracked object changes from yellow to blue. You can also add effects to the tracked object. For more
    information, see "Effects Mask" on page 214.

*Note: When the clip art is dragged, one of the tracked objects is automatically highlighted. To choose another tracked
object, continue dragging the clip art over the other tracked object until the blue highlight switches to the desired tracked
object.*

5   Position the clip art in the required tracked object and release the mouse button to attach the clip art to the motion path.

*Important: Once attached to an object, you cannot unlink the clip art and attach to another object. However, if you have
attached the clip art to a wrong object and dropped the clip on the monitor, right-click/ctrl-click and delete this clip art.
Drag the clip art again to attach it to the desired object.*

6   To apply the image to the motion path and generate the necessary keyframes, click back in the Timeline or
    Sceneline to exit Motion Tracking mode.

*Important: To generate keyframes, you can click the next frame navigation button on the player control in the Monitor
window.*

Effects Mask

Effects Mask enables you to apply effects to a selected area of a clip.

1 Select a clip in the Timeline.

2 Right-click/ctrl-click the clip, select Effects Mask > Apply. A rectangle indicating the area to apply the Effects Mask appears on the Monitor panel. Drag the rectangle onto the area on which you want to apply Effects Mask. You can resize the rectangle using the handles at each corner.

Note: You can also select Clip > Effects Mask > Apply.

3 Select Edit > Effects from the Tasks panel.

4 Select the effect you want to add to the clip, and click Apply.

The effect is added to the region you selected in the clip. Effects previously added to the clip also move on to the mask.

You can also apply Effects Mask in the Motion Tracking mode.

1 Select a clip in the Timeline or Sceneline.

2 Select the clip, and click ![icon] to enable the Motion Tracking mode.

3 Select any one of the tracked objects (shown by a yellow frame).

4 Select Edit > Effects.

5 Drag the effect you want to apply onto the tracked object on the Monitor panel.

The Effects Mask is applied automatically and the mask moves with the moving object. If you apply multiple effects to the clip, all the effects use the same mask.
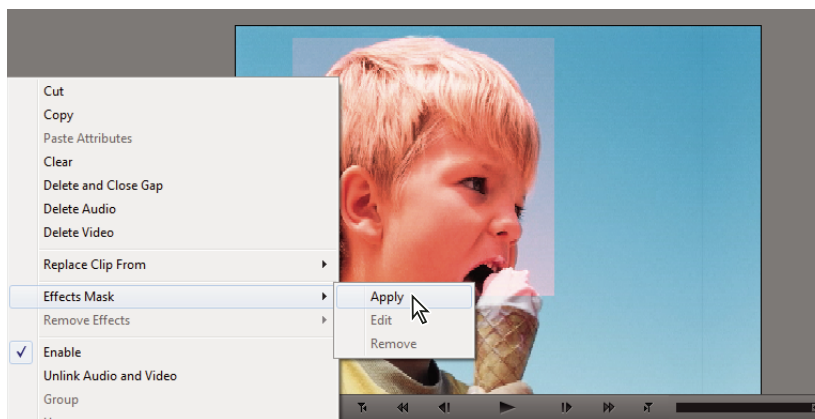
Effects masking

Edit or delete an Effects Mask

Do one of the following to edit an Effects Mask:

• Right-click/ctrl-click the clip, select Effects Mask > Edit.

• Select Clip > Effects Mask > Edit.

The applied mask is selected, and you can now resize, move the mask, and add or remove effects.

Do one of the following to remove an Effects Mask:

- Right-click/ctrl-click the clip, select Effects Mask > Remove.

- Select Clip > Effects Mask > Remove.

The mask is removed, and the effects added to the mask are now applied on the entire clip.

Chapter 12: Creating titles

You can design custom titles and graphics with Adobe Premiere Elements. Titles serve many purposes, from identifying people and places on-screen to providing movie-style credits. You can create your own title text to superimpose over an existing video clip, or you can use one of the included title templates. In addition, you can make your title text roll, crawl, fade, or scale into view, use any of the included text styles, or format and color your text any way you want.

Creating and trimming titles

Superimposing titles

Before creating a title, select a place for it. By default, when you create a new title using the Title menu, the title appears superimposed on the first video clip in your project. However, you can choose to place it in an empty area of the Timeline with no underlying video. If you do the latter, you can superimpose it later by using a drag-and-drop procedure.

Superimposing a title

When you create a title in an empty area, Adobe Premiere Elements places it in the Video 1 track of the Timeline and into an empty target area in the Sceneline.

Note: If you drag a clip onto a title in the Sceneline, or place one on a track above the title in the Timeline, the clip will obscure the title and make it disappear from the Monitor panel. To make the title visible again, click the Timeline button and drag the title to a video track higher than the track holding the clip.

Create a still title

The titling tools in Adobe Premiere Elements are powerful, yet easy to use. You can use any font installed on your computer, and create graphic objects by using the shape creation tools. You can also use an included template, preset text style, or image. Title text can run horizontally or vertically. You can stretch or shrink titles, or give them a color or shadow.
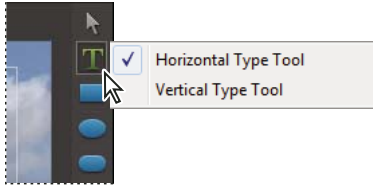
Choosing horizontal or vertical type for titles

1 In the Sceneline or Timeline, do one of the following:

• To superimpose the new title on a video clip, select the clip.

• To add a title without underlying video, select the first clip in the Sceneline or Timeline. In the Organize view of the Tasks panel, click Project, and then click the New Item button 📄, and choose Black Video. In the Sceneline or Timeline, drag the new black video clip to the beginning of the movie.

• To add a title without any underlying video, click the T icon in the monitor panel. A default title with a black background is automatically created.

2 With the superimposed clip or the black video clip selected, choose Organize > Project, and then click the New Item button. Select Title from the context menu.

Adobe Premiere Elements places default text in the Monitor panel, in title-editing mode.

3 Do either of the following:

• To add horizontal type, double-click the default text, and type to replace it.

• To add vertical type, click and hold the Type Tool button **T** . Then choose Vertical Type Tool. Click in the Monitor panel, and type your title.

4 In the Monitor panel, click the Selection Tool ▸, and reposition the text as desired.

The title is saved and added to the Project view of the Tasks panel, and to the Sceneline or Timeline.

More Help topics

"Create a title from a template" on page 221

"Export a title file" on page 236

"Editing and formatting text" on page 222

"Applying styles to text and graphics" on page 226

Create a title with animated text

You can easily apply a preset animation to any still title. *Text animation presets* quickly and easily animate the characters in your title so that they fade or pop characters into view, or fly in from the top or bottom of the screen. For example, using the Fade In By Characters preset instantly makes each separate character in your title fade into view until the title is complete.

To preview an animation, position the pointer on the animation thumbnail in the Text Animation section of the Tasks panel. (To see the Text Animation section, you must select a title so that the Tasks panel is in Title Editing view.)
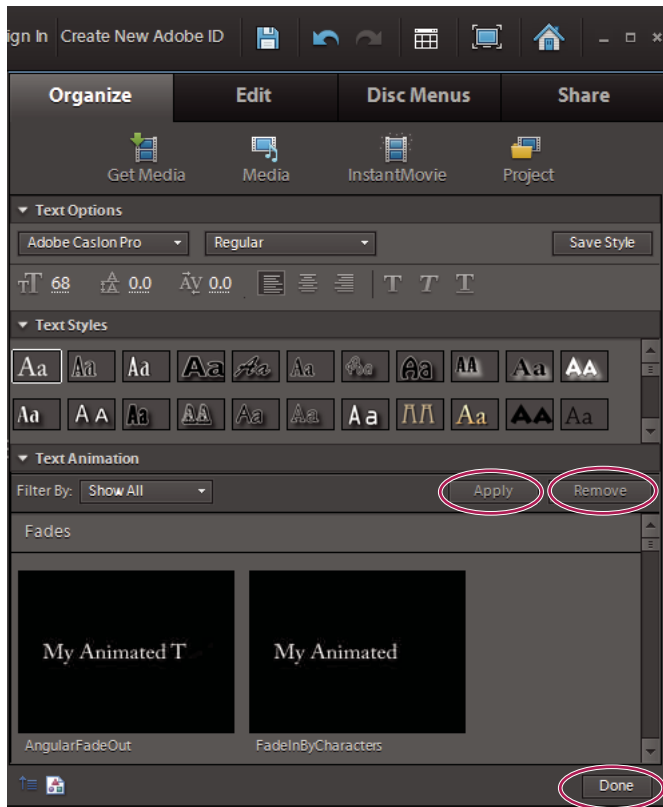
Text animation controls

1 Do one of the following:

• In the Sceneline, select the superimposed clip. In the Monitor panel, click the clip, and then double-click the title text.

• In the Timeline, double-click the title clip.

The Tasks panel changes to display the text options.

2 In the Tasks panel, select an animation preset under Text Animation.

3 Do one of the following to apply the preset to the title:

• Click Apply.

• Drag the preset to the Monitor window and drop it on top of the title text.

4 Click Done at the bottom of the Tasks panel to exit the Title Editing view.
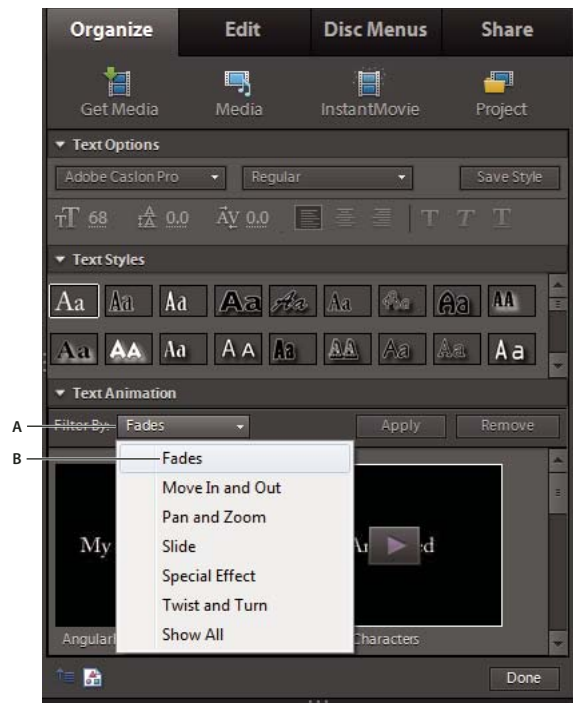
A. Text animation presets *B.* Preset category menus

Note: To remove an animation from a title, select the title text and click the Remove button in the top right corner of the Text Animation section in the Tasks panel.

Create a rolling or crawling title

Although static titles, graphics, and images may suffice for some projects, others require titles that move. Using roll and crawl options, you can instantly create professional-looking moving titles. The length of the title in the Timeline determines the speed of the movement. The more you increase the title clip length, the slower the movement.

Rolling titles move characters vertically across the screen.

Crawling titles move characters horizontally across the screen.

Keyframes let you move characters across a custom path that you create by setting different position keyframes at several points in time.

Note: You cannot add a roll or crawl, or apply keyframes to a title that uses an animation preset. Applying an animation preset will overwrite all roll, crawl, and keyframe settings.

Use Roll/Crawl options to change a rolling title to a crawling title or vice versa, specify the direction of a crawl, and set the timing of movement.
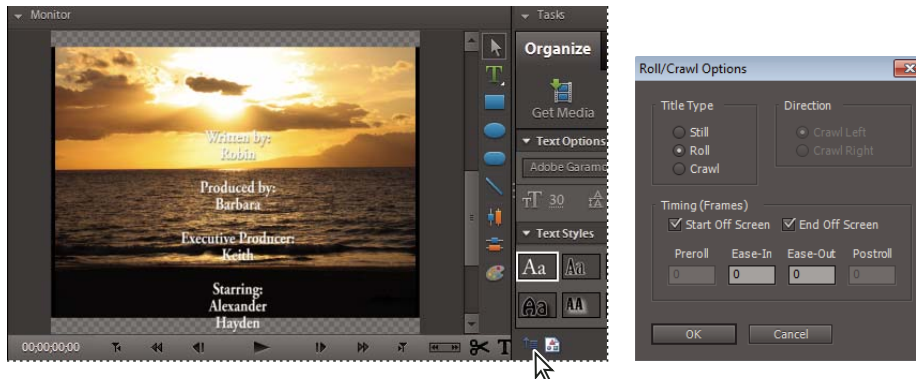
A rolling title is commonly used for production credits.

More Help topics

"Animating a clip's position" on page 209

Create a rolling or crawling title

1 Do one of the following:

- To create a rolling title, choose Title > New Title > Default Roll.

- To create a crawling title, choose Title > New Title > Default Crawl.

2 Create the text and graphic objects for the title. Use the Monitor panel's scroll bar to view offscreen areas of the title. When the title is added to the Sceneline or Timeline, the hidden offscreen areas roll or crawl into view.

3 Click the Roll/Crawl Options button ⬆≣ at the bottom of the Tasks panel.

4 Specify options as desired, and then click OK.

Note: You can specify a direction for crawling titles only. Rolling titles always move from the bottom to the top of the screen.

Set roll and crawl options

1 Do one of the following:

- In the Sceneline, select the superimposed clip. In the Monitor panel, click the clip, and then double-click the title text.

- In the Timeline, double-click the title clip. (If necessary, scroll up the Video tracks to the Video 2 track.)

The Tasks panel changes to display the text options.

2 Click the Roll/Crawl Options button ⬆≣ at the bottom of the Tasks panel, and set the following options as desired. Click in the Monitor panel outside of the box to save the converted title.

Title Type Specifies the kind of title you want. Boxes created for rolling or crawling extend into offscreen areas when you convert a rolling or crawling title into a static title.

Start Off Screen Specifies that the roll or crawl begins out of view and moves into view.

End Off Screen Specifies that the roll or crawl continues until the objects are out of view.

Preroll Specifies the number of frames that play before the roll or crawl begins.

Ease-In Specifies the number of frames that the title rolls or crawls at a slowly increasing speed until the title reaches the playback speed.

Ease-Out Specifies the number of frames that the title rolls or crawls at a slowly decreasing speed until the roll or crawl completes.

Postroll Specifies the number of frames that play after the roll or crawl completes.

Crawl Left and Crawl Right Specify the direction in which a crawl moves.

Create a title from a template

The title templates included with Adobe Premiere Elements provide several themes and preset layouts that make it quick and easy to design a title. Some templates include graphic images that may be pertinent to your movie's subject matter, such as new baby or vacation. Others include placeholder text that you can replace to create credits for your movie. Some templates have transparent backgrounds, depicted by black backgrounds, allowing you to see your video beneath the title; others are completely opaque.

You can easily change every text or graphic object in the template by selecting the object and either deleting it or overwriting it. You can also add objects to the title. After you make modifications, your unique version of the title is saved with your project without affecting the template on which it's based.

Note: When you apply a new template, the new template content superimposes the existing template content.

1 In the Tasks panel, click Edit, and then click Titles .

2 Browse to a template by choosing categories of templates from the two title menus.

You can choose to work in the Sceneline or the Timeline when adding title templates.

3 If you are working in the Sceneline, do one of the following:

• Drag the title template from the Tasks panel onto one of the target areas in the Sceneline. If there is a clip in the target area, it will move to the right to make room for the new title.

• Select a clip in the Sceneline, and drag the template from the Tasks panel onto the Monitor panel. The new title will be superimposed on the selected clip.

• Select the clip in the Sceneline, select the template to be applied, and click Apply.

4 If you are working in the Timeline, do one of the following:

• Drag the title template from the Tasks panel onto any location of a video track in the Timeline.

• Drag the current-time indicator to the place where you want the title, and drag the template onto the Monitor panel.

• Select the clip in the Timeline, select the template to be applied, and click Apply.

5 Modify the title as desired.

More Help topics
"Add images to titles" on page 228

Trim titles

To trim all instances of a title throughout a movie, use the Project view of the Tasks panel. To trim an individual instance of a title, select it in the Sceneline or the Timeline. Trimming an instance affects the length of the title instance in the Timeline, not the length of the original clip in the Tasks panel.

Trim all instances of a title
1 In the Tasks panel, click Organize, and then click Project.

2 Double-click the title in the Tasks panel. The title opens in the Preview window.

3 In the Preview window, do one of the following:

• Drag either the Set In handle ▯ or the Set Out handle ▮ to trim the title.

• Drag the current-time indicator to the desired location and click either the Set In button ▯ or the Set Out button ▮ to establish a new In point or Out point.

4 In the Preview window, click the Close button ⊠.

Adobe Premiere Elements saves the trimmed title in the Tasks panel.

Trim an individual title instance from the Monitor panel

1 In the Sceneline, select the title clip or the clip on which the title is superimposed.

2 In the Monitor panel, right-click/ctrl-click, choose Select, and choose the name of the title to be trimmed. A representation of the title appears in the Monitor panel's mini-timeline as a lavender bar containing the title filename.
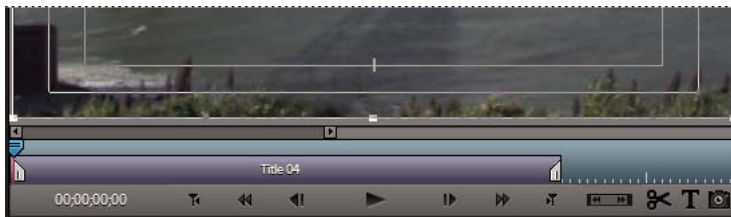
A title in the Monitor panel's mini-timeline

3 In the Monitor panel, drag either the Set In handle ▯ or the Set Out handle ▮ of the title representation to trim the title.

Trim an individual title instance from the Timeline

1 In the Timeline, locate the title to be trimmed in one of the video tracks. You might need to drag the video track scroll bar to expose the title.

2 Hover the cursor over either end of the title until it changes to the ripple trim cursor ⬌. Then drag the end of the title to trim it. Gaps are closed automatically. If you created a black video clip for your title, you'll need to trim that too.

To trim without closing the gap, Ctrl-drag/Cmd-click the clip end instead.

Editing and formatting text

Select a title for editing

Before you can edit a title, you must select it in the Monitor panel.

1 Do one of the following:

• In the Sceneline, select the title clip or the clip on which the title is superimposed. In the Monitor panel, click the clip to select it, and then double-click the text to edit.

• In the Timeline, you may need to use the scroll bars along the right side of the Timeline to see a title on the Video track to which the title has been applied.

Text options in the Tasks panel

The title-editing tools appear and the tool changes to the Type tool. The Tasks panel changes to display text options, where you can specify options for the text in your title.

2 Do one of the following in the Monitor panel:

• To move the insertion point, click between characters or use the Left Arrow and Right Arrow keys.

• To select a single character or group of contiguous characters, drag from the blinking insertion-point cursor to highlight the characters.

• To format an entire text or graphic object, click the object to select it, and then modify its attributes.

Wrap text automatically

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Do one of the following:

• Choose Title > Word Wrap.

• Right-click/ctrl-click in the Monitor panel and choose Word Wrap.

3 Click in the Monitor panel and type your title.

The words are automatically wrapped and a new line of text starts when the cursor reaches the safe-title margin.

Set font, style, and size

Some object properties—such as fill color, shadow, and so on—are common to all objects you create, while other properties are unique to text objects. You can find text controls such as font, font style, and type alignment, in the Tasks panel, the Title menu, and the pop-up menu that appears when you right-click/ctrl-click a box in the Monitor panel. Other options are available in the Color Properties dialog box and Title menu.
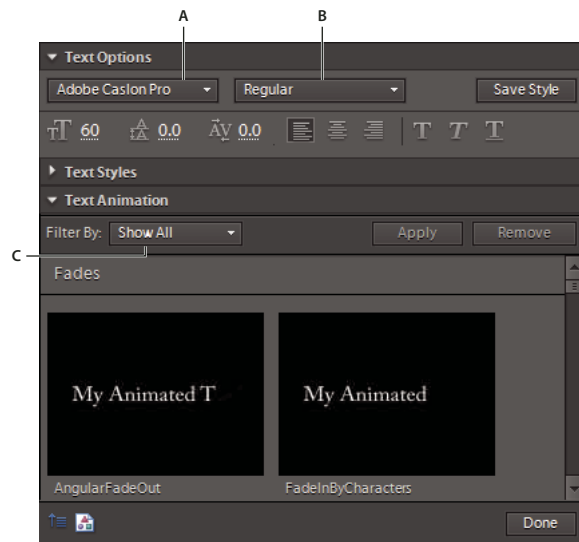
Font options in the Tasks panel
A. Font options B. Font style options C. Animation options

Note: You can quickly apply a favorite set of attributes (color, shadow, and so on) to any object by using the Styles section of the Tasks panel.

More Help topics

"About styles" on page 226

Specify a font

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select the text and do one of the following:

• In the Text Options section of the Tasks panel, choose a font from the Font menu.

Specify a font style

Many fonts include built-in variations, such as bold, italic, and narrow fonts. The specific variations depend on the font.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select the text.

3 In the Text Options section of the Tasks panel, do any of the following:

• Choose a style from the Font Style menu.

• Click one or more of the font style icons: Bold T , Italic T , Underline T .

Note: If the typeface doesn't include bold or italic versions, their font style icons appear dimmed. You can underline any font.

Change the font size

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select the text and do one of the following:

• In the Text Options section of the Tasks panel, change the Size value T .

• Choose Title > Size and choose a size.

Set spacing, alignment, and orientation

The spacing between pairs of characters is called *kerning*. At times, you may want to adjust the kerning to make the text more pleasing to the eye or to make a line of text take up more or less space.

The spacing between lines of text is called *leading*. At times, you may want to adjust the leading to make a block of text more pleasing to the eye, or to make it take up more or less space on the screen.

Set the spacing between text characters

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, do one of the following:

• To adjust the space between a range of characters, select the range of text, or the entire text object.

• To adjust the space between a pair of characters, set the insertion point (the blinking cursor) between the characters.

3 Change the value next to the Kerning icon ![Kerning icon] in the Tasks panel.

Set the spacing between lines of text

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, do one of the following:

• To adjust the space between all lines of text, select the text object.

• To adjust the space between two lines, set the insertion point anywhere in the second line.

3 Change the value next to the Leading icon ![Leading icon] in the Tasks panel.

Change paragraph text alignment

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select a paragraph text object.

3 In the Text Options section of the Tasks panel, do one of the following:

• To align text with the left side of the box, click Left Align Text ![Left Align icon] .

• To center the text in the box, click Center Text ![Center icon] .

• To align text on the right side in the box, click Right Align Text ![Right Align icon] .

Change text orientation

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select a text object.

3 Choose Title > Orientation and select either Horizontal or Vertical.

Reflow paragraph text

1 In the Monitor panel, select a paragraph text object.

2 Drag any handle of the text's bounding box to resize the box.

Applying styles to text and graphics

About styles

Adobe Premiere Elements includes a number of styles for use in titling, which you can apply to text, graphics, or both. Each of these contains predetermined values for such attributes as font, stroke, color, and drop shadow.

A default style is applied to every graphic and block of text you create. You can change this style by selecting one of the provided styles or by modifying the default style.

You can save a combination of color properties and font characteristics as a *style* that you can then apply to any text or shape element in your title. You can save any number of styles. Thumbnails of the styles appear in the Text Styles section in the Tasks panel when the Monitor panel is in title-editing mode. Your custom styles appear among those provided so you can quickly apply your custom styles across projects. You can change the style thumbnail from Aa to any two characters you want in the Style Swatches preferences (Edit > Preferences > Titler / Adobe Premiere Elements 9 > Preferences > Titler).
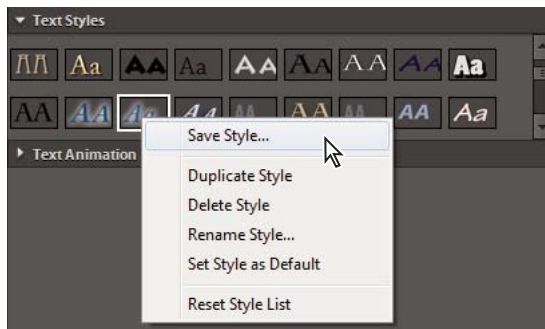
Right-click/ctrl-click a style to quickly access options from a context menu.

Create a style

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select an object that has the properties you want to save as a style.

3 In the Text Options section of the Tasks panel, click Save Style.

4 Type a name for the style and click OK. A swatch displaying the new style appears in Text Styles.

Note: Styles are always represented by a typeface, even if the object on which you based the style is a shape object.

Apply a style to an object

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select the object to apply the style to.

3 In the Text Styles section of the Tasks panel, click the style swatch that you want to apply.

Delete, duplicate, rename, or set a style

Styles appear in the Text Styles section of the Tasks panel. You can use any of the included styles or create your own.

1 Select a title.

2 In the Text Styles section of the Tasks panel, do any of the following:

- To delete a style, right-click/ctrl-click the style, and then choose Delete Style.

Note: You can restore the preset library by clicking the Reset button in the Style Properties section of the Properties view.

- To duplicate a style, right-click/ctrl-click the style, and then choose Duplicate Style. A duplicate of the selected style appears in Text Styles.

- To rename a style, right-click/ctrl-click the style, and then choose Rename Style. Type a new name in the Rename Style dialog box, and click OK. In Roman languages, names containing more than 32 characters are truncated.

- To set a default style, right-click/ctrl-click the style, and then choose Set Style As Default. The default style's thumbnail is surrounded by a white frame and becomes the style automatically applied when you create a new title.

Note: The most recent style you select remains selected until you choose a new style or create a new title. When you create a new title, the default style is selected.

Adding shapes and images to titles

Create shaped objects for titles

You can use the drawing tools in the Monitor panel to create a variety of shapes, such as rectangles, ellipses, and lines. After you draw a shape, you can apply a style to it, and change the fill and stroke attributes.
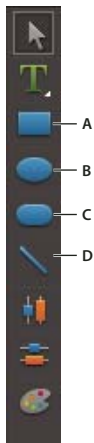
Shape tools
A. *Rectangle* **B.** *Ellipse* **C.** *Rounded Rectangle* **D.** *Line*

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select a shape tool.

3 Do any of the following:

- Shift-drag to constrain the shape's aspect ratio.

- Alt-drag to draw from the center of the shape.

- Shift+Alt-drag to constrain the aspect ratio and draw from the center.

- Drag diagonally across the corner points to flip the shape diagonally as you draw.

- Drag across, up, or down to flip the shape horizontally or vertically as you draw.

4 To apply a style to it, click a style object in the Text Styles section of the Tasks panel.

More Help topics

"Transform objects" on page 230

"Apply color to title objects" on page 232

"About styles" on page 226

Add images to titles

When adding an image to a title, you can add it as a graphic element or place it in a box to become part of the text. Adobe Premiere Elements accepts both bitmapped images and vector-based artwork. Vector-based art is rasterized to a bitmapped version in the Monitor panel. By default, an inserted image appears at its original size. Once inserted into a title, you can modify the image's properties (such as scale) as you would other objects.

Note: Unlike text and graphic objects, images you add to titles aren't embedded as part of the title. Instead, the image references the source image file in the same way that items listed in the Project view of the Tasks panel refer to source audio and video files.

More Help topics

"Set font, style, and size" on page 223

Place an image into a title

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, do one of the following:

• Click the Add Image button at the bottom of the Tasks panel.

• Right-click/ctrl-click in the Monitor panel and choose Image > Add Image.

• Choose Title > Image > Add Image.

Adobe Premiere Elements imports the image at the size at which it was created.

3 Drag the image to the desired location in the Monitor panel. If necessary, you can adjust the size, opacity, rotation, and scale.

Note: Images acquired with a digital still camera tend to be much larger than a video project's screen size. To resize an image without distorting it, Shift-drag the image's corner handle or use the Title > Transform > Scale command.

Place an image in a text box

When you place an image in a text box, the image flows with the text as though it were a text character. It can have the same attributes as other characters, such as strokes.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, click and hold the Type Tool button , and select either the Horizontal Type Tool or the Vertical Type Tool.

3 In the Monitor panel, click to create a text box where you want to insert the image.

4 Do one of the following:

• Right-click/ctrl-click the Monitor panel and choose Image > Insert Image Into Text.

• Choose Title > Image > Insert Image Into Text.

5 Select an image and click Open.

Restore an image to its original size or aspect ratio

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select the image and do any of the following:

• Choose Title > Image > Restore Image Size.

• Choose Title > Image > Restore Image Aspect Ratio.

Note: If you want to use an image or moving video as a background only, superimpose the title on a clip of the image or video.

Arranging objects in titles

Change stacking order

When you create objects that overlap each other, you can control their stacking order by using the Arrange command.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select the object you want to move.

3 Do one of the following:

• Right-click/ctrl-click on the object and choose Arrange.

• Choose Title > Arrange.

4 Choose one of the following:

Bring To Front Brings the object to the top of the stacking order.

Bring Forward Switches the object with the object directly in front of it.

Send To Back Moves the object to the bottom of the stacking order.

Send Backward Switches the object with the object directly behind it.

Note: If your text or shape elements are densely stacked, it may be difficult to select an element within the stack. You can use the Title > Select or right-click/ctrl-click > Select command to navigate easily through the stacked elements to reach the target element.

Center objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select one or more objects and do any of the following:

• To center the object vertically, click the Vertical Center button   .

• To center the object horizontally, click the Horizontal Center button   .

Align and distribute objects

Use the Align and Distribute commands to line up or evenly space selected objects within a title in the Monitor panel. You can align or distribute objects (text boxes, shapes, or both) along the vertical or horizontal axis. When you choose horizontal alignment, the selected objects align along the edge of the object's horizontal axis closest to the edge you choose. When you choose vertical alignment, the selected objects align along the edge of the object's vertical axis closest to the edge you choose.

When you align and distribute selected objects, keep the following in mind:

- An alignment option aligns selected objects to the object that most closely represents the new alignment. For example, for right-alignment, all selected objects align to the selected object that is farthest to the right.

- A distribution option evenly spaces selected objects between the two most extreme objects. For example, for a vertical distribution option, the selected objects are distributed between the highest and lowest selected objects.

- When you distribute objects of different sizes, the spaces between objects may not be uniform. For example, distributing objects by their centers creates equal space between the centers—but different-sized objects extend by different amounts into the space between objects. To create uniform spacing between selected objects, use the Horizontal Even Spacing or Vertical Even Spacing option.

Align objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, Shift-click two or more objects or drag a marquee over them.

3 Do one of the following:

- Right-click/ctrl-click any of the objects selected, and choose Align Objects.

- Choose Title > Align Objects.

4 Select the type of alignment you want.

Distribute objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, Shift-click three or more objects or drag a marquee over them.

3 Do one of the following:

- Right-click/ctrl-click any of the objects selected, and choose Distribute Objects.

- Choose Title > Distribute Objects.

4 Select the type of distribution you want.

Transform objects

You have full flexibility in adjusting an object's position, rotation, scale, and opacity—attributes collectively referred to as *transform properties*. To transform an object, you can drag in the Monitor panel or choose a command from the Title menu.

More Help topics

"Adjust opacity" on page 159

Adjust an object's opacity

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select an object.

3 Do one of the following:

• Right-click/ctrl-click the object and choose Transform > Opacity.

• Choose Title > Transform > Opacity.

4 Type a new Opacity value, and click OK.

Note: The Opacity property setting adjusts the opacity of objects within a title. You can set the overall opacity of the entire title in the Timeline as you would any video clip, using effects.

Move objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select one or more objects.

3 Do one of the following:

• Drag the selected object or objects to a new position.

• Choose Title > Transform > Position. Type new x and y position values, and then click OK.

• Right-click/ctrl-click the selected object or objects, and choose Transform > Position. Type new x and y position values, and then click OK.

Note: The x and y position values correspond to a coordinate system in which the upper- left corner of the title is 0, 0. When you enter values for x and y, Adobe Premiere Elements places the center of the selected object's bounding box at that point.

Scale objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select one or more objects.

3 Do one of the following:

• To scale the width, drag the object's left or right bounding box handles.

• To scale the height, drag the object's top or bottom bounding box handles.

• To constrain the object's proportions, press Shift as you drag the corner and bounding box handles.

• To scale and constrain the aspect ratio, press Shift as you drag the object's corner points.

• To scale from the center, Alt-drag the object's corner points.

• To set scale values in terms of percentages, choose Title > Transform > Scale, or right-click/ctrl-click the object and choose Transform > Scale. Specify the values you want, and click OK.

Note: Dragging the bounding box handles of a text object created with the Type or Vertical Type tool changes its font size.

Rotate objects

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 In the Monitor panel, select one or more objects.

3 Do one of the following:

• Place the pointer just outside the object's corner points. When the pointer becomes the Rotate icon ↰, drag in the direction you want to adjust the angle. Shift-drag to constrain the rotation to 45° increments.

- Choose Title > Transform > Rotation, or right-click/ctrl-click any of the selected objects and choose Transform > Rotation. Type a new rotation value, and then click OK.

Adding color and shadows to titles

Apply color to title objects

Using the Color Properties dialog box, you can specify the color of each object or group of objects you create in the Monitor panel. The Color Properties dialog box includes controls for setting the color and type of an object's stroke, fill, and shadow. The Gradient menu includes options for how a fill or stroke color is applied. Depending on the gradient type you select, additional color stops may appear so that you can pick different colors for the different parts of the gradient.
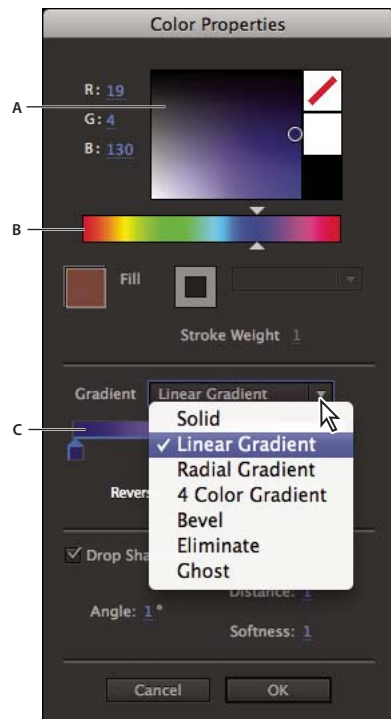
The Color Properties dialog box
A. Color picker *B.* Color spectrum *C.* Gradient stop controls

You can save a combination of color properties as a style. Styles appear as icons in the Properties view, so you can easily click them to apply them to objects. Using styles helps you maintain consistency across multiple titles in a project.

More Help topics

"About styles" on page 226

"Select a title for editing" on page 222

"Create shaped objects for titles" on page 227

Set the fill

You can use the Color Properties dialog box to set an object's fill. An object's *fill* property defines the area within the contours of the object: the space inside a graphic object or within the outline of each character of a text object.

Note: The Fill box in the Color Properties dialog box is enabled only if you've applied a preset style from Text Styles in the Tasks panel to the object. These styles contain fills and strokes, which you can edit.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select an object that contains a fill. (If necessary, click a style in the Text Styles section of the Tasks panel to apply it to the object.)

Note: All preset styles in Title Styles contain a fill except the one in the upper-left corner of the panel.

3 In the Monitor panel, click the Color Properties button .

4 In the Color Properties dialog box, select the Fill box .

5 From the Gradient menu, select a gradient type for your fill.

Note: If you select Linear Gradient, Radial Gradient, or 4-Color Gradient, color stop controls appear. You can click each stop and select a separate color for each.

6 Do any of the following to set the color:

• To make the fill transparent, click the No Color box.

• To set the color to 100% white, click the white box.

• To set the color to 100% black, click the black box.

• To set the hue, click the color you want in the rectangular color spectrum, and then specify the exact color by clicking in the color picker above the spectrum.

• To set the color numerically, set the R, G, and B values by dragging the value or clicking and entering a number.

Set the stroke

You use the Color Properties dialog box to set an object's stroke, or outline if you've applied a style containing a stroke.

Note: The Stroke box in the Color Properties dialog box is enabled only if you've applied a preset style from Text Styles in the Tasks panel to the object.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select an object that contains a stroke. (If necessary, click a style in the Text Styles section of the Tasks panel.)

Note: All preset styles in Styles contain a stroke except the one in the upper-left corner of the panel.

3 In the Monitor panel, click the Color Properties button or right-click/ctrl-click the object and choose Color Properties.

4 Select the Stroke box .

5 From the Stroke menu, select the stroke you want to use. (Not all strokes have multiple Stroke options.)

6 For Stroke Weight, specify the stroke's thickness, in pixels.

7 From the Gradient menu, select a gradient type for your fill.

Note: If you select Linear Gradient, Radial Gradient, or 4-Color Gradient, color stop controls appear. You can click each stop and select a separate color for each.

8 Do any of the following to set the color:

• To make the stroke transparent, click the No Color box.

- To set the color to 100% white, click the white box.

- To set the color to 100% black, click the black box.

- To set the hue, click the color you want in the rectangular color spectrum, and then specify the exact color by clicking in the color picker box above the spectrum.

- To set the color numerically, set the R, G, and B values by dragging the value or clicking and entering a number.

Gradient types

To access gradient types, select a title object in the Monitor window, and then click the Color Properties button 🎨.

Solid Creates a fill of uniform color.

Linear Gradient, Radial Gradient Linear Gradient creates a linear, two-color gradient fill. Radial Gradient creates a circular, two-color gradient fill.

The beginning and ending gradient colors are displayed, respectively, in the left and right boxes, or *color stops*. Select a color stop prior to choosing its color. Drag the color stops to adjust the transition smoothness between the colors.

The Angle option (available for Linear Gradient only) specifies the angle of the gradient. The Reverse option reverses the color spots. The Repeat option (available for Radical Gradient only), specifies the number of times to repeat the gradient pattern.

4-Color Gradient Creates a gradient fill composed of four colors, with a color emanating from each of the object's corners.

Four color stops specify the color that emanates from each corner of the object. Select a color stop prior to choosing its color.

Bevel Adds a beveled edge to the background. The object and bevel colors are displayed, respectively, in left and right color boxes. Select the box you want to adjust prior to setting its color. The Balance option specifies the percentage of the bevel that the shadow color occupies.

Eliminate Creates a transparent fill that casts no shadow. If the object has a stroke, the stroke may be visible.

Ghost Creates a transparent fill that casts a shadow. Specify shadow options in the Color Properties dialog box.

💡 *Eliminate and Ghost work best with objects that have shadows and strokes.*

Create drop shadows

You can add a drop shadow to any object you create in the Monitor panel. A drop shadow can make an object appear three-dimensional and help make it stand out from the background image. For example, adding a drop shadow to text can make it more legible when superimposed on a complex background image.

1 If necessary, double-click the title in the Timeline to open it in the Monitor panel.

2 Select an object, and then click the Color Properties button 🎨.

3 In the Color Properties dialog box, select Drop Shadow.

4 Set any of the following:

Angle Specifies the angle of the shadow in relation to the object.

Distance Specifies the number of pixels that the shadow is offset from the object.

Softness Specifies how blurry or sharp the shadow appears.

Designing titles for TV

Previewing titles on a TV monitor

If your intended audience will view your finished program on a TV, preview the program on a TV monitor as you work. Elements that appear satisfactory on a computer screen may be unacceptable when viewed on a TV because computer monitors and TV monitors display images differently. The outer edges of the image may be cropped, colors may bleed, and horizontal details may appear to flicker. However, once you are aware of a problem, it's easy to take steps to correct it.

Use Safe Title and Safe Action margins

The Safe Title and Safe Action margins in the Monitor panel designate the title's visible safe zones. These margins are displayed by default when the Monitor is in title-editing mode.

Safe zones are useful when editing for broadcast and videotape. Most consumer TV sets use a process called *overscan*, which cuts off a portion of the outer edges of the picture, allowing the center of the picture to be enlarged. The amount of overscan is not consistent across TVs, so to ensure that titles and important actions fit within the area that most TVs display, keep text within the safe title margins and all other important elements within the safe action margins.

Note: If you are creating content for the web or a CD, the safe title and safe action margins do not apply to your project because the entire image is displayed in these mediums.

Safe title and safe action margins
A. Safe title margin B. Safe action margin

More Help topics

Display or hide safe margins

❖ While adding text or editing a title, do one of the following:

• In the Monitor panel, right-click/ctrl-click and choose View > Safe Title Margin, Safe Action Margin, or Text Baselines.

• Choose Title > View > Safe Title Margin, Safe Action Margin, or Text Baselines.

A margin is displayed if a check mark appears next to its menu item.

Change the sizes of the safe margins

You can adjust the sizes of the Title Safe area, the Action Safe area, or both (for example, to customize them for displays with less overscan).

1 Select Edit > Project Settings > General.

This opens the Project Settings dialog box.

2 In the Video pane, type new horizontal or vertical percentage values for Title Safe Area, Action Safe Area, or both. Click OK.

Exporting and importing titles

Export a title file

You can export a title from Adobe Premiere Elements to a file for use in another Adobe Premiere Elements project.

1 In the Organize view of the Tasks panel, click Project.

2 In the Project view, select the title you want to export as a separate file.

3 Choose File > Export > Title.

4 Specify the name and location for the saved title file, and click Save.

Import a title file

You can import a title into a project that was exported from another Adobe Premiere Elements project.

1 Click Organize and then click the Get Media button.

2 Choose Files And Folders.

3 Locate and select a title and click Open.

Note: To display only title files in the Add Media dialog box, choose Adobe Title Designer (.prtl) from the Files Of Type menu.

More Help topics

"Supported file types for import" on page 56

"Supported file types for saving and exporting" on page 280

Chapter 13: Adding and mixing audio

At least half of your movie's impact comes from its use of sound. Adobe Premiere Elements provides the tools, such as the Audio Mixer and the Audio Meters to create a high-quality sound mix. You can narrate clips or set beat markers while previewing in real time. You can add a soundtrack to your movie, and trim it to the proper length; or use SmartSound® soundtracks, which you customize to exactly fit your project. You can set the overall volume levels of clips and the relative volume levels within and among them. Finally, you can remove unwanted noises and add effects to the sounds in your movie.

Using soundtracks

Add an audio soundtrack

To complement the sounds embedded in video clips and any narration you record, add audio clips to the Soundtrack track visible in Timeline or Sceneline. At times, you must scroll down the audio portion of the Timeline to see the Soundtrack. These clips typically contain background music or recordings of environmental sound.

1   If necessary, add the desired audio files to your project.

Important: Use only files for which you hold the copyright or which you have permission to use from the copyright holder.

2   In the Tasks panel, click the Organize tab, and click Project.

3   Drag an audio clip from the Tasks panel into the Soundtrack track of the Timeline or Sceneline where you want the audio clip to begin.

You can also import audio clips to the Timeline through the Organizer view.
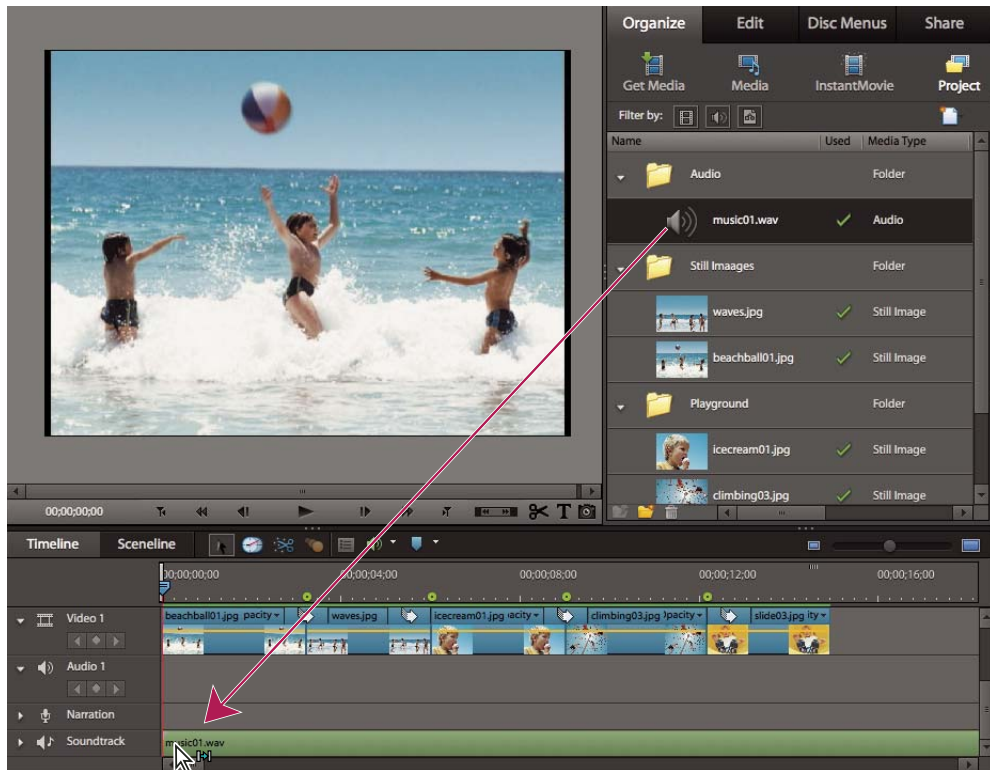
Adding an audio clip to the Soundtrack track of the Timeline

Preview a soundtrack

You can preview a soundtrack to make sure that it corresponds to your video the way you want it to.

1 In the Timeline or Sceneline, select an audio clip in the Soundtrack track. (You might need to scroll down through the audio tracks to see the Soundtrack track.)

2 Do one of the following:

• Click the Play button ▶ in the Monitor panel.

• Press the spacebar.

Adobe Premiere Elements previews the Soundtrack audio clip along with any audio and video clips above it in the Timeline or Sceneline.

3 To stop the preview, do one of the following:

• Click the Pause button ❚❚ in the Monitor panel.

• Press the spacebar.

More Help topics

"Trim a clip from the Sceneline" on page 116

"Trim in the Timeline" on page 118

"Temporarily disable an effect in a clip" on page 151

"Timeline tracks" on page 90

Create beat markers for a soundtrack

Use the Detect Beats button in the Timeline or Sceneline to create snap-to markers where the beat is strongest in your soundtrack. You can trim or add clips to the markers. As you drag or trim a clip in the Timeline, the clip's In point or Out point snaps to the nearest beat marker.

Beat markers appear as blue lines in a separate area called the Beat Track. There must be at least one beat marker in the movie for the beat track to appear. You cannot add media to the beat track.

1   Add an audio clip, or a video clip that includes audio, to the soundtrack in the Timeline or Sceneline.

2   Select Detect Beats from the Audio Tools menu.

3   In the Beat Detect Settings dialog box, specify settings as desired, and click OK. Descriptions of the options appear in the Beat Detect Settings dialog box, beside the light bulb icon 💡.

Beat markers appear in the Timeline, corresponding to the beats in the soundtrack.

4   To add additional beat markers manually, right-click/ctrl-click in the Timeline time ruler where you want to add the marker, and choose Set Beat Marker.

5   To remove a beat marker, right-click/ctrl-click the marker in the Timeline time ruler, and choose Clear Beat Marker. To remove all beat markers, right-click/ctrl-click in the time ruler, and choose Clear All Beat Markers.

6   To navigate to different beat markers, right-click/ctrl-click the Timeline time ruler, and choose Go To Beat Marker > Next or Previous.

More Help topics

"Working with clip and timeline markers" on page 103

Creating SmartSound tracks (Windows only)

Included with Adobe Premiere Elements is the SmartSound® Quicktracks® plug-in. Use SmartSound Quicktracks to select from among a large collection of soundtracks for your video project. Then use SmartSound tools to customize the length of the soundtrack so that it corresponds exactly with the length of your movie.

To use SmartSound Quicktracks on your video project, select SmartSound from the Audio Tools menu in Timeline, and follow the prompts.

For complete documentation on using SmartSound Quicktracks, see the SmartSound website at www.smartsound.com.

Create narrations

Create a narration

For best results, confirm that your microphone is working correctly with your computer and Adobe Premiere Elements before narrating a clip.

Using your computer's microphone, you can narrate clips while previewing them in the Monitor panel. Your narration is then added to the Narration soundtrack visible in either the Timeline or Sceneline.
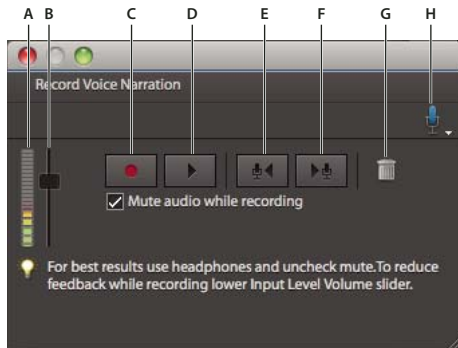
Record voice narration
A. *Volume indicator* *B.* *Input Volume Level slider* *C.* *Record* *D.* *Play* *E.* *Go To Previous Narration Clip* *F.* *Go To Next Narration Clip*
G. *Delete Present Narration* *H.* *Microphone source*

More Help topics

"Sceneline overview" on page 83

"DeNoiser (Windows only)" on page 194

Set up for narration

1 Plug a microphone into your computer's microphone port.

2 (Windows) Test the microphone through the Windows Sound Hardware Test Wizard. Check the Windows documentation for instructions.

3 In Adobe Premiere Elements, choose Edit > Preferences > Audio Hardware / Adobe Premiere Elements 9 > Preferences > Audio Hardware.

4 From the Default Device menu, select your computer's sound device; click OK.

Narrate a clip

1 Do one of the following:

- In the Timeline, drag the current-time indicator 🔻 in the Timeline to the point where you want the narration to begin.

- In the Sceneline, select the clip you want to narrate. Then, in the Monitor panel, drag the current-time indicator 🔻 to the point where you want the narration to begin.

2 In the Timeline or Sceneline, select Add Narration from the Audio Tools menu .

3 In the Record Voice Narration window, click the Mic Source button and select your sound device from the menu.

4 For best results, turn off your computer speakers to prevent feedback. To monitor sound while you narrate, plug headphones into your computer and deselect Mute Audio While Recording.

Note: If your speakers are turned on, move as close to the microphone as possible, and keep the microphone as far away from the speakers as possible to prevent feedback.

5 Speak into the microphone at a conversational volume, and raise or lower the Input Volume Level slider until your loudest words light up the orange part of the meters.

6 Click the Record Narration button 🔴.

7 Near the top of the Record Voice Narration window, a timer appears next to Start Recording In. When Start Recording In changes to Recording, speak your narration as the selected clip plays.

8 When you finish narrating, click the Stop button ■.

An audio clip containing your narration is added to the Media panel and to the Narration track in the Timeline or Sceneline (below the selected clip).

Note: If you do not click the Stop button, recording automatically stops at the beginning of the next file in the Narration track, or 30 seconds past the end of the last clip in the Timeline or Sceneline.

9 To preview your recording, click the Go To Previous Narration button 🎤◀. Then click the Play Present Narration button ▶.

10 To continue recording from the point at which you stopped, click the Record button ● again.

Clicking Record again overwrites any narrations that are already in the Narration track.

11 Click the Pause button ❙❙ at any time to stop the preview.

💡 *In the Sceneline, a microphone icon 🎤 appears in the top-right corner of the clip you've narrated.*

Replace or discard a narration

1 Do one of the following:

• In the Timeline, drag the current-time indicator ▽ in the Timeline to the location where the old narration begins.

• In the Sceneline, select the clip containing the narration you want to change. Then, in the Monitor panel, drag the current-time indicator ▽ to the location where the old narration begins.

2 Select the Add Narration option from the Audio Tools menu.

3 In the Record Voice Narration window, do either of the following:

• To replace the narration, click the Record button ●. Clicking Record again overwrites the existing recording with the new one.

• To discard a narration, click the Delete Present Narration button 🗑.The old narration clip is removed from the Timeline or Sceneline, but remains in the Project view of the Tasks panel.

Mixing audio and adjusting volume

About audio mixing

Mixing audio involves adjusting volume levels so that they maintain a good range within each clip, and then adjusting them in proportion to other clips used in the movie. For example, you might first adjust the volume of a narration clip so that there is little variance between its softest and loudest sections; then raise the narration's overall volume so that it is clearly audible over background sounds or music included in other clips.

In Adobe Premiere Elements, volume changes are measured in decibels. A level of 0.0 dB is the original volume (not silence). Changing the level to a negative number reduces the volume, and changing the level to a positive number increases the volume.

To control a clip's volume, you can use the Volume graph—the yellow line running horizontally across the audio track of each clip (sometimes referred to as the volume rubberband)—or the Audio Mixer. You can use the Audio Meters window to view the overall audio volume for your project.

Consider the following guidelines when adjusting volume levels:

- If you combine particularly loud audio clips on multiple tracks, *clipping* (a staccato distortion) may occur. To avoid clipping, reduce volume levels.

- If you need to adjust the volume separately in different parts of a clip (for example, one person's voice is faint, while later another's is too loud), you can use keyframes to vary the volume throughout the clip.

- If the original level of a clip is much too high or low, you can change the input level. However, adjusting the input level will not remove any distortion that may have resulted from recording the clip too high. In those cases, it is best to re-record the clip.

More Help topics

"Apply and preview effects" on page 146

Adjust volume and mix audio in the Audio Mixer

Use the Audio Mixer to adjust audio balance and volume for different tracks in your project. You can adjust the balance and level of audio contained within your video clips, and within soundtrack and narration audio. For example, you may want to increase the volume of the narration and decrease the volume of the soundtrack at different points for emphasis or so that quiet voices can be heard above the music.

You can adjust settings while listening to audio tracks and viewing video tracks. Each track in the Audio Mixer corresponds to an audio track in the Timeline or Sceneline, and is named accordingly. As you make adjustments, keyframes are added to the track. You can specify a default minimum interval for keyframes in the Audio preferences.

Audio Mixer

💡 *Ideally, you should mix the volume for one track from beginning to end before moving on to the next track. Same for mixing balance.*

1 (Optional) Choose Edit > Preferences > Audio / Adobe Premiere Elements 9 > Preferences > Audio, and set a value between 1 and 2000 milliseconds for Minimum Time Interval Thinning to limit keyframes to intervals larger than that value. If you don't want to hear audio while you scrub audio, deselect Play Audio While Scrubbing.

2 In the Timeline or Sceneline, click the Audio Tools menu and select Audio Mix option or choose Window > Audio Mixer.

Note: To hide or display tracks, choose Show/Hide Tracks from the Audio Mixer panel menu; then specify which tracks you want displayed.

3 In the Monitor window, drag the current-time indicator to where you want to start mixing audio.

4 Click Play in the Monitor window and adjust the controls in the Audio mixer to automatically add keyframes to the track:

• To adjust balance for a track, turn (drag) the Balance control left or right.

• To increase the volume for a track, drag the Level control up or down.

Note: You can specify the spacing of keyframes in the Audio preferences.

To mute a track while mixing, click Mute. This option does not mute the track permanently—only while mixing.

SmartMix

Sometimes the background music is loud and the dialogs in a clip are not audible. To ensure that the dialogs are easily heard, the volume of the background music must be lowered. SmartMix enables automatic adjustment of the volume of the background music. For best results, place dialog clips on the Audio 1 track or the Narration track (Foreground tracks) and music on the Soundtrack track (Background tracks). Adobe Premiere Elements analyzes clips on all Foreground tracks for dialogs. Keyframes are then smartly/automatically created to lower the volume level to ensure that the dialog in the Foreground track is audible. SmartMix adjustments apply to all audio clips on the Timeline, not just on the selected clip. When you use SmartMix on an audio track, keyframes you applied previously on the Soundtrack are deleted.

Change track types

By default, when you create a track, it is a Foreground track. You can change the track type per your requirement. You can also disable a track to ensure that the track is ignored when you perform a SmartMix.

1 Do one of the following:

• Select Window > Audio Mixer.

• From the right side of the Timeline and Sceneline, select Audio Tools > SmartMix > Options.

You can view the SmartMixer and Audio Mixer panels.

2 Expand the SmartMixer panel, and select one of the following options from the menu below the track name.

• Foreground

• Background

• Disabled

Note: Select the option Disabled to ignore the track when you perform SmartMix.
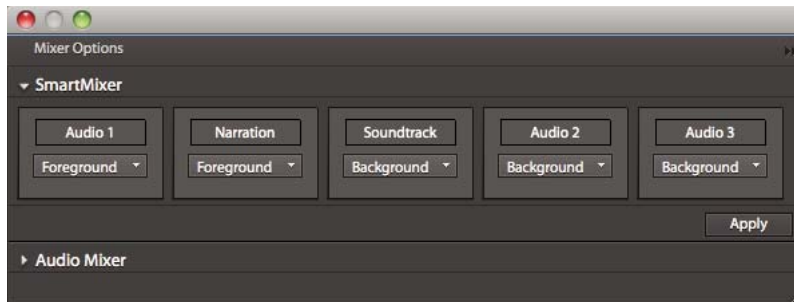
SmartMix window

Change SmartMix preferences

To change SmartMix options, select Edit > Preferences > Audio / Adobe Premiere Elements 9 > Preferences > Audio. You can change the following options:

New Track Default Specify the type of track. The available options are: Foreground, Background, and Disable. When you create a track, by default, it is a Background track.

Skip Gaps Of Specify the threshold, in seconds.

Reduce Background Volume Specify the percentage by which you want the volume to drop.

Normalize Foreground Clips Normalize the dialogs to ensure that the volume remains constant throughout the duration of the clip.

SmartMix audio clips

Before you start SmartMix, ensure that you have an audio file in the Foreground track (Audio 1 track or the Narration track) and one in the Background track (Soundtrack track).

❖ Do one of the following:

* From the right side of the Timeline and Sceneline, select Audio Tools > SmartMix > Apply.

* Audio Tools > SmartMix > Options, and click Apply.

Audio Meters panel overview

The Audio Meters panel (Window > Audio Meters) displays the overall volume level of the clips as you play them from the Timeline or Sceneline. If the meter's red clipping indicators turn on, lower the volume of one or more clips. The peak indicators show the peak volume reached while playing the movie. Generally, you want the peak to be between 0 and -6 dB.
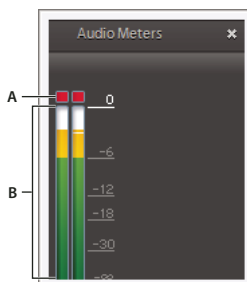
Audio Meters panel
A. Clipping indicators B. Peak volume indicators

Adjust volume in the Timeline

You can adjust clip volume directly on an audio track in the Timeline. By dragging the Volume graph up or down, you can, for example, make the volume of a clip match that of its neighbors, or mute it entirely.

Note: You can also raise and lower volume with keyframes.

1   To resize an audio track in the Timeline for better visibility, position the pointer between two tracks in the track header area so that the Height Adjustment icon ⇕ appears, and then drag up or down.

2   In the Timeline, select Volume in the upper left corner of the clip. Then, select Volume > Clip Volume.

Volume menu

3   Position the pointer over the Volume graph: the yellow line running horizontally across the audio track of the clip. The pointer changes to the white double-arrow icon ⇕.

4   Drag up or down to adjust the level uniformly. Drag any existing keyframes to move them.

As you drag, the decibel level is displayed. A positive number indicates an increase in volume; a negative number indicates a decrease.
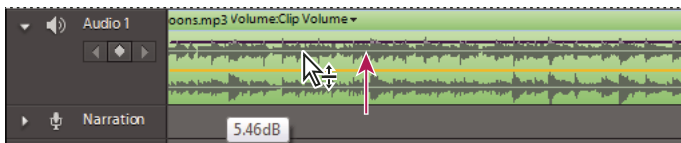
Dragging the Volume graph changes the clip's volume.

More Help topics

"Resize tracks" on page 99

"Display and edit keyframes" on page 200

"Temporarily disable an effect in a clip" on page 151

"Add keyframes" on page 201

Adjust the input level of clips

If the original volume of the clip is too high or low, change the input level, or *gain*, before adjusting to the output levels. However, if the level of source audio was set too low when it was recorded, increasing the gain amplifies noise. For best results, record audio at a high volume level that is not so high as to cause distortion. Without adjustment, well-recorded audio peaks between 0 dB and -6 dB in the Audio Meters panel. Recording audio above 0-dB results in clipping.

1   In the Timeline, select the clip. To work with multiple clips, do one of the following:

•   To select non-consecutive clips, Ctrl-click/Cmd-click each clip.

•   To select consecutive clips, click in the My Projects panel and drag a marquee around the selected clips.

•   To select all the clips, press Ctrl-A/Cmd-A.

2   Select Clip > Audio Options > Audio Gain.

3 Do one of the following, and click OK:

- Type a gain value (0 dB equals the clip's original gain).

- Click Normalize to automatically boost gain where it's too quiet or reduce gain where it's too loud.
  Adobe Premiere Elements displays the amount required to reach maximum gain without clipping.

Mute a clip

1 Do one of the following in the Timeline:

- If the clip is linked to video, Alt-click the audio track of the clip in the Timeline to select just the audio portion.

- If the clip is not linked to video, click the clip to select it.

2 Choose Clip > Enable. (When you disable a clip, the check mark disappears next to the option in the clip menu, and the clip name dims in the track.)

Fade volume in or out

1 Select an audio clip in the Timeline or Sceneline.

2 In the Properties view (Window > Properties), expand Volume Properties. Click either the Fade In button ◢ or Fade Out button ◣ .

Fade In adds a keyframe at the very beginning of the clip where it sets the volume to -∞ dB (silence) and another after it where it retains the volume already set for the clip at that point. Fade Out adds a keyframe at the end of the clip where it sets the volume to -∞ dB and another before it where it retains the volume already set for the clip at that point.

💡 *If the audio clip is linked to video, you can right-click either portion of the clip and choose Fade > Fade In Audio And Video or Fade Out Audio And Video. You can also fade out the volume of one clip while fading in the volume of another clip by dragging either of the Crossfade audio transitions to the cut line between the clips.*

More Help topics

Chapter 14: Creating disc menus

DVDs, Web DVDs, and Blu-ray Discs are a great way to share your video with family and friends. The small, lightweight discs are easy to pack and mail, making them an ideal medium for delivering your movies. By using the Adobe Premiere Elements menu templates and their automated features, you can create professional-looking DVDs, Web DVDs, and Blu-ray Discs quickly and easily.

Types of discs and menu options

About auto-play and menu-based discs

Using Adobe Premiere Elements and your disc burner, you can create two main types of DVDs, Web DVDs, or Blu-ray Discs: auto-play without menus or menu-based. The first step in creating a disc is deciding on the type you want to create.

If you want an auto-play disc, you can simply create your movie, export it to a disc format, and burn it to disc. If, however, you want to create a menu-based disc, add menus to your movie using Adobe Premiere Elements menu templates.

Adobe Premiere Elements menu templates are predesigned menus that come in a variety of themes and styles. The buttons on the templates automatically link to menu markers placed in the movie. The menus are created dynamically based on the markers you've placed, and additional menus are added if needed. You can add, move, or delete menu markers after choosing a template, or you can add menu markers in the Timeline before you select a menu template. Adobe Premiere Elements automatically adjusts the menus to match the markers.

Note: The available menus are set to the project's aspect ratio. For example, if the project's aspect ratio is set for widescreen playback, the menus also play back in widescreen.

More Help topics

Auto-play discs

Auto-play discs contain no menus and begin playing when inserted into a DVD or Blu-ray Disc player. They work best for presenting single movies that you want to view from start to finish. They are the easiest type of disc to create—you simply export the movie to a disc.

If you want to use Next and Previous buttons on the player's remote control to jump to specific points in the movie, set menu or scene markers to specify the chapters, or jumping points. Because an auto-play disc does not distinguish between main menu markers and scene markers, you can add either type of marker for the chapter points.

Make sure to preview the movie and ensure that the markers are in the right locations before burning to disc.

Note: Auto-play discs ignore stop markers.

Menu-based discs

Menu-based discs work best for presenting long movies or a set of movies meant to be played from start to finish, or that contain scenes you want to access from a submenu. From the main menu, you can choose to play the movie or go to a scene selection submenu. There are two types of menu-based discs:

Menu-based with scenes menu These are best for presenting single long movies that play well from start to finish, but that also contain scenes that you can access from a submenu. From the main menu, you can choose to play the whole movie or go instead to a scenes menu. The scenes menu lets you navigate to scenes within the movie. You generally set up the project so that each scene represents an interesting point in the movie; however, it is possible to start a scene whenever a certain amount of play time has elapsed, or anywhere else.

Menu-based with several movie selections These are best for presenting a set of individual movies that you don't want to combine into a single movie. For example, in a wedding disc, you might want to present the preparations, the ceremony, and the reception as separate movies. Each will have its own button on the main menu.

Working with menu markers

Understanding menu markers

You can easily add menu markers to your videos. You can add scene markers automatically or manually. Adobe Premiere Elements creates a menu based on the markers. The type of menu markers you add to the Timeline depends upon how you want your viewers to access the video.

Relationship between menu markers and the menu templates
A. Media start B. Stop marker C. Main menu marker D. Scene marker

You can use all types of markers in a movie. However, once the disc player encounters a stop marker, it returns to the main menu, not the menu from which it was called. If you later rearrange clips in the Timeline or Sceneline, the markers remain in their original locations, so you might have to update their locations and edit their names to keep them relevant to the movie.

Note: Do not confuse menu markers (scene, main menu, and stop markers) with clip and timeline markers. Although they all mark locations within the clip or movie, Adobe Premiere Elements uses scene and menu markers to link the video frame in the Timeline and Sceneline to buttons on disc menus. Clip markers and timeline markers help you position and trim clips.

More Help topics

"Apply a disc menu template" on page 254

"Customize a menu background" on page 255

Main menu markers

Main menu markers divide the video into separate movies. Buttons on the main menu link to main menu markers. You manually place main menu markers to indicate the beginning of each movie that you want listed on the main menu of your disc. If the main menu template you select contains extra buttons (buttons other than the Play Movie or Scenes buttons), those buttons link to the main menu markers and play from each marker until reaching a stop marker or the end of the media in the Timeline. If the main menu does not contain enough main menu marker buttons, Adobe Premiere Elements duplicates the main menu and adds a Next button on the primary main menu. If you have no main menu markers in your movie, Adobe Premiere Elements omits the extra buttons from the main menu.

If you use main menu markers, choose a template with at least three main menu buttons. (The first button, Play Movie, plays the movie from beginning to end. The second, Scenes, links to Scenes Menu 1.)

Important: The Play button on the main menu automatically links to the starting point of the time ruler, so you don't need to place a main menu marker there.

Duplicate menus created when a movie contains more main menu markers than buttons on a template
A. Next button leads to duplicate menu B. Previous button returns user to Main Menu 1

Scene markers

Scene markers divide a movie into separate scenes. Scene buttons on the main menu link to different scenes in your movie and appear on scene menus one after another (not grouped by movie). Use scene markers (without stop markers) when you want the movie to play from start to finish, and also want your viewer to be able to jump ahead to specific scenes.

You can add scene markers automatically or manually. Adobe Premiere Elements uses scene markers to create a scene menu, which is accessible from the Scenes button on the disc main menu. If you have no scene markers in the Timeline, Adobe Premiere Elements omits the Scenes button and the scenes menu.
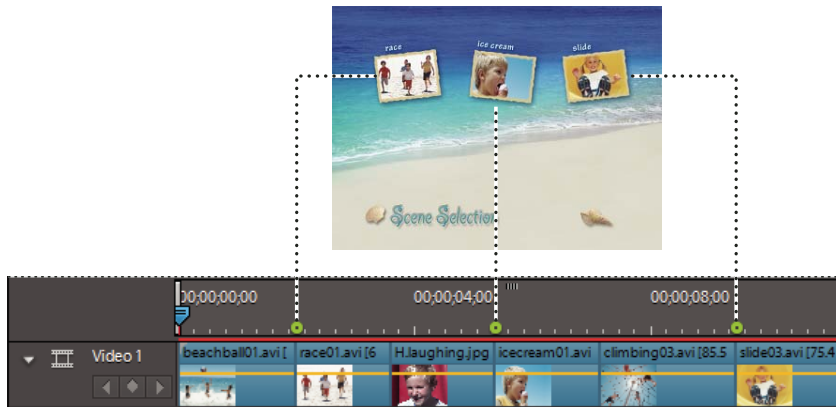
Scene markers map directly to buttons on scenes menu.

Stop markers

Stop markers designate the end of a movie. When the disc player reaches a stop marker, it returns to the main menu. If you add a stop marker to the Timeline, a disc player doesn't play the movie from start to finish. Therefore, you generally add stop markers only if you've divided your video into separate movies, and don't need to play the clips in the Timeline from beginning to end.

You add stop markers manually. Use stop markers to indicate the end of each movie that you want listed on the main menu of your disc. Whenever a stop marker is reached, the movie stops and returns to the main menu.

Add scene markers automatically

The Generate Menu Markers command places scene markers for you. Sometimes you can save time if you let Adobe Premiere Elements initially place scene markers, which you can clean up later as necessary. You get the best results when each scene in your movie is a separate clip, and all the clips you want marked are on the Video 1 track. If your movie consists of multiple clips that overlay each other, you might prefer to place scene markers manually or place them at set intervals.

Automatically placed scene markers do not have names, so the buttons on the scene menu remain as named in the template. To customize the buttons, you can either name the markers after they are placed or rename the buttons after you select the template.
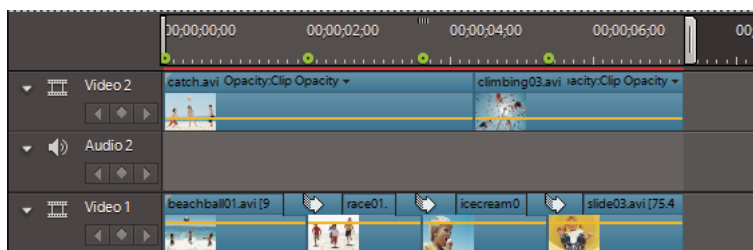
Sample movie with automatically placed scene marker

1 Click the Timeline to make it active.

2 Choose Disc > Generate Menu Markers.

3 In the Automatically Set Menu Scene Markers dialog box, specify how you want the markers placed, entering a value if required:

At Each Scene Places a scene marker at each edit point (cut) between clips on the Video 1 track, not at the ends of transitions. Only one scene marker is placed at the beginning of a series of still images in the Timeline.

Every _ Minutes Places scene markers at the interval you specify. (This option is only available when the movie contains several minutes of footage.)

Total Markers Spaces the number of markers you specify evenly across the entire range of clips in the Timeline.

4 If the Timeline contains existing markers that you no longer want, select Clear Existing Menu Markers. (When you clear the markers, you clear the marker names and thumbnail offsets associated with each one.)

5 Click OK. Scene markers are added to the Timeline, underneath the time ruler.

6 If you don't like the placement of a marker, drag it in the time ruler to a different location.

Note: Scene markers are not tied to the video. If you later edit the video, you may need to move the markers or regenerate them so that they match the new edit points.

More Help topics
"Edit menu text and buttons" on page 257

Add menu, scene, or stop markers manually

When you manually add markers, you can name them as you place them. The name you choose appears as the label for a button in the main menu or scenes menu.

On some templates, the menu buttons include thumbnail images of the video to which they are linked. If the default frame does not represent the best frame for a button, you can change it in the Menu Marker dialog box.

More Help topics
"Edit menu or scene marker attributes" on page 253

Add a main menu marker or scene marker

1 In the Timeline, move the current-time indicator ⊤ to the location where you want to set the marker.

Note: The Play button on each main menu template automatically links to the start point of the time ruler. You don't have to place a marker there unless you want it listed in the scenes menu.

2 In the Timeline or Sceneline, select Markers > Menu Marker > Set Menu Marker.

💡 *To quickly place a marker, you can also drag a marker from the Add Menu Marker button to the desired location in the time ruler.*

3 In the Menu Marker dialog box, type a name for the marker in the box. Text in this box doesn't wrap, so to place text on multiple lines, press Ctrl+Enter for each new line. Keep the name of the marker short so that it fits in the menu and doesn't overlap another button. (You can adjust the name later, after you select a template.)

4 In the Marker Type menu, select the type of marker you want to set.
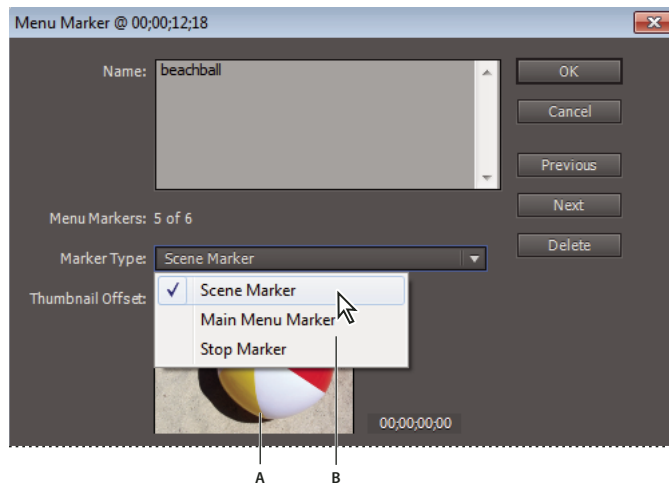
Menu Marker dialog box
A. Thumbnail of frame at the marker B. Marker type

5 Do one of the following to set the appearance of the button thumbnail:

• To select a still image for the button thumbnail in the menu, drag the Thumbnail Offset timecode to the frame with the image you want. Do not select the Motion Menu Button option. When you create the DVD, Web DVD, or Blu-ray Disc, the image appears in the menu. (This thumbnail is for the menu display only. When you click the button on the disc, the video starts playing at the marker location.)
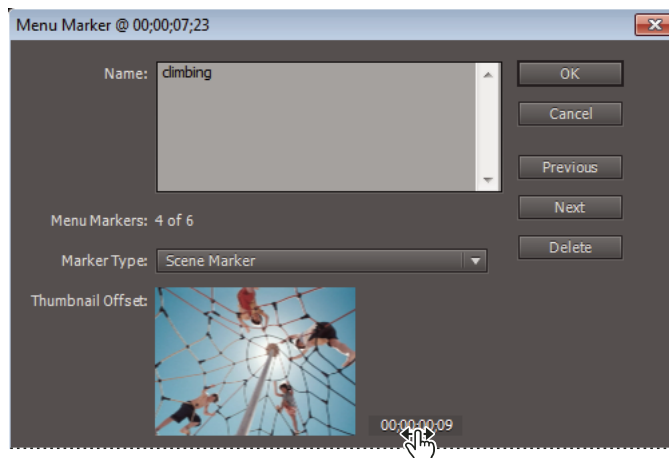
Dragging the Thumbnail Offset timecode

• To play video in the disc's menu button, select Motion Menu Button. When you select this option for a main menu marker or scene marker, the corresponding button in the menu becomes animated.

6 Click OK.

The marker is added to the Timeline, below the time ruler. A main menu marker is blue; a scene marker is green; and a stop marker is red.

Add a stop marker

1 In the Timeline, move the current-time indicator ▽ to the end of the video or scene.

2 In the Timeline or Sceneline, select Markers > Menu Marker > Set Menu Marker.

3 In the Menu Marker dialog box, select Stop Marker from the Marker Type menu.

4 Click OK.

The marker is added to the Timeline below the time ruler.

Find a menu or scene marker

❖ In the Timeline, do one of the following:

• To find the first scene marker to the right or left of the current-time indicator, choose Disc > Go To Menu Marker > Next or Previous.

• To find any marker in the Timeline, click Markers > Menu Marker > Go To Menu Marker > Next Or Previous until you find the marker you want.

• To find a marker linked to a specific button, click the thumbnail of the menu at the bottom of the Disc Layout panel, right-click/ctrl-click the button, and choose Reveal Marker In Timeline.

Note: When you have found a marker in the Menu Marker dialog box, you may edit the details of the marker, or delete it by clicking the Delete button.

Move or delete a menu or scene marker

Whether you placed a marker automatically or manually, you can move and delete markers easily.

You can delete individual markers or clear all markers from the Timeline at once. If you have edited your movie since you first selected menu templates, you may find it is easier to delete all the markers rather than drag them to new positions.

Note: If you have already selected a template, deleting a marker also deletes the button associated with the marker from the main menu or scenes menu.

Move a marker

❖ In the Timeline, drag the marker you want to move to the desired scene or movie.

Delete a marker

❖ Do one of the following:

• In the Timeline, position the current-time indicator 🔻 over the marker that you want to delete. (You may need to zoom in to the time ruler to find the marker.) Choose Disc > Clear Menu Marker > Marker At Current Time Indicator.

• To find and delete a marker, double-click any marker. In the marker dialog box, click the Previous and Next buttons to find the marker, and then click the Delete button.

• To delete all markers at once, choose Disc > Clear Menu Marker > All Markers.

💡 *If you change your mind or make a mistake, you can undo recent deletions. Choose Edit > Undo. The marker reappears in the Timeline.*

Edit menu or scene marker attributes

After you place a marker, you can change its name, type (scene, main menu, or stop), and the thumbnail image displayed in a thumbnail button on a menu. The marker names become the button names in the main menu or scenes menu.

Some menu buttons include thumbnail images of the video to which they are linked. By default, the thumbnail displays the frame visible at the marker. You can change the marker to better suit the content. For example, for a button representing a scene of a day at the beach, you might want to change the button image to a close-up of the kids splashing in the water rather than the frame marked by the marker. Changing a thumbnail for a button does not change the start point of the video to which the button is linked.

1   In the Timeline, double-click the marker you want to edit, or locate the marker using the Previous and Next buttons.

2   In the Menu Marker dialog box, do any of the following, and then click OK:

•   To rename the marker, type a name for the marker in the text box. Text in this box doesn't wrap, so to place the name on multiple lines, press Ctrl+Enter for each new line. Keep the name short so that it fits in the menu and doesn't overlap another button. (You can adjust the name later, after you select a template.)

•   To change the marker type, select the type of marker you want to set in the Marker Type menu.

•   To change the thumbnail for the button, drag the Thumbnail Offset timecode to select the image you want displayed in the button thumbnail in the menu. If you choose a menu with thumbnail images, the image you select displays in the menu when you create the disc. (This thumbnail is for the menu display only; the video linked to the button starts at the marker location.)

Creating disc menus

About menu templates

You create a menu-based DVD, Web DVD, or Blu-ray Disc by using one of the predesigned menu templates included with Adobe Premiere Elements. All templates include a Main Menu 1 button and a Scenes Menu 1 button. The menu buttons are automatically linked with menu and scene markers in the Timeline. The main menu contains a minimum of two buttons: one to play the movie, the other to display a scenes menu. Some templates contain additional buttons in the main menu that jump to other movies you've marked in the Timeline. The scenes menus generally contain buttons with a label and a thumbnail from the scene.

A menu can include sound and motion. Some templates contain drop zones, where you can drag and drop a still image or video to personalize the menu background. If you drop a video or image on a template that does not contain a drop zone, the dropped video or still image replaces the entire menu background. A video can serve as a moving backdrop to a menu or provide all the visual elements of the menu, except for the button highlighting. The video can include, for example, a moving background, scrolling credits, and even the button images. How long the video background or audio plays depends on the duration of the menu. The duration of a single loop of background audio and video must be 30 seconds or less.

You can personalize a template for your project by changing fonts, colors, backgrounds, and layout. Template changes apply only to the current project; you cannot save template changes in Adobe Premiere Elements.

More Help topics

"Switch to a different menu template" on page 259

Apply a disc menu template

When you choose a disc menu template, don't be concerned if it doesn't have enough menu buttons to match each marker in the movie. Adobe Premiere Elements creates additional menus and buttons as needed.

When you select a template, the button text on the menus changes to the names you've given the menu and scene markers. You can name the markers and change the title of the menu after you select the template. If you don't provide marker names, the buttons remain as named in the template.

You can add menu and scene markers before you select a template; or you can add, move, or delete markers after choosing a template. The disc menus are adjusted dynamically to match the markers; adding, or deleting buttons as necessary.

Note: If your project uses HDV project settings, make sure to choose an HD template to ensure high-quality output. You can recognize HD templates by the "HD" in the upper-right corner of the template in the Tasks panel.

1   Click Disc Menus in the Tasks panel.

2   Select a template with a theme matching that of your project. If you have used main menu markers, choose a template with at least three buttons on the main menu. (The first button is labeled Play Movie and the second, Scenes. Additional buttons link to scene markers in the Timeline.)

3   Click Apply.

The buttons are linked to the markers in the Timeline and the marker names are inserted for the button text.

4   Sometimes you are asked whether you want to add scene markers automatically. If you click Yes, select one of the following options, and click OK:

At Each Scene Places a scene marker at each edit point (cut) between clips on the Video 1 track.

Every _ Minutes Places scene markers at the interval you specify. (This option is available only when the movie contains several minutes of footage.)

Total Markers Spaces your markers evenly across the entire range of clips in the Timeline.

Note: If you choose not to add markers automatically at this time, you can add them later. Adobe Premiere Elements updates menus dynamically, adding main menu marker buttons, or scenes menus and buttons if you add markers.

5   Click the thumbnail of the menu on the bottom of the Disc Layout panel to view a menu. If necessary, scroll to the thumbnail you want to view, or resize the panel to display thumbnails side-by-side.

After you choose a template, you can customize the menu, preview the disc, or burn the disc.

More Help topics

"Preview Disc panel overview" on page 260

"Disc burning guidelines and compatibility" on page 265

"Add menu, scene, or stop markers manually" on page 251

Customize a menu template

You can customize the background image, buttons, menu names, and typography for any menu template.

Customize a menu background

You can personalize your menu background with video clips, video clips with audio, an audio clip, still images, or still images with audio.

Some menus have special drop zones where you can place videos or still images. Templates with drop zones contain a black drop area and an "Add Your Media Here" █ message. You can place videos and still images even if the menu does not have a drop zone. In this scenario, the media replaces the entire background. Some menus without drop zones have additional art that remains in front of your video.

1 In the Disc Menu panel, click the thumbnail of the menu you want to change.

2 Do one of the following:

- Drag a clip from the Project view to the menu to replace the existing background.

- In the Properties view (Menu Background panel) of the Tasks panel, click Browse, and then locate and select a clip on your hard drive.

Dragging an audio clip from the Project view to a menu's drop zone in the Disc Layout panel.

Note: When both video and audio are set and you replace one of the clips, the other clip remains set, unless you select background video that also contains audio. In that case, the background audio overrides the existing audio.

3 Specify settings in Properties view (Menu Background panel) of the Tasks panel:

Reset Sets the background to the original template background.

In Point Sets the In point of the video or audio clip. Drag the timecode to the desired frame.

Play Plays media in the thumbnail. The icon changes from the Play button ▷ to the Pause button ❙❙ . Click the Pause button to stop the playback and set the In point of the background.

Use Still Frame Sets the current frame in the video clip as a still background image. Drag the timecode to set the frame.

Apply Default Transition Before Loop Adds the transition you've set as the default each time the video starts from the beginning.

Duration Sets the duration of background video or audio from the In points.

Apply To All Menus Applies the background to all disc menus.

More Help topics

"Specify a default transition" on page 135

Change the placement and size of menu items

1 At the bottom of the Disc Layout panel, click the thumbnail of the menu you want to change.

2 Do any of the following:

• To resize a menu item, select it in the Disc Layout panel. A rectangle (called a *bounding box*) with eight selection points appears around the item. Drag any selection point to resize the item. Alternatively, in Roman language versions, you can use the – (minus) or = (equal) keys on your keyboard to resize the item proportionately in all directions. The equal key enlarges the item.

Drag a selection point on the bounding box to resize a menu item.

• To move a menu item, select the item and drag it. Alternatively, you can use the arrow keys on your keyboard to move the item in any direction.
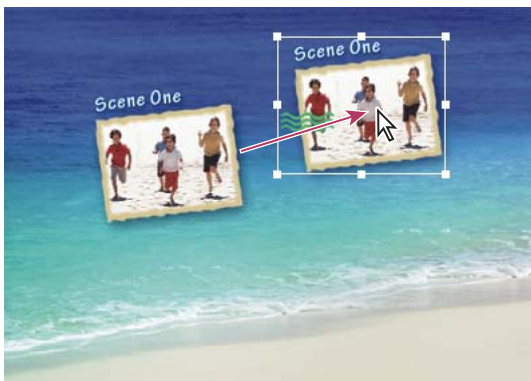
Original location (left) compared to moved item (right)

Edit menu text and buttons

After you select the template, you can change menu text or the appearance of any of the main menu or scene buttons. You can also delete any button. Because the buttons are linked to the markers, deleting a button deletes the marker that generated it.

1 At the bottom of the Disc Layout panel, click the thumbnail of the menu you want to change.

2 To edit text or buttons not connected to markers, double-click the menu title or button and edit the text in the Change Text dialog box. To use multiple lines, press Ctrl+Enter for each new line. Click OK.

3 To edit buttons connected to markers, double-click the text or button, do any of the following in the Menu Marker dialog box, and then click OK:

• To rename the marker (and the button in the menu), type a new name and click OK. To use multiple lines, press Ctrl+Enter for each new line. Keep the name short so that it fits in the menu and doesn't overlap another button.

• To select the image you want displayed in the button thumbnail in the menu, drag the Thumbnail Offset timecode, and click OK. (This thumbnail is for the menu display only. If you select the Motion Menu Button option, the video linked to the button starts at the marker location.)

• To delete a button, click Delete. The marker is deleted from the Timeline and the button from the menu. Alternatively, you can right-click/ctrl-click the button's marker in the Timeline, and choose Clear Menu Marker.

More Help topics

"Add menu, scene, or stop markers manually" on page 251

Specify text settings

You can change text properties for menu titles and buttons, including font, size, style, and color.

1 At the bottom of the Disc Layout panel, click the thumbnail of the menu you want to change.

2 Select a menu title or button text.

3 Do any of the following in the Properties panel:

• Choose a font from the Change Text Font menu. (You may have to select the triangle next to Text to see the text attribute options.)

• Choose a text style from the Change Font Style menu, or click the Bold, Italic, or Underline icons. You can click more than one icon.

• Choose a text size from the Change Text Size menu.

• Click the Change Text Color icon next to the Change Text Size menu and choose a color from the Adobe Color Picker.

4 To apply the text settings to similar text items in all menus, click Apply To All Scene Buttons, Apply To All Text Buttons, or Apply To All Marker Buttons.

Animate buttons

You can add video to main menu and scene menu buttons if the template contains buttons that display a thumbnail.

1 At the bottom of the Disc Layout panel, click the thumbnail of the menu you want to change.

2 Select a button in the Disc Layout panel.

3 In Properties view of the Tasks panel, select Motion Menu Button.
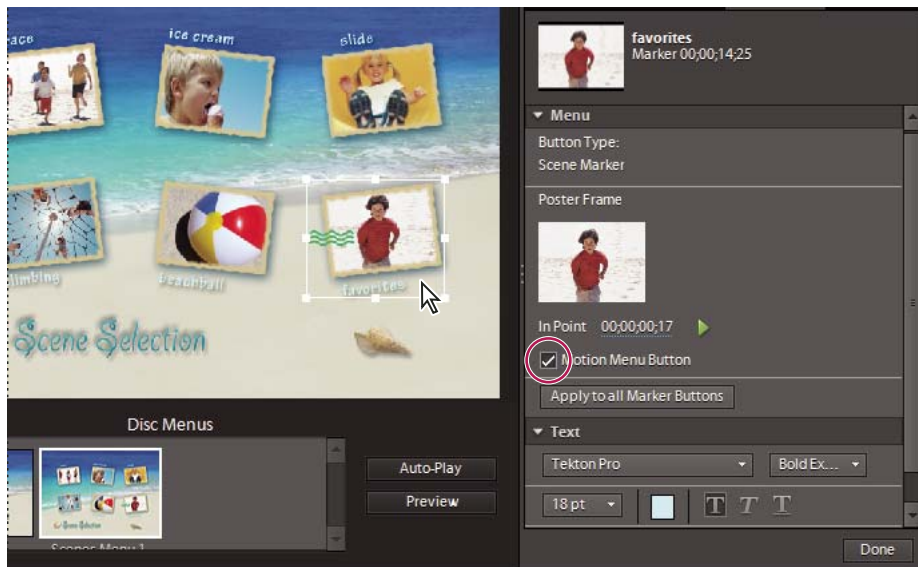
Scenes menu with button selected (left) and Motion Menu Button selected in Properties panel (right)

4 Set the In point where you want the clip to start playing when the menu is displayed. You can either use the Play/Stop button to view the clip in the thumbnail, or edit the In Point timecode field.

5 To set the duration for the clip to play, click the background of the menu, and then in the Properties view under Motion Menu Button, edit the Duration timecode field.

Note: The duration you set for a motion menu button applies to all motion menu buttons on the disc.

Switch to a different menu template

If you decide you don't like your choice of disc menus, you can easily change to a different template. You will lose any changes you made to menu titles, non-marker button names (Play button or Scenes button), and text settings (font, color, style, and so on). You won't lose changes you made to backgrounds and marker buttons (main menu markers and scene markers). When you edit button text, you actually change the name of the menu marker, and the new marker name is used when generating the new menus.

1 Click the Disc Menus tab in the Tasks panel.

2 Drag a new template from Templates view of the Tasks panel onto the Disc Layout panel.
Adobe Premiere Elements displays the new menus in the Disc Layout panel.

Change from a menu-based disc to an auto-play disc

If you decide you do not want to use menus in a DVD, Web DVD, or Blu-ray Disc, you can reset the layout to create an auto-play disc.

Note: Although an auto-play disc does not contain menus that link to the marker, existing menu and scene markers in the project can be useful. The Next and Previous buttons on a DVD, Web DVD, or Blu-ray player's remote control skip ahead or back to main menu markers and scene markers. Stop markers are ignored.

❖ In the Disc Layout panel, click Auto-Play.

The menus are removed from the Disc Layout panel and the markers are as chapter points in an auto-play disc.

Previewing menus

Preview Disc panel overview

It's always a good idea to preview a disc before you burn it. The Preview Disc panel contains controls that mimic those on a DVD, Web DVD, or Blu-ray player's remote control. By using these controls, you can test each button on the menus and view the video to which they link. You can preview a disc in a window or full-screen.
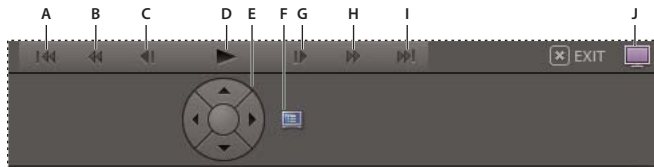
Preview disc's navigation controls
A. Previous Scene B. Rewind C. Frame Backward D. Play E. Button navigation arrows and Enter button F. Return to main menu G. Frame Forward H. Fast Forward I. Next Scene J. Play Full Screen

Preview a menu-based DVD, Web DVD, or Blu-ray Disc

You can preview a menu-based disc at any point after dragging a template onto the Disc Layout panel.

1. Click Disc Menus in the Tasks panel, if necessary, to open the Disc Layout panel.

2. In the Disc Layout panel, click Preview.

Note: If you are notified that buttons overlap, see "Change the placement and size of menu items" on page 257.

3. In the Preview Disc window, use the navigation controls or your mouse to click each button and view each scene or video. If the menu or button thumbnails have video or audio, those clips play so that you can preview them before burning a disc.

4. Click the Play Full Screen icon 🖥 to preview the disc in full screen.

5. Move the mouse. This opens a Disc control panel you can use, while in full-screen mode, to emulate the remote control for a disc player.

More Help topics

"Preview a movie in the Monitor panel" on page 107

Chapter 15: Saving and sharing your movies

You can export and share movies, stills, and audio in a variety of file types to the web, mobile devices, videotape, Video CDs, and Super Video CDs. You can also copy and save projects for editing and storage.

Sharing from the Tasks panel

The Share view of the Tasks panel contains everything you need to save and share (export) your finished project. You can save your project for viewing on the web, a mobile phone, a Computer, DVD, Blu-ray Disc, and more.

You can start a new share by clicking any of the share options: Disc, Online, Computer, Mobile Phones and Players, and Tape. Each of these options opens a view in the Tasks panel that provides specific options and settings for sharing to respective media type.

Note: The Share view simplifies sharing and exporting by providing presets of the most commonly used formats and settings. If you want to specify unique settings for any format, you can click Advanced options and make changes. You can also use the export commands in the File menu, if desired.
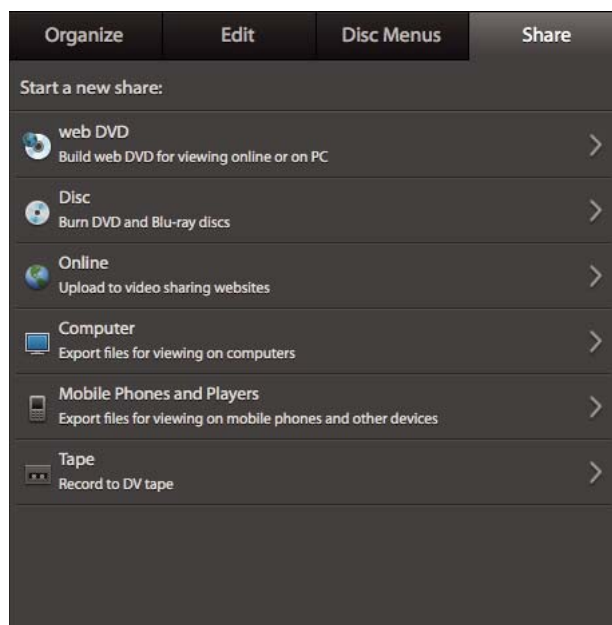
Share view of the Tasks panel

Create DVD files for web

web DVD files are DVD files played online. You can share your movie clips as web DVD files that can be embedded within web pages. The movie clips are exported in the Flash format. The files can be played in any web browser that supports Flash Player 9.x or later versions.

Create web DVD files for desktop

1   Select the Share tab in the Tasks panel.

2   Click web DVD.
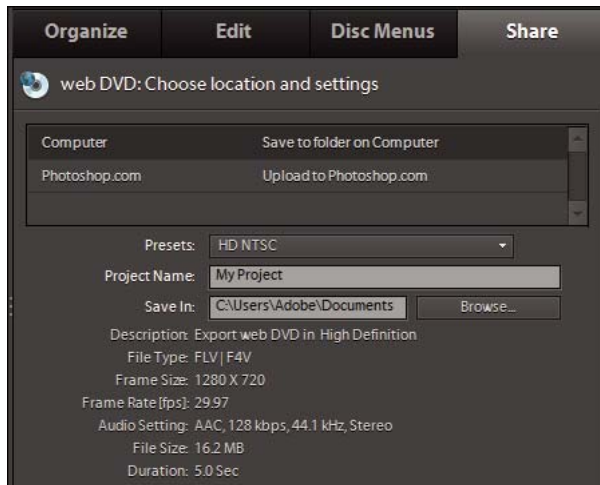
Create web DVD file on desktop

3   Select Save To Folder On Computer.

4   Select a preset from the Presets menu.

5   In Project Name, enter a name for your project.

6   In Save In, click Browse to select a location for the DVD output files.

The Build Completed panel appears after the build is complete. Click the link to preview the generated web DVD file in your browser.

Viewing the web DVD file

Create and upload web DVD files to Photoshop.com

1 Select the Share tab in the Tasks panel.

2 Click web DVD.
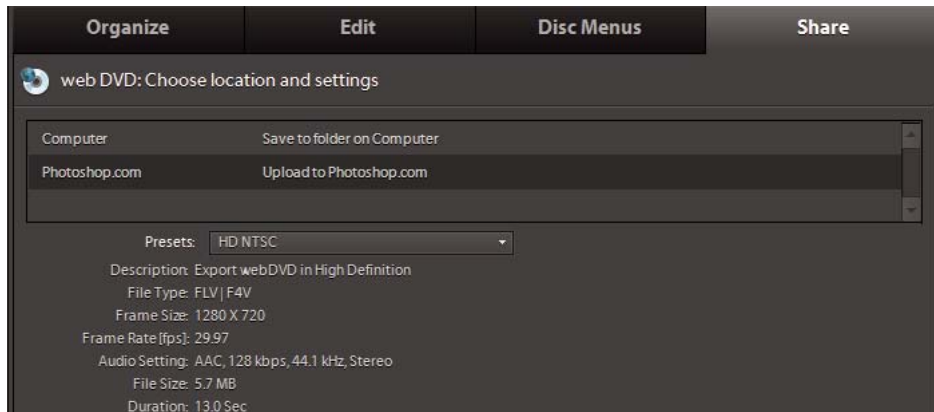
Create web DVD file for upload to Photoshop.com

3 Click Upload To Photoshop.com if you want the generated build to be automatically uploaded to Photoshop.com. If you are not already logged in with your Adobe account, a dialog box appears using which you can log in to the site.

Note: Ensure that you are a registered Adobe user before you use this option.

4 When you choose to upload to Photoshop.com, and are successfully signed in, the following options are displayed after you click Build.

  a In Movie Title, enter a name for the movie.

  b If you plan to e-mail the HTML link that is generated after you create the build, enter the text to be sent with your e-mail.

  c In Send Email To, specify your e-mail recipients. Click the Address Book icon if you want to add contacts from your Address Book. In the Address Book panel, you can add, import, or edit your contacts.

  d Click Share.

After the build is complete, a panel appears with a link to preview the generated web DVD file.

Note: web DVD files uploaded to photoshop.com can be viewed at http://www.photoshop.com.

Sharing to DVD or Blu-ray Disc

After you have previewed your movie and are satisfied that it is complete, you are ready to burn the project to a DVD or Blu-ray Disc. Make sure that the disc you've selected is compatible with both your burner and player. Also, you must have enough available hard disk space to accommodate the compressed files as well as any scratch disk files created during export. If you don't have enough free disk space on one drive partition, you can specify a different partition for the scratch disk files using the Edit > Preferences > Scratch Disks / Adobe Premiere Elements > Preferences > Scratch Disks command. (You can verify the space needed in the Burn dialog box.)

Note: If your DVD burner is not compatible with Adobe Premiere Elements, you can burn the project to a DVD folder, and then burn the folder to DVD using the software that came with your burner.

More Help topics

Disc burning

Depending on the complexity and length of the project and your computer speed, encoding (compressing) video and audio for a disc can take hours. If you plan to burn multiple discs with the same content and quality, you can save time by burning them in the same session, which compresses the project only once.

💡 *Adobe Premiere Elements converts all audio to the 16-bit depth and 48 kHz sample rate required by DVDs and Blu-ray Discs. For the best results, record your audio using these settings.*

Note: For disc burning guidelines and compatibility options, see Adobe Premiere Elements Help.

Burn to a DVD or Blu-ray Disc

1 Before starting Adobe Premiere Elements, connect and turn on all external DVD or Blu-ray burners.

2 In the Share view of the Tasks panel, click Disc 💿 to open Disc view.

3 In Disc view, choose either DVD or Blu-ray from the menu.

4 Select Disc as the Burn To option.

5 Type a name for the disc. This name appears if you insert the disc into a computer after the DVD burn has been completed. (The default name is a date stamp in 24-hour format: *YYYYMMDD_hhmmss*.)

6 Select a burner from the Burner Location menu.

7 Make sure that a compatible disc is inserted in the drive. If you insert a disc, click Rescan to check all connected burners for valid media.

8 In the Copies box, enter the number of discs you want to burn during this session. You are prompted to insert new discs until all have been burned. Encoding the video and audio takes place only once.

9 For Preset Selection, select the option for the television standard used in the geographic location of your audience.

10 (Optional) Select Fit Contents To Available Space. If burning to a DVD, you can deselect this option and drag the slider to choose the video quality you want. (By default, this option is selected for DVD, and deselected for Blu-ray.)

11 Click Burn to begin converting your project to the DVD or Blu-ray format and burning the disc. If you are burning a DVD, and a burner is not available, you can burn to a DVD folder, and then burn the resulting files to DVD when the burner is available.

Important: Encoding the video and audio for disc output can take several hours.

Burn to a DVD folder

If your DVD burner isn't compatible with Adobe Premiere Elements, you can burn the project to a folder instead. This creates a DVD-compatible file that can be burned to disc using an authoring program such as Adobe Encore.

Note: You can only burn a DVD project to a folder—you cannot burn a Blu-ray Disc project to a folder.

1 If the Disc view is not displayed, click the Share tab in the Tasks panel, and then click Disc 💿.

2 From the Burn To menu, select one of the Folder options as your destination for the project. For movie projects bigger than a single-layer 4.7 GB disc, select Folder (8.5 GB), which can accommodate dual-layer discs.

3 Type a name for the folder.

4 Click Browse to specify a location for the folder.

5 Click Burn to begin creating the folder.

Important: Encoding the video and audio for disc output can take several hours.

More Help topics

Disc burning guidelines and compatibility

If a compatible burner is connected to your computer, you can create a DVD or Blu-ray Disc directly from Adobe Premiere Elements. You can play the disc that you create in either a TV or computer disc player. Adobe Premiere Elements creates video discs. (It does not create data or audio discs.) Desktop DVD burners use a recordable DVD-5 disc (DVD+/-R), which has a 4.7 GB capacity and can hold approximately two hours of high-quality standard-definition video.

Typically, a Blu-ray Disc has a 25 GB capacity and can hold 135 minutes of high-definition video using MPEG-2 plus 2 hours of standard definition bonus material, or it can hold a total of 10 hours of standard-definition content. Blu-ray Discs come in BD-R (recordable) and BD-RE (rewritable) formats.

Adobe Premiere Elements supports single-layer, 4.7 GB DVDs of the following types: DVD+R, DVD+RW, DVD-R, and DVD-RW. It also supports dual-layer 8.5 GB DVD+R discs. Choose the media supported by both your DVD burner and the DVD player on which you plan to play the DVD. Not all DVD burners and DVD players support all types of DVDs. For example, many, but not all, TV DVD players recognize DVD+R discs.

DVD-R This format uses write-once recordable discs, and is compatible with both stand-alone DVD players and DVD-ROM drives. DVD-R discs are available in two media types: General Use and Authoring. Most consumer DVD-R burners use the cheaper General Use discs, and some professional burners use Authoring discs. You must use the correct media type for your burner. However, once written, the discs should be readable in either type of DVD player or drive. (General Use DVD-R is designed to prevent backup of encrypted commercial DVDs.)

DVD+R This non-rewritable format is compatible with most DVD players and DVD-ROM drives. The first generation +RW burners did not support DVD+R recording, and probably cannot be upgraded to do so. However, all current models of DVD+RW burners support DVD+R recording. Compatibility of DVD+R discs in stand-alone DVD players is similar to that of DVD-R.

DVD-RW/DVD+RW These formats are similar in functionality and compatibility with DVD burners and players. DVD-RW and DVD+RW use rewritable discs that can rewrite more than 1000 times in ideal situations. The majority of stand-alone DVD players play video recorded on DVD-RW and DVD+RW discs, but the compatibility is not as high as with DVD-R and DVD+R. Current DVD-RW burners can also burn to DVD-R.

Note: If your DVD burner is not compatible with Adobe Premiere Elements, you can burn the project to a folder, which allows you to use the software included with the burner to burn the final DVD.

Compatibility issues for DVDs

When choosing media and hardware, consider the following compatibility issues:

• The DVD+R and DVD-R formats are compatible with more set-top players than DVD+RW and DVD-RW.

- DVD-ROM drives are compatible with more DVD formats than set-top DVD players, often because computers can update firmware and drivers easier than a set-top player.

- Older DVD players support fewer DVD formats.

Select the preset for a given format in accordance with the available space on the target medium and the needs of the target audience.

Video encoding for DVDs and Blu-ray Discs

Making a DVD or Blu-ray Disc involves encoding your video into the MPEG-2 format or the H.264 format (Blu-ray only). Compression reduces your video and audio files to take up less storage space. For example, a 60-minute video in Adobe Premiere Elements takes up approximately 13 GB. However, a single-layer DVD holds only 4.7 GB. (Dual-layer DVDs hold 8.5 GB.) To maintain maximum quality, Adobe Premiere Elements compresses the movie only as much as necessary to fit it on the disc. The shorter your movie, the less compression required, and the higher the quality of the video on the disc.

Note: The Blu-ray presets are suitable for exporting AVCHD-quality files.

Compressing video and audio for use on a disc is very time consuming, even on high-end, dedicated systems. The time required varies depending upon the speed of the computer processor, the amount of available memory, and the complexity and length of a project. A standard video project of 60 minutes may take from 4 to 6 hours to burn. Many DVD and Blu-ray Disc producers burn a project overnight.

Note: The Blu-ray format H.264 is computationally intensive and, hence, takes a long time to encode. However, the compression is high and allows more video data per MB. MPEG-2 is not as computationally intensive, so it is faster, but the amount of video information per MB is less.

Creating discs for different geographical regions

If you are sharing your DVD or Blu-ray Disc with someone from a different country, you may need to burn the disc using a different TV standard. Typically, video devices (from camcorders to DVD or Blu-ray Disc players) conform to one of two TV standards: *NTSC* in Japan and North America, or *PAL* in most of Europe and the Middle East.

Adobe Premiere Elements can create both NTSC and PAL movies, so you can create movies appropriate for your region and other parts of the world. However, you get the best results if your captured video matches the TV standard to which you plan to export.

NTSC North America, parts of South America, Japan, the Philippines, Taiwan, South Korea, Guam, Myanmar, and others.

PAL Europe, the Middle East, and parts of the following continents: Asia, Africa, South America.

Guidelines for successful disc burning

Once the movie includes the editing and navigation you want, the burning process is fairly straightforward. However, incompatible devices and media, or unexpected time factors can affect quality and completion. For a successful experience, consider the following guidelines when burning discs.

Note: If encoding errors occur, consult the Troubleshooting section in Help.

- Allow enough time. Encoding video and audio for a disc can take hours. Consider burning overnight. If you plan to burn several DVDs or Blu-ray Discs, burn them in the same session by using the Copies option in the Burn dialog box so that you encode the project only once.

- Update drivers and firmware. Make sure that you have installed the latest drivers and *firmware* (software contained in a read-only device (ROM), which has instructions for controlling the operation of peripheral devices) for your burner. You can download updates from the Internet.

- Choose a compatible burner. To make a DVD or Blu-ray Disc in Adobe Premiere Elements, you must have a compatible burner. First, make sure your system has a burner, not just a CD-ROM, CD-R, DVD-ROM drive, or Blu-ray drive. Then, check to see if the drive is compatible with Adobe Premiere Elements by looking for it in the Burner Location menu after you choose Disc from the Share view in the Tasks panel.

- When burning a DVD, choose quality DVD recordable media and a compatible DVD media format. Not all DVD burners and DVD players support all types of DVDs. However, you can't burn the DVD unless your DVD burner supports the format of the disc. For example, a burner that supports only +R or +RW discs doesn't burn to -R or -RW discs. The same is true for DVD players. Many older DVD players might not recognize some rewritable discs created on a newer DVD burner.

- Provide plenty of defragmented, free hard disk space. You must have enough available hard disk space to accommodate the complete compressed files, as well as any scratch files created during export. The space requirements for your project appear in the Burn dialog box.

- Avoid making unnecessary previews. Previews of your Timeline or Sceneline are useful for checking how your finished movie looks and plays, but they take time to create and are not used in the burning process.

- Test your discs. If you make a mistake with a recordable disc, you must use another disc; whereas if you make a mistake with a rewritable disc, you can reuse it. For this reason, consider using a DVD-RW or BD-RE (rewritable) disc for making test discs and then switching to a DVD-R General Use disc or BD-R disc for final or extra copies. DVD-R for General Use is write-once recordable format that provides excellent compatibility with both stand-alone DVD players and DVD-ROM drives.

- Avoid running nonessential computer tasks during export. Turn off screen savers and power savers. Avoid scanning for viruses, downloading updates, searching on the web, playing computer games, and so on.

Sharing for PC playback

Share a movie for playback on a personal computer

The video you edit in the Timeline or Sceneline is not available as an independent video file until you export, or share, it to a video format. After export, you can play it back on your computer, in other media player or editing programs, and move it to other computers.

Sharing a movie for PC playback generally creates files with data rates and file sizes that exceed the limits for successful Internet, VCD, SVCD, DVD, or handheld device playback. The MPEG H.264 presets and MPEG MPEG2 presets are suitable for AVCHD-quality export.

1 Click Share in the Tasks panel, and then click the Computer button 🖥.

2 Choose a format from the list at the top of the PC view. Scroll through the list to see all options.

3 Specify a preset, filename, and location for saving the file.

4 (Optional) Click Advanced and specify options as desired.

Export only audio

When you export only the audio from your movie using the Share workspace, you can use the file format of your choice.

1 Click Share in the Tasks panel, and then click Computer 🖥 or Mobile Phones And Players 📱.

2 Choose a format from the list at the top of the panel. Scroll through the list to see all options.

3 Specify a preset, filename, and location for saving the file.

4 Click Advanced and deselect Export Video.

5 (Optional) Click the Audio tab and specify options as desired.

More Help topics

"Common settings for Sharing" on page 276

Export a frame as a still image

You can export any frame or still-image clip as a still-image file. The frame is exported from the current time position in the Timeline or the Monitor panel. Following the export, the frame appears in the Project view of the Tasks panel.

1 Do one of the following:

• If using the Sceneline, drag the current-time indicator ⵏ in the Monitor panel to the frame you want to export.

• If using the Timeline, drag the current-time indicator ⵏ in the Timeline to the frame you want to export.

For best results, pick a frame without too much motion.

2 (Optional) Deinterlace the frame to greatly increase the quality of the exported image: In the Timeline, select the containing clip. Then choose Clip > Video Options > Field Options. Select Deinterlace, and click OK.

If Photoshop Elements is installed, you can instead deinterlace the exported image in that application. In the Editor, choose Filter > Video > Deinterlace.

3 At the bottom of the Monitor panel, click the Freeze Frame button ◙.

4 Choose settings as necessary, and click Export.

5 Specify a location and filename, and click Save. To cancel the export, press Esc; sometimes it takes several seconds to complete the cancellation.

More Help topics

"Export a video frame" on page 127

Export a frame to a JPEG image

You can export a frame to a JPEG image.

1 Position the CTI at the frame you want to export, and click the Share tab.

2 Click Computer, and select Image from the list.

3 Select a JPEG preset.

Export clips as a sequence of still images

You can export a clip or movie as a sequence of still images, with each frame as a separate still-image file. Exporting as a sequence can be useful in the following scenarios:

• When you want to use a clip in an animation that does not support video formats or requires still image sequence.

• When you want to use a clip in a 3D application that does not support video formats or requires still image sequence.

When you export a clip, Adobe Premiere Elements numbers the files automatically.

1   Import the clip that you want to export as a sequence of still images to Adobe Premiere Elements.

2   Drag the clip to the Timeline or Sceneline.

3   Click Share > Computer > Image.

4   Select a preset from the menu (JPEG), and click Advanced.

5   In the Advanced dialog, select Export As Sequence.

6   Click OK to save the preset.

7   Select the newly created preset, specify a location for the exported still-image files, specify the filename, and click
    Save. It's best to specify an empty folder set aside so that the sequence files don't get mixed with other files.

Note: *To set the sequence numbering, type a numbered filename. To specify the number of digits in the filename,
determine the digits required to number the frames, and add additional zeroes as required. For example, if you want to
export 20 frames with a filename containing five digits, type Car000 for the first filename (the remaining files are
automatically named Car00001, Car00002, ..., Car00020).*
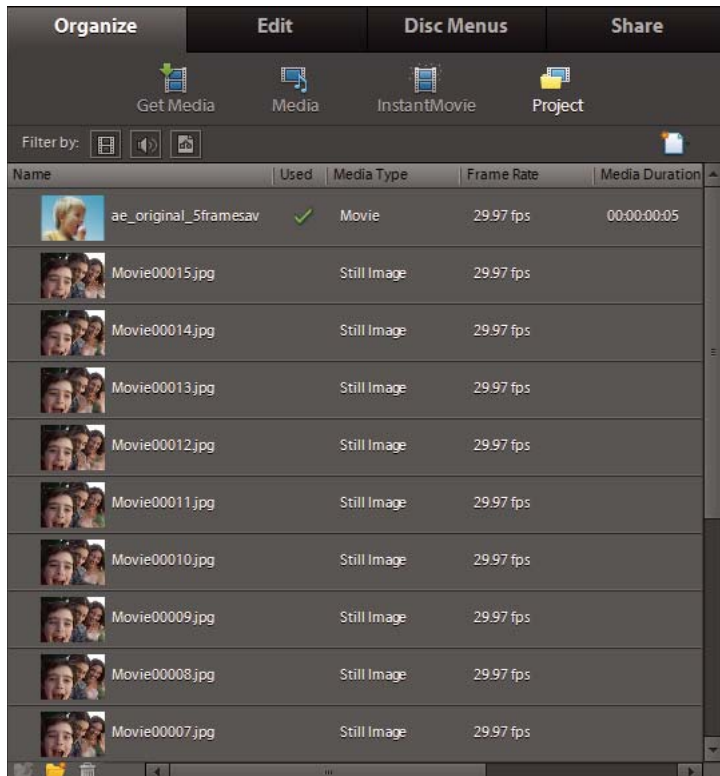
A still-image sequence imported into Project view showing sequential numbering in filenames.

More Help topics

"Common settings for Sharing" on page 276

Export only audio using Share > Computer command

You can export only the audio from your movie using the Share > Computer > Audio command. When you choose this option, Adobe Premiere Elements facilitates saving it as Windows Waveform file (.wav), MP3 file (.mp3), AAC file (.aac) or AIFF file (.aiff). If you want to save it as an MP3 or AAC file for an audio podcast, export the audio using Mobile Phones And Players option in the Share view of the Tasks panel.

1 Select the Timeline or Sceneline, and choose Share > Computer > Audio.

2 Select an option from the Presets menu. For example, to save the file in MP3 format, select MP3 High Quality. Specify a location in the Save In option, and a filename. Click Advanced to specify more export settings as required, and click OK.

Export video using Share > Computer command

When you export a video using Share > Computer, you can change the settings and save custom settings.

1 Choose Share > Computer > select the media you want to export.

2 Select an export preset to which you want to export, and click Advanced.

3 Make the desired changes to the default preset, and click OK to save the changes.

Although a clip isn't saved at this step, Adobe Premiere Elements applies the new settings to any subsequent exports.

Export settings don't update as you work on your project; however, it's a good idea to make sure that all export settings are still appropriate. When you change an option, you create a preset that you can name, save, and use in later projects. All presets that you create are listed in the Preset menu with the default presets in Share view.

Some capture-card software and plug-in software provide their own dialog boxes with specific options. If the options you see are different from the options described in this user guide, see the documentation for your capture card or plug-in.

Sharing to the web

Adobe Premiere Elements enables you to export your movie in formats suitable for delivery through the Internet. Using the Share view of the Tasks panel, you can upload your video directly to the web. Adobe Premiere Elements provides a preset of formats like Adobe Flash Video (.flv), Flash Renamed MP4 file (.f4v), and QuickTime (.mov), which are commonly used to embed video into web pages and web applications.

The Flash Video For Web preset covers the requirements of most servers and the bandwidth and player options available to most viewers. Using the provided preset is the quickest way to export your movie. You can also customize the settings to match a specific situation. Remember, however, to make sure that the data rate of your movie is appropriate for the intended playback medium.

Share a movie on Photoshop.com

Adobe Premiere Elements makes it simple to quickly upload your movies to Photoshop.com.

Important: Adobe Premiere Elements free online benefits and Adobe Premiere Elements Plus are available in the United States only. Internet access required.

1 Click Share in the Tasks panel, and click Online 🌐.

2 Choose Photoshop.com from the list at the top.

3 Click Next, and log in to Photoshop.com.

4 Enter a title for the movie and the following information, and click Share:

Privacy Settings Enables you to specify as to who can view the video. Select one of the following options:

• Everyone

• People I Invite

• Private

Email Message Enables you to create a customized message you want to send while sending the movie.

Send Email To Enables you to add or select contacts. You can send an e-mail with details about the movie you want to share with the contacts you select in the list. Click the Add Contact icon to add new contacts.

The movie is uploaded to Photoshop.com. You receive a notification after the movie is uploaded, and the link, Click Here To View Your Video Online.

5 To return to the main Share workspace click Done.

Share a movie on YouTube

Adobe Premiere Elements makes it simple to quickly upload your movies directly to YouTube. You can set up an account and specify quality settings the first time you upload to YouTube.

1 Click Share in the Tasks panel, and click Online 🌐.

2 Choose YouTube from the list at the top. Adobe Premiere Elements uses the Flash Video For YouTube preset for all YouTube files.

3 Click Next and log in to YouTube. If it is your first time uploading to YouTube, click Sign Up Now and register. Then log in.

4 Click Next.

5 Enter the required information about your project: Title, Description, Tags, and Category; and choose a language. Then click Next.

6 Choose whether you want to allow the public to view your project, and then click Share.

7 When the share is complete, the location appears in the Share workspace. You can choose View My Video to open YouTube and watch your video, or Tell Friends to send an e-mail about your new posting.

8 To return to the main Share workspace, click Finish

More Help topics

"Activate a component for sharing" on page 279

Sharing to mobile phones and players

Share a movie to a mobile device

You can export movies for playback on cell phones, some PDAs, and portable media players, such as video iPods, Microsoft Zune, and PlayStation Portable (PSP) devices. Adobe Premiere Elements has presets that automatically provide for a number of these devices. You can also customize presets to match the format requirements of a given device.

💡 *Export using an iPod or PSP preset to produce your own video podcasts (also called vodcasts).*

1   Consult the user guide for the device to determine the video file formats it supports.

2   Click Share in the Tasks panel, and then click Mobile Phones And Players.

3   Select your player from the list at the top of the panel.

4   Select a preset from the Preset menu. The details, such as file type and frame rate, appear below the preset name.

5   Type a name for your file, and then click Browse to specify a location to save the file.

6   (Optional) Click Advanced and specify options as desired.

7   You can save the changes you make to a preset as a new preset for future use.

Note: You may need to customize a 3GP preset to export video that will play on a specific 3GP phone. Check your phone's user guide for its requirements. Also, not all phones support the 3GP format exported by Adobe Premiere Elements.

8   Click Save. Adobe Premiere Elements renders your movie into a file that you can copy to the device.

More Help topics

About mobile formats

Adobe Premiere Elements lets you quickly export your movie in formats suitable for use in specific mobile devices by providing optimized presets for specific devices. Use the provided presets for best results. If your project requires special settings, you can click the Advanced button and make changes.

All mobile files are compressed using the H.264 compression standard. To help you decide which preset to choose, each preset's specific settings for file type, frame size, frame rate, audio frequency, file size, and duration are listed below the preset name. You can choose from the following formats when sharing to a mobile phone or player:

Apple iPod and iPhone Creates a file that plays back optimally from an iPod or iPhone. Choose from iPod and iPhone High Quality, iPod and iPhone Medium Quality.

Audio Podcast Creates an audio file in MPEG-4 Movie format for optimal playback from an iPod or other audio players and mobile phones. Choose from Audio Podcast - High Quality, Audio Podcast - Medium Quality, MP3 Audio Podcast - High Quality, MP3 Audio Podcast - Medium Quality Mono, and MP3 Audio Podcast - Medium Quality.

Creative Zen (Windows only) Creates a Windows Media Video (.wmv) file for optimal playback from either NTSC Creative Zen or PAL Creative Zen.

Microsoft Zune (Windows only) Creates a Windows Media Video (.wmv) file for optimal playback on Microsoft Zune.

Pocket PC (Windows only) Creates a Windows Media Video (.wmv) file for optimal playback on a Pocket PC.

Smartphone (Windows only) Creates a Windows Media Video (.wmv) file for optimal playback from a Smartphone. Choose from a landscape or portrait preset.

Sony PSP (PlayStation Portable) Creates a MPEG-4 Movie file for optimal playback from a Sony PSP device.

Mobile Phone Creates an MPEG-4 Movie file for optimal playback from a mobile phone. Choose a preset based on the desired final frame size.

Sharing to videotape

Share to videotape

Exporting or sharing your movie to tape is a good way to prepare it for easy presentation on TV screens, as well as a good way to archive it before removing it from your hard disk. Also, you can recapture the movies you have stored on tape and add them to new projects.

You can record your edited movie to tape from within Adobe Premiere Elements. If you are recording to a digital device, such as a DV camcorder, you can record video to it through your computer's IEEE 1394 port, conveniently controlling your camcorder's recording functionality from within Adobe Premiere Elements.

Share to tape with device control

If your recording device is connected to your computer by way of an IEEE 1394, port, or by way of a supported device controller, you can record your movie to tape using the export controls built into Adobe Premiere Elements.

1 To set up for device control, do one of the following:

- If your device has an IEEE 1394 port, connect it to the same type of port on your computer. Either of these will transmit both the video and the commands from the computer to the recording device.

- If your device has a LANC, Panasonic 5-pin (control-M), control-L, or RS422 jack, connect it to the same kind of jack on the device controller connected with your computer. This will transmit the computer's commands to your device. Also, connect your AV DV converter (or digital camcorder if you are using one to make the conversion) to your computer, and its analog audio and video outputs to your recording device.

2 Turn on the recording device and set it to VTR, VCR, or Play mode. If a dialog box appears, indicating that the Windows operating system just found the device you plugged in, close it.

3 Start Adobe Premiere Elements, and open your project.

Note: To give your recording device additional time before your video starts and after it ends, add black frames before and after the movie in the Timeline or Sceneline. (For more information, see "Create and add a black video clip" on page 65.) In addition, if you plan to have a postproduction facility duplicate your videotapes, add a minimum of 30 seconds of color bars and tone at the beginning of your program to aid in video and audio calibration. For more information, see "Add color bars and a 1-kHz tone" on page 65.

4 Make sure that your recording device is on, that a blank or appendable tape is in the device, and that the tape's record protection tab is in a position that allows recording. If necessary, cue the tape to the location where you want to begin recording. Make sure that you have sufficient tape, and are recording at an optimal speed, in order to record your entire movie.

5 Do one of the following:

- Click Share in the Tasks panel, and then click Tape ▭ .

6 In the Export To Tape dialog box, select options as desired. (See "Export To Tape options" on page 275.)

7 Click Record.

8 If the movie contains unrendered clips, the rendering begins at this point. Once all the clips are rendered, Adobe Premiere Elements sends a record command to your device and sends the movie to it.

9 When you are finished recording, click Stop, and close the dialog box.

Share to tape without device control

If your device does not have an IEEE 1394 port and if you do not have a device controller for it, export a movie to it without using the device control functions built in to Adobe Premiere Elements.

1   Connect your AV DV converter (or digital camcorder if you are using one to make the conversion) to your computer. Connect its analog audio and video outputs to your recording device.

2   If your device is a camcorder or a deck with more than one set of inputs, set it to record audio and video signals through the inputs you desire.

3   Turn on the recording device and set it to the Record-Pause mode appropriate for the set of inputs you selected.

4   Start Adobe Premiere Elements and open your project.

5   If the movie contains unrendered clips, render them all.

6   Make sure that your video recording device is on. Ensure that a blank or appendable tape is in the device, and that the tape's record protection tab is in a position that allows recording. Cue the tape to the location where you want to begin recording. Make sure that you have sufficient tape, and are recording at an optimal speed, to record your entire movie.

7   Click Share in the Tasks panel, and then click Tape ▭ .

8   In the Export To Tape dialog box, select options as desired. (See "Export To Tape options" on page 275.)

9   Put your device into its recording mode, and click Record.

10 When you have finished recording, click Stop and close the dialog box.

Export to analog tape

If you want to record to an analog device, such as a VCR or analog camcorder, you can record from Adobe Premiere Elements in either of these ways:

• Connect your analog device to a digitizing capture card or analog-to-digital converter (*AV DV converter*) which, in turn, is either installed into an expansion slot in your computer's motherboard or connected to it via one of its IEEE 1394 ports.

• Connect your analog device to the analog outputs of a digital device, such as a DV camcorder or deck. Connect the digital device to your computer, typically via their IEEE 1394 ports.

By using a third-party device controller, it is possible to use the device-control functionality of Adobe Premiere Elements with analog devices. Typically the device controller would connect to your computer via one of its serial ports and to your analog device through a LANC, control-S, Panasonic 5-pin (control-M), or RS-422 jack.
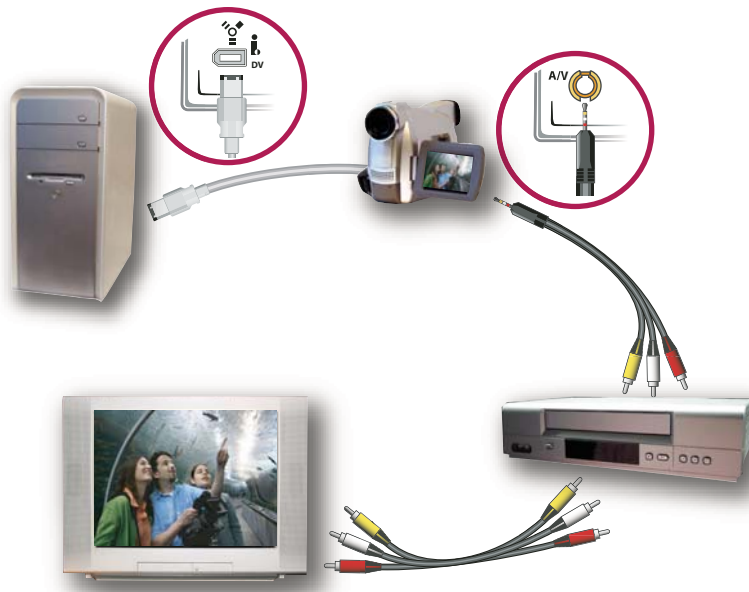
One way to connect an analog player to your computer

Export To Tape options

The following options are available in the Export To Tape dialog box. These options work only if you are recording to a DV recording device that allows device control.

Activate Recording Device Lets Adobe Premiere Elements control your DV device.

Assemble At Timecode Indicates the place on your DV tape where you want the recording to begin, if you have a tape that already has timecode recorded, or striped, on it. You stripe a tape by first recording only black video before you record your footage. You record black video usually by recording with the lens cap on. If your tape is not striped, leave this option unselected to have recording begin at the location where you have cued the tape.

Delay Movie Start By n Quarter Frames Specifies the number of quarter frames that you want to delay the movie so that you can synchronize it with the DV device recording start time. Some devices need a delay between the time they receive the record command and the time the movie starts playing from the computer. Experiment with this setting if you are experiencing delays between the time you enable record and the time your DV device begins recording.

Preroll _ Frames Specifies the number of frames that you want Adobe Premiere Elements to back up on the recording deck before the specified timecode. Specify enough frames for the deck to reach a constant tape speed. For many decks, 5 seconds or 150 frames is sufficient.

Abort After _ Dropped Frames Specifies the maximum number of dropped frames you want to allow before Adobe Premiere Elements aborts the recording. If you choose this option, you generally want to type a very low number because dropped frames will cause jerky playback and are indicative of a hard drive or transfer problem.

Report Dropped Frames Specifies that Adobe Premiere Elements displays the number of dropped frames.

Note: If you want to use device control but it's unavailable, click Cancel, choose Edit > Preferences / Adobe Premiere Elements 9 > Preferences, click Device Control, make sure that your device is set up properly in the Device Control options, and then click OK. Then try recording to tape again.

Common settings for Sharing

Customize settings for sharing

Regardless of the file type you choose for sharing, the presets (default settings) are adequate for most applications and produce high-quality results. However, you can change them if you have specific requirements not addressed by the presets. You can specify custom settings when sharing using the Computer or Mobile Phones And Players options.

Important: Changing the Advanced settings without an in-depth understanding of video can produce undesirable results during playback.

Export settings don't update as you work on your project; however, it's a good idea to make sure that all export settings are still appropriate. When you change an option, you create a preset that you can name, save, and subsequently use in later projects. All presets that you create are listed in the Preset menu with the default presets in Share view or in the Export dialog box.

Some capture-card software and plug-in software provide their own dialog boxes with specific options. If the options you see are different from those described in this user guide, refer to the documentation for your capture card or plug-in.

More Help topics

"Understanding aspect ratios" on page 67

"About compression keyframes" on page 282

"Set field options for imported interlaced video" on page 70

Customize Advanced Share settings

When you share a file using one of the options in the Share workspace, you can customize options and save custom presets in the Export Settings dialog box.

1 Click Share in the Tasks panel, and then click Computer 🖥 or Mobile Phones and Players 📱.

2 In the Share view, specify the format you want to save to, and then click the Advanced button.

3 In the Export Settings dialog box, select Export Video, Export Audio, or both at the top of the dialog box to indicate which types of tracks to export.

4 Click the tab for the category that you want to adjust (Format, Video, Audio, Multiplexer, or Audiences), and adjust the corresponding options in the panel. The tabs and options displayed depend on the export type you chose.

5 After adjusting your options, click OK.

6 In the Choose Name dialog box, type a name for your preset and click OK.

Video settings

The following options are available in the Video panel of the Export Settings dialog box (you see these when you share a project using the Computer or Mobile Phones And Players options). Not all options are available for all presets.

Export Video Exports the video tracks. Deselect to prevent exporting video tracks.

Export Audio Exports the audio tracks. Deselect to prevent exporting audio tracks.

Video Codec Specifies the codec, or compression scheme, available on your system.

Quality Specifies the level of quality for the final file. A setting of 3.0 is a good general setting; however, video with lots of motion may benefit from a higher setting. The higher the quality setting, the longer it takes to render the file.

TV Standard Conforms the output to the NTSC or PAL standard.

Frame Width [pixels] Scales the output frame's horizontal aspect to the specified width.

Frame Height [pixels] Scales the output frame's vertical aspect to the specified height.

Frame Rate [fps] Specifies the output frame rate for either NTSC or PAL formats.

Field Order (or Fields) Specifies whether the output file's frames are interlaced, and if so, whether the upper or lower field is dominant. No Fields (Progressive Scan) is the equivalent of progressive scan, the correct setting for computer display and motion-picture film. Choose Upper Field First or Lower Field First (the default) when exporting video for an interlaced medium such as NTSC, PAL, or SECAM. DV footage is generally Lower Field First; however, some newer nontape camcorders produce video with reverse field order, so make sure to check your camcorder's documentation.

Pixel Aspect Ratio Specifies the ratio of each pixel's width to its height, which determines the number of pixels required to achieve a given frame aspect ratio. Some formats specify square pixels, while others use nonsquare pixels.

Keyframe Intervals (seconds) Specifies the number of seconds after which the codec will create a keyframe when exporting video.

Bitrate Encoding Specifies whether the codec achieves a constant or variable bitrate in the exported file.

•   **CBR** Constant Bitrate (CBR) keeps the data rate of the exported file constant within a fixed limit you specify. Since the complex sections are held to the same bitrate as the simple, they are more likely to show the quality-degrading artifacts of compression.

•   **VBR** Variable Bitrate (VBR) allows the exported file's data rate to vary within a range you specify, allocating higher bitrates, and therefore less compression, to the more complex sections and lower bitrates to the less complex.

In general, a frame is complex and more difficult to compress efficiently if it contains great detail, or if it significantly differs from surrounding frames, as it would in a scene containing motion.

Note: When comparing CBR and VBR files of the same content and file size, a CBR file may play back more reliably over a wider range of systems, because a fixed data rate is less demanding on a media player and computer processor. However, a VBR file tends to have a higher image quality, because VBR tailors the amount of compression to the image content.

Bitrate Specifies the number of megabits per second you want the encoded file to have. This option only appears if you select CBR as the Bitrate Encoding option.

The following options appear only if you select VBR as the Bitrate Encoding option:

Minimum Bitrate [Mbps] Specifies the minimum number of megabits per second you want the encoder to allow. The minimum bitrate differs according to the format. For MPEG2-DVD, the minimum bitrate must be at least 1.5 Mbps.

Target Bitrate [Mbps] Specifies the number of megabits per second (Mbps) you want the encoded file to have.

Maximum Bitrate [Mbps] Specifies the maximum number of megabits per second you want the encoder to allow.

M Frames Specifies the number of B frames (bi-directional frames) between consecutive I frames (intra-frames) and P frames (predicted frames). This option is available only for MPEG formats.

N Frames Specifies the number of frames between I frames (intra-frames). This value must be a multiple of the M frames value. This option is available only for MPEG formats.

Closed GOP Every Specifies the frequency of each Closed Group of Pictures (Closed GOP), which can't reference frames outside of the closed GOP. A GOP consists of a sequence of I, B, and P frames. (This option is available when you choose either of the Multimedia Compatible presets (MPEG1 Multimedia Compatible or MPEG2 Multimedia Compatible) from the Export MPEG dialog box, and then click Advanced.)

Automatic GOP Placement   When selected, sets the placement of Group of Pictures (GOP) automatically. (This option is available when you choose either of the MPEG Multimedia Compatible presets from the Export MPEG dialog box, and then click Advanced.)

Note: MPEG-1 and MPEG-2 formats include numerous advanced options not listed here. In most cases, selecting a format or preset designed for your target output sets the appropriate options automatically. For detailed information on options not listed, consult the industry specifications for the MPEG-1 and MPEG-2 formats.

Audio settings

The following options are available in the Audio panel of the Export Settings dialog box (you see these when you share a project using the Computer or Mobile Phones And Players options). Not all options are available for all presets.

Audio Format   Specifies the type of audio output, such as Dolby Digital or MP3, and may determine which audio codec is used.

Audio Codec   Specifies the codec for Adobe Premiere Elements to apply when compressing audio. The codecs available depend on the file type you specified in the General panel in the Export Settings dialog box. Some file types and capture cards support only uncompressed audio, which has the highest quality, but uses more disk space. Check with your capture card's documentation before choosing an audio codec.

Sample Rate   Specifies the rate for export. Choose a higher rate for better audio quality in an exported file, or choose a lower rate to reduce processing time and disk-space requirements. CD quality is 44.1 kHz. Resampling, setting a different rate than the original audio, also requires additional processing time. Avoid resampling by capturing audio at the final rate.

Sample Type   Specifies the bit depth for export. Choose a higher bit depth and stereo for better quality, or choose a lower bit depth and mono to reduce processing time and disk-space requirements. CD quality is 16-bit stereo.

Channels   Specifies how many audio channels are in the exported file. By default, stereo provides two channels of audio; mono provides one. If you choose to export a stereo track as mono, the audio will be down mixed.

Interleave   Specifies how often audio information is inserted among the video frames in the exported file. See your capture card documentation for the recommended setting. A value of 1 frame means that when a frame is played back, the audio for the duration of that frame is loaded into RAM so that it can play until the next frame appears. If the audio breaks up when playing, the interleave value may be causing the computer to process audio more frequently than it can handle. Increasing the value lets Adobe Premiere Elements store longer audio segments that need to be processed less often, although higher interleave values require more RAM. Most current hard disks operate best with 1/2- to 1-second interleaves.

Bitrate   Specifies the number of megabits per second you want the encoded file to have. Generally, higher bitrates increase both quality and file size. This option is available for Dolby Digital Stereo, MPEG, and some Windows Media Audio codecs.

Note: Options not documented here are specific to the selected format. For detailed information, consult the industry specifications for the selected format.

Bitrate Mode   Specifies whether the codec achieves a constant or variable bitrate in the exported file. *Constant* keeps the data rate of the exported file constant within a fixed limit you specify. Since the complex sections are held to the same bitrate as the simple, they are more likely to show the quality-degrading artifacts of compression. *Variable* allows the exported file's data rate to vary within a range you specify, allocating higher bitrates, and therefore less compression, to the more complex sections and lower bitrates to the less complex.

In general, a frame is complex and more difficult to compress efficiently if it contains great detail, or if it significantly differs from surrounding frames, as it would in a scene containing motion.

Note: When comparing CBR and VBR files of the same content and file size, a CBR file may play back more reliably over a wider range of systems, because a fixed data rate is less demanding on a media player and computer processor. However, a VBR file tends to have a higher image quality, because VBR tailors the amount of compression to the image content.

Encoding Passes Specifies the number of times the encoder analyzes the clip before encoding. Multiple passes increase the time it takes to encode the file, but generally result in more efficient compression and higher image quality.

Note: Options not documented here are specific to the selected format. For detailed information, consult the industry specifications for the selected format.

Multiplexing settings

Multiplexing combines multiple data streams into one signal. Some formats, such as Apple iPod, include one or more of the following Multiplexing options:

Multiplexing Specifies the type of multiplexing you want to use. Choose the format from which you plan to playback the video: DVD, 3GPP, or MP4. If you don't want to use multiplexing, choose None.

Stream Compatibility Specifies the media from which the video will be played back: PSP (PlayStation Portable), iPod, or Standard.

Alternates and Audiences options

Specifying a streaming media codec in Windows Media format enables Audiences options, while QuickTime streaming media codecs enable a similar set of options called Alternates. Both allow you to output variations of a movie suited to different network speeds. The player software associated with the format detects and selects the most appropriate version to ensure smooth playback. For example, Windows Media includes Audiences such as "Dial-up modems (56 Kbps)" and "Broadband or cable modem/DSL (384 Kbps)." QuickTime generates individual movies suited for each export type. Windows Media generates a single movie that stores the variations.

Note: Some codec-specific settings are not documented here. For more detailed information regarding a particular codec, check the documentation provided by its developer.

Specify Windows Media Audiences options

1   In the Tasks panel, click Share, and choose Computer 🖥; then choose either QuickTime or Windows Media.

2   Choose a streaming option from the Preset menu.

3   In the Audiences panel, specify an option for Output:

Compressed Specifies that the codec you select in the Video tab is applied. This is the default setting, and most appropriate for most users.

Uncompressed Specifies that no compression is applied. Because this setting results in very large files, it is not appropriate for most users.

Activate a component for sharing

Adobe Premiere Elements includes a number of components, such as codecs, that must be activated the first time you use them. For example, the first time you try to export to a certain format, you may be asked to activate a component.

If you are connected to the Internet, component activation occurs automatically. If you are not connected to the Internet, the Activating Component dialog box appears.

1   When the Activating Component dialog box appears, connect to the Internet.

2   In the Activating Component dialog box, click Copy to copy the serial number.

3 Click the URL to go to the activation website.

4 Paste the serial number into the ID box on the website.

5 Select your Country/Region and product; and then click Submit.

The activation website displays an unlock key.

6 Copy the unlock key, paste it in the Activating Component dialog box, and then click OK.

Supported file types for saving and exporting

The following file types are available when you export or share files. Additional file types may be available with your video capture card or third-party plug-ins.

More Help topics
"Supported file types for import" on page 56

Supported video formats for export

- 3GP
- Adobe® Flash® Video (.flv)
- Animated GIF - Windows only
- Microsoft AVI (.avi)
- Microsoft DV AVI (.avi)
- MPEG-1 (Multimedia Compatible)
- MPEG-2 (Multimedia Compatible .mpg)
- MPEG-2 (DVD-compatible .mpg)
- MPEG-2 (HDV .m2ts and .m2t: 1080i 25, 1080i 30, 720p 25, 720p 30)

  Note: HDV export is not supported on Mac® OS.

- MPEG-4 (.mp4, .mov, .avi)
- QuickTime (.mov)
- Windows Media (.wmv) - Windows only

Supported still image formats for export

- Adobe Title Designer (.prtl)

Supported sequence formats for export

- JPEG sequence

Supported audio formats for export

- Adaptive multi-rate compression (.amr)
- Advanced Audio Coding (.aac)

- Microsoft AVI (.avi) - Windows only

- Mp3® Audio (.mp3)

- MPEG-4 (.mp4)

- QuickTime (.mov)

- Windows Waveform (.wav)

- Audio Interchange File Format (.aiff)

Note: Adobe Premiere Elements can import Dolby AC-3 audio in a stand-alone .ac3 file with .vob (DVD) or .mod (SD-based camcorder) files, but it exports the audio from it as Dolby Digital Stereo only.

Note: Use Mp3 or AAC for audio-only exports for podcasts.

Compression and data-rate basics

About compression

When exporting a movie, you choose a *codec* to compress the information for storage and transfer (such as on a DVD), and to decompress the information so it can be viewed again. The name "codec" comes from an abbreviation of its function of compression and decompression. During compression, repetitive and unnecessary information in the original file is discarded, causing the original file to lose information. For this reason, most codecs are considered *lossy*. Some codecs, though lossy, still allow the file to retain a high level of quality. The DV and MPEG codecs are especially good at maintaining excellent quality. Compressing video reduces its file size and data transfer rate, facilitating smooth playback and reducing storage requirements. A variety of codecs are available; no single codec is the best for all situations. For example, the best codec for compressing cartoon animation is generally not effective for compressing live-action video. When you export from Adobe Premiere Elements, you generally only need to choose your medium of delivery and the application will select the optimal codec for you.

If you intend for your exported movie to be played back from a hard disk or CD, make sure that the codec you use to export your video is available to the audience for your movie. Most codecs for digital video and the web are already available on a majority of systems. However, if you are using a codec that's native to a particular product, make sure that your target audience uses the same product, or can easily obtain the codec that you used.

If you intend to create a DVD or record to tape, codec compatibility is irrelevant—your audience only needs to have the hardware necessary to play back the file.

About data rate

With some video codecs, you can specify the *data rate*, which controls the amount of video information that is processed each second during playback. Specifying a data rate in Adobe Premiere Elements sets the *maximum* data rate because the actual data rate varies according to the visual content of each frame.

The data rate you specify depends on the purpose of the video. The following list describes data rate guidelines for some uses:

DVD production The data rate should maximize quality while fitting the entire program within the space available on the DVD. By default, Adobe Premiere Elements automatically adjusts the DVD data rate.

Non-DV videotape production The data rate should be well within the data transfer rate of your hard disk because the video will be played back from the hard disk to the recording device. Check your documentation for information on the data transfer rate of your hard disk.

Hard disk playback Determine the typical data transfer rate of your audience's hard disks and set the data rate accordingly. Generally, 7200 rpm hard disks have sustained data rates of 20 to 35 MB per second, which is high. In comparison, the average data rate of digital video is 3.6 MB per second. So, to achieve high-quality playback, you may not need to set the data rate as high as 20 to 35 MB per second. However, if you are exporting video for use in another editing system or in a compositing application, such as Adobe After Effects, export at the maximum quality. Use a lossless codec, which is one that compresses without discarding information, and specify the data rate that the editing system supports for video capture and editing.

CD-ROM playback The data rate depends on the speed of the CD drive. For example, if you are preparing a final video file for a double-speed CD-ROM drive (300 kilobytes per second) you might specify between 150 kilobytes and 200 kilobytes per second to account for both the data rate of the drive and the system overhead required to move the data.

Intranet playback The data rate can be 100 kilobytes per second or faster, depending on the speed of your *intranet*. An intranet is an in-house or private network that uses Internet network protocols. Because they are limited in scope, intranets generally use higher-quality communications lines than standard telephone lines, so they are usually much faster than the Internet.

Streaming video over the web Though there are fewer users with dial-up connections than in previous years, you should still consider tailoring your data rate to users still employing this method of accessing the Internet if you want your file to be viewable to the largest number of users. Streaming video on the web is constrained by the limited bandwidth (56 KB or less) of most consumer modems. Use a higher bitrate if you know your audience has broadband Internet access, such as DSL or cable modem service.

Playing back from a handheld device The data rate is very important due to the relatively small size, capacity, and lesser speed of handheld devices. The data rate can range from 8 to 90 kilobits per second, depending upon the device. You can choose preset QuickTime export options in Adobe Premiere Elements to export a file optimized for playback on a handheld device.

Downloading a video file over the web The data rate is less important than the size of the video file because the main concern is how long it takes to download the file. However, it still may be desirable to reduce the data rate for downloaded video because doing so reduces the size of the video file, making it download faster.

More Help topics

"Viewing clip properties" on page 36

About compression keyframes

Compression keyframes are different from the keyframes that you use to control track or clip properties, such as audio volume or clip rotation. When you export a movie, Adobe Premiere Elements automatically places compression keyframes at regular intervals in the movie. During compression, these keyframes are stored as complete frames. The frames between the keyframes are called *intermediate frames*. Adobe Premiere Elements compares each intermediate frame to the frame before it and stores only the data that is different. This process can greatly reduce file size, depending on the spacing of the keyframes. Fewer keyframes and more intermediate frames result in smaller file sizes with lower-quality images and playback. More keyframes and fewer intermediate frames result in significantly larger file sizes with higher-quality images and playback.

For example, a video of a talking person has a smaller file size than a video with lots of action, because only the mouth and tiny facial expressions change frame to frame. In contrast, a video of a sporting event requires numerous keyframes and intermediate frames, because the action changes considerably frame to frame. This results in either a larger file size or lower quality playback, depending on how much you compress the video.

Choosing compression settings is a balancing act. You need to adjust the setting depending on the type of video material, the target delivery format, and the intended audience. Often, the optimal compression setting is arrived at through trial and error.

Archiving projects

Archive a project

1 Choose File > Project Archiver.

2 In the Project Archiver dialog box, select either Archive Project to copy a trimmed version of your project or Copy Project to copy an untrimmed version, including all assets, to a new location.

3 To specify a folder for the project, click Browse and locate the folder. In the Browse For Folder dialog box, you can click Make Folder to create a new folder.

4 After you specify a folder, click OK, and then click OK again to close the Project Archiver dialog box.

Adobe Premiere Elements places the new files into a folder with a name that starts with either *Trimmed*, if you chose Archive Project, or *Copied*, if you chose Copy Project.

About archived projects

The Project Archiver copies your project and its media to a folder for further editing or storage. You can use it to prepare an incomplete project for editing on another computer, to collect into one folder copies of media that may be located in several folders or drives, or to trim the media in a completed project down to only the parts you used before saving the project to an archive. The Project Archiver has two options, Archive Project and Copy Project. Since Copy Project does not trim the project, it often results in a folder containing more, and larger, files than does Archive Project.

Archive Project Creates a folder containing a new project file, and a new clip for each clip used in the original Timeline or Sceneline at its edited length. The trimmed project includes up to 30 frames of extra footage, called *handles*, before the In point and after the Out point of each trimmed clip for minor adjustments you may want to make after archiving the project. A trimmed project excludes any rendered previews and audio previews (conformed audio), as well as any unused media. Adobe Premiere Elements automatically creates new audio previews (but not rendered previews) when you open the trimmed project. Clips in a trimmed project are renamed so that their filenames match the project filename. Use this option to ready a completed project for storage, before you remove it from your hard disk.

Note: Project Archiver retains any effect keyframes and clip markers that exist beyond the In and Out points of a trimmed clip.

Copy Project Creates a folder containing a new project file, and full copies of all the media that appear in the Project view of the Task panel in the original project, whether or not any of them were used in the Timeline or Sceneline. Unlike Archive Project, Copy Project does save all rendered preview files. Use this option to aggregate copies of all files belonging to a project into a single folder. This easily can be transferred to another computer, or opened for further editing at a later time.

Archived project folders can be large, so archiving to a portable hard drive is recommended when you intend to transfer a project between computers. Using a disc-burning program, you can also burn trimmed or copied project folders to DVDs for archiving or transfer to other computers.
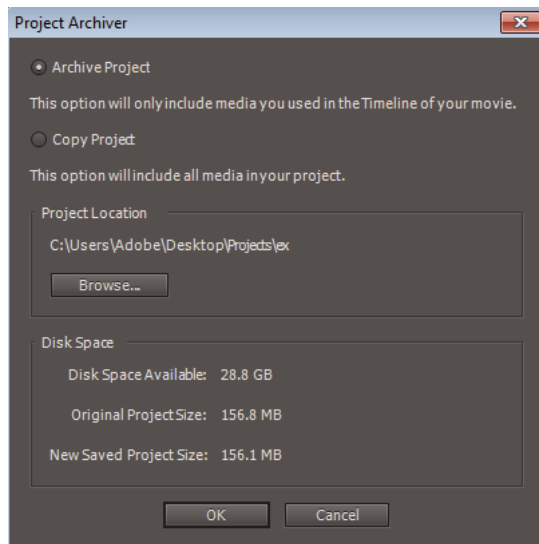
Project Archiver dialog box

Chapter 16: Adobe Premiere Elements keyboard shortcuts

Adobe Premiere Elements comes with a set of default keyboard shortcuts. You can also create your own keyboard shortcut to nearly every menu item, button, or tool.

Using default shortcuts

About keyboard shortcuts

For many tasks, using keyboard shortcuts is quicker than using a mouse. Adobe Premiere Elements provides a default set of keyboard shortcuts that you can view and modify by using the Edit > Keyboard Customization command.

More Help topics

"Create custom keyboard shortcuts" on page 285

Find the keyboard shortcut for a tool, button, or menu command

❖ Do one of the following:

- For a tool or button, hold the pointer over the tool or button until its tool tip appears. If a shortcut is available, it appears after the tool description.

- For menu commands, look for the keyboard shortcut at the right of the command.

- For keyboard shortcuts not shown in tool tips or menus, choose Edit > Keyboard Customization/Adobe Premiere Elements 9 > Keyboard Customization.

Customizing shortcuts

Create custom keyboard shortcuts

In addition to using the default set of keyboard shortcuts, you can assign your own custom shortcuts to nearly any menu command, button, or tool. You can save different sets of shortcuts and restore the default settings.

1 Choose Edit > Keyboard Customization.

2 In the Keyboard Shortcuts dialog box, choose an option from the pop-up menu:

- Application displays commands found in the menu bar, organized by category.

- Windows displays commands associated with window buttons and pop-up menus.

3 In the Command column, view the command for which you want to create a shortcut. If necessary, click the triangle next to the name of a category to reveal the commands it includes.

4 Click in the item's shortcut field to select it.

5 Do any of the following:

- To add a shortcut, type it.

Note: If the shortcut was used by another command, an alert appears at the bottom of the dialog box.

- To erase a shortcut, click Clear.

- To reverse either of the actions above, click Undo.

6 Repeat the procedure to enter as many shortcuts as you want. When you're finished, click Save As, type a name for your Key Set, and click Save.

Note: Some commands are reserved by the operating system and cannot be reassigned to Adobe Premiere Elements. Likewise, you cannot assign numbers or the plus (+) and minus (–) keys on the numeric keypad because they are necessary for entering relative timecode values. You can assign these keys on the keyboard, however.

Remove shortcuts

❖ In the Keyboard Customization dialog box, do one of the following:

- To remove a single shortcut, select it and click Clear.

- To remove a custom set of shortcuts, select the key set you want to remove from the Set pop-up menu and click Delete. When asked, confirm your choice by clicking Delete.

Switch to a different set of shortcuts

❖ Choose Edit > Keyboard Customization, and choose the set of shortcuts you want to use from the Set pop-up menu.

Chapter 17: Troubleshooting

If you encounter problems using Adobe Premiere Elements, you can look through this troubleshooting section, check the resources on the web, such as the Adobe Premiere Elements Support website, or contact customer services.

Resources and guidelines

Resources for troubleshooting

If you need troubleshooting help, Adobe offers a variety of resources you can turn to.

Support on Adobe.com Choose Help > Online Support to find up-to-the-minute troubleshooting information in the Support knowledgebase, and share information with other Adobe Premiere Elements users through online forums. You'll also find tips and tutorials, plus information about books, online courses, and other training materials.

If you need troubleshooting help for an error you receive when working in Adobe Premiere Elements, copy the error message from the dialog box and search for it in the support knowledgebase or online forum, or post it in the forum.

Adobe Expert Support Get person-to-person support from Adobe's support professionals, available through complimentary and paid support options. Find details on the Adobe website.

Product Help Find background information, descriptions of features, and detailed procedures. Choose Help > Adobe Premiere Elements Help.

Guidelines for troubleshooting

When you encounter a problem using Adobe Premiere Elements, follow these troubleshooting guidelines to help you find a solution.

Define the problem This is the first step in troubleshooting. You can define a problem with a simple cause and effect statement, such as "When I try to import the file, Adobe Premiere Elements returns an error." By defining the problem, you have a better sense of which variables to test, and you can begin to determine if the problem is specific to a file, an action, or a combination of both.

Perform a comparison test See if the same problem occurs under similar conditions. This technique lets you further define what causes a problem. If a problem occurs with a file, see if the same problem occurs with another similar file. Alternatively, see if the same problem occurs with the same file, but in a different application. For example, if a video file doesn't play back correctly in Adobe Premiere Elements, try playing it back in Windows Media Player.

Isolate the problem One by one, remove variables that might contribute to a problem. As you remove variables, you get closer to identifying the actual cause of the problem, as well as the solution. For example, if a problem occurs when you render a project that includes a title, try removing the title to simplify the project. If the problem no longer occurs after the title is removed, the title file may be damaged. To solve the problem, you can re-create the title file and replace it in the project.

Capturing

DV camcorder goes into sleep mode

Close and then reopen the Capture panel. Alternatively, close the Capture panel, turn the camcorder off and on, and then reopen the Capture panel. You can disable sleep mode on many camcorders by connecting the camcorder to AC power and ejecting the tape.

For problems related to capturing, another good resource is the documentation for your camcorder, tape deck, or capture card.

Video looks grainy, pixelated, or jumpy in the Capture panel

If you have met the minimum requirements for the data transfer rate of your hard disk, don't be concerned with this preview. Adobe Premiere Elements captures and stores video at full quality. (For a list of system requirements, see the Adobe Premiere Elements product page at www.adobe.com.)

Camcorder isn't identified in the Capture panel

Capture Device Offline appears toward the top of the Capture panel, and a black frame fills the Capture panel preview area.

1 To make sure that the device and Adobe Premiere Elements are set up correctly for capture, confirm the following:

• The device is securely connected to the computer via a FireWire/iLink/DV 1394 cable (preferred) or a USB 2.0 cable, depending on the cable the device supports. Once the device is set up correctly, it will appear in My Computer. (Refer to the documentation included with the device for details and setup instructions.)

Note: If you have problems connecting a USB 2.0 device, make sure that you are connecting to a USB 2.0 port and not a USB 1.0 port.

• The device is in Play, VCR, or VTR mode.

• The Device Control preference in Adobe Premiere Elements is set to the option that's appropriate for your device (either DV/HDV or USB Video Class 1.0). To set this option, right-click in the Capture panel, and choose Device Control.

2 Restart Adobe Premiere Elements (but leave the DV camcorder on). Open the Capture panel, click the Play button, and click in the capture preview area.

Note: To bring in source media from sources other than DV camcorders or cameras, you need to import it by using the Video Importer instead of by capturing it. See "Import from DVDs, camcorders, phones, and removable drives" on page 54.

More Help topics

"Prepare a project for video capture" on page 45

"Supported file types for import" on page 56

Importing

Imported image looks cropped, stretched, or squeezed

Image-editing applications typically produce images made up of square pixels. Adobe Premiere Elements and other video-editing applications, however, produce video files with rectangular, or nonsquare pixels. Adobe Premiere Elements automatically adjusts square-pixel images so they fit the video frame, sometimes cropping or distorting them. For example, an image measuring 720 x 480 square pixels may look squeezed when adjusted for the DV-NTSC frame size of 720 x 480 nonsquare pixels.

You can address this issue in two ways:

- Create square-pixel images at a size that will fill the video frame. If you're combining the image with DV-NTSC footage, use a frame size of 720 x 534. For D1-NTSC, use a frame size of 720 x 540; for D1/DV-PAL, use a frame size of 768 x 576.

- Select the square-pixel image in the Project view of the Tasks panel, and choose File > Interpret Footage. Then select Use Pixel Aspect Ratio From File.

Both Adobe Photoshop and Adobe Photoshop Elements support nonsquare pixels. (In the New dialog box, choose a DV option from the Preset menu.)

More Help topics

"Guidelines for adding files" on page 60

"Understanding aspect ratios" on page 67

Unable to import a file

Make sure that Adobe Premiere Elements supports the type of file you're trying to import and the type of compression that was applied to it. If the format is unsupported, you need to use a transcoder to convert it to a supported format, such as DV/AVI for video files or WAV for audio files. (Transcoders are available as freeware or shareware on the Internet.) You can also check the file for damage by seeing if it plays in another application, such as Windows Media Player.

If you're trying to import an audio file from a CD-ROM, the file is probably in an unsupported format, such as CDA. Try using Windows Media Player to convert the file to a supported format, such as MP3 or WMA.

Important: Before you add files from other parties to your project, make sure that the content isn't copyright protected.

More Help topics

"Supported file types for import" on page 56

Unable to import content from a DVD

If the DVD is CSS copyright protected, you can't access the files on it and you may receive an error. If you're trying to import Dolby audio files, Adobe Premiere Elements can import them from most consumer devices, but it can't import professionally encoded Dolby audio. If Adobe Premiere Elements doesn't recognize files on the DVD, the files may be in an unsupported format.

Typically, content on DVDs is in the form of VOB files. Some of the VOB files contain reference data, such as menus, and others contain video and audio tracks, either separately or combined. Importing VOB files can be time consuming, so it's best to identify the specific files you want and import only those.

More Help topics

"Import from DVDs, camcorders, phones, and removable drives" on page 54

Identify the contents of VOB files

On most DVDs, the VOB files are in a Video_TS folder. The simplest way to identify the contents of VOB files is to open this folder and note which files are largest. Usually, the VOB files that are noticeably larger contain movie data (although files that contain motion menus can also be relatively large). To get more exact information about the contents of the files, use the Media Downloader in Adobe Premiere Elements or use DVD player software. After you import VOB files into Adobe Premiere Elements, you can preview them in the Media panel.

Note: A feature length movie usually consists of four to six VOB files.

- To distinguish VOB files that contain menu data from VOB files that contain video and audio tracks, use the Media Downloader in Adobe Premiere Elements. Files that contain menu data appear with "Menu" appended to their names.

- To identify the contents of VOB files with thumbnail previews, use DVD player software that reads VOB. For instructions, see the documentation included with the DVD player software.

- To identify file sizes in Windows Explorer, double-click the disc icon, navigate to the VOB files on the disc, and note the values listed in the Size column.

More Help topics

"Import from DVDs, camcorders, phones, and removable drives" on page 54

Playing back and previewing

Playback of preview is jerky or slow

Poor playback occurs if inadequate system resources are available to Adobe Premiere Elements. To improve performance, try these suggestions.

- Make sure that your system meets the minimum requirements for Adobe Premiere Elements. For a list of system requirements, see the Adobe Premiere Elements product page on Adobe.com.

- Close other applications when you work in Adobe Premiere Elements.

- Make sure that the project settings match the source files in the project.

- Defragment your hard disk using a defragmenter tool, such as the one included with Windows. For instructions, see the documentation provided with the tool.

- Make sure that at least 20% free disc space is available when you capture video.

- Update device drivers and DirectX and IEEE 1394 components to the latest versions.

Jerky playback can also occur if frames are dropped during capture, the result of a data transfer rate that is too slow. To check for dropped frames in a clip you just captured, view the clip properties by choosing File > Get Properties For.

More Help topics

"Projects and project files" on page 31

MPEG file plays back poorly, out of sync, too quickly, or without audio

Adobe Premiere Elements may not support the type of MPEG file you're using. If the format is unsupported, you need to use a video transcoder to convert the file to a supported format, such as AVI, and then reimport it.

Note: If you transcode an MPEG file, the resulting file may be of rather low quality. Though MPEG is ideal for final output, especially on the Web, the compressed video isn't designed to be edited.

More Help topics

"Supported file types for import" on page 56

Still images flicker during playback

Still images typically have a higher resolution than video footage. If a still image contains thin, horizontal lines, those lines may appear to flicker during playback on a TV. The flicker occurs because a sharply defined horizontal line is displayed in only one of the two interlaced fields of video on a TV. To eliminate the flicker, apply a soft-focused effect, such as Gaussian Blur, to slightly blur the lines in the image.

More Help topics

"Gaussian Blur" on page 171

Horizontal lines blur a video image

Many camcorders record each frame of video as two interlaced fields; one field contains all the odd-numbered horizontal scan lines, the other all the even. The field that's recorded first is called the *dominant field*. If a video editing program, such as Adobe Premiere Elements, misinterprets an odd-field dominant clip as an even-dominant one, or vice versa, the resulting image becomes striped with horizontal scan lines.

1 In the Timeline, select the clip that displays blurry horizontal lines.

2 Choose Clip > Video Options > Field Options.

3 Select Reverse Field Dominance.

4 In the Processing Options pane, select Interlace Consecutive Frames.

5 Click OK.

More Help topics

"Set field options for imported interlaced video" on page 70

Display colors garbled

Sometimes during playback on Adobe Premiere Elements, the display colors are garbled. This issue occurs due to faulty display drivers. This issue can be fixed by disabling the option to use GPU Playback and using the CPU to play back instead. Do the following to fix this issue:

1 Select Edit > Preferences > General.

2 Deselect Enable GPU Playback and in the Playback Preferences dialog, click OK to confirm.

Creating a DVD

Burning takes longer than expected

The amount of time it takes to burn a disc depends on several factors, including the amount of content in your project, the type and speed of the media you're using, and the speed of your burner.

Burning a disc can take a surprisingly long time. To help decrease the burning time, try the following suggestions.

• Use media that matches the speed of your burner.

• Close all other applications before you begin burning a disc.

• Defragment your hard disk using a defragmenter tool, such as the one included in Windows. For instructions, see the documentation provided with the tool.

Once you burn a project to disc, those project files are stored in a cache—a temporary location that allows files to be accessed at higher speeds—so burning subsequent discs takes less time. However, the cache gets cleared if you close a project or make changes that require additional encoding, such as applying an effect or adding or cutting clips.

Disc isn't recognized by the burner

Make sure that the DVD burner supports the type of media you're using. (When you export to disc, Adobe Premiere Elements indicates whether the type of media you're using is supported.) Use only +R media in DVD+R drives, and -R media in DVD-R drives. Make sure the speed of your blank media matches the speed of your burner (for example, use 8x media in 8x drives).

Try different brands of blank media. Through experimentation, you will likely find that your burner works best with certain brands.

When burning to DVD, make sure the blank disc you've inserted is a blank DVD, not a blank CD-R. If you previously tried to write to a DVD, it may have recorded just enough data to become unusable.

DVD plays on a computer but not on a TV

To play a movie on a TV, you need to burn the files onto a DVD rather than copy them. (Be sure to use a DVD rather than a CD.) While a computer can play files copied to a DVD, a DVD player relies on the DVD burner to prepare the files as a movie it can recognize and play on a TV.

Note: CD burners are sometimes confused with DVD burners. A CD burner is used to write data to a CD; it can't be used to create a DVD. You can use a CD burner to create a VCD, which you can play on a computer or on a DVD player that supports VCD format.

More Help topics

"Disc burning guidelines and compatibility" on page 265

Can't place more than one movie on a DVD

If you want to place multiple movies on a DVD, you need to create a single project with all of the movie clips assembled on the Timeline. You can then add main menu markers and stop markers to divide the clips into separate movies, and you can create a disc menu to navigate the movies. If disc space is an issue on the disc you create, consider these options:

• Reduce the bitrate of source files. Keep in mind, however, that reducing the bitrate can also adversely affect the playback quality of the movie.

• Use a dual layer DVD disc to accommodate up to 8.5 GB of data.

More Help topics
"Understanding menu markers" on page 248

Encoding error occurs when burning to DVD

If an encoding error occurs when you try to burn a movie to DVD, make sure that the amount of free disk space is two to three times the size of the final movie. Also, disable any third-party utilities that can interfere with the burning process, such as screen savers, firewall software, and antivirus software, and disable any power saving settings.

If the error still occurs, try these suggestions:

• Export the movie as a DV/AVI file, import the DV/AVI file into Adobe Premiere Elements, and then export it to disc.

• Export the movie as a disc folder and use a third-party burning utility to copy it to disc. (See "Burn to a DVD folder" on page 264.)

• Export the movie as a DVD-compatible MPEG file, and use a disc authoring program, such as Adobe Encore, to burn the file to disc.

Export the movie to DV AVI and then to disc

1 Select the Timeline, and choose File > Export > Movie.

2 In the Export Movie dialog box, specify a name and location for the file, making sure to keep the .avi extension, and click Save to begin rendering the file.

3 Start a new project.

4 Click the Get Media button in the Tasks panel, and choose Files and Folders 📁.

5 Select the DV AVI file you created, and click Open to add the file to the Project view of the Tasks panel.

6 Drag the DV AVI file from the Project view to the Timeline. (Any disc markers and menu customization you created should remain intact.)

7 Click Share in the Tasks panel, and then click the Disc button 💿. Set options, and then click Burn.

Fixing other disc-burning issues

Adobe Premiere Elements Help provides solutions for common disc-burning issues. For deeper troubleshooting, navigate to the Support section of the Adobe website. Choose Premiere Elements for the product, and search for "burn."

Chapter 18: Glossary

This glossary contains terms used for digital imaging technology. Some terms are specific to Adobe Premiere Elements or other Adobe products.

Digital imaging terms

Numerics

16:9 The aspect ratio of widescreen TV.

3GP Third generation platform. A file format for video recorded by mobile phones.

4:3 The aspect ratio of conventional video recorded and played back by TV and computer screens.

A

AC3 See "Dolby Digital" on page 296.

ADC (Analog-to-Digital Converter) The hardware that converts an analog audio or video signal into a digital signal that you can process with a computer.

AGP slot Accelerated graphics port slot. A connector on a computer's motherboard for use with a GPU card. See "GPU" on page 297.

aliasing Undesirable jagged or stair-stepped appearance of angled lines in an image, graphic, or text.

alpha channel Stores a *matte* (also known as a mask), which defines transparent areas of a computer graphic or clip. Color information is stored in the three color channels, red, green, and blue (RGB). See also "channel" on page 295.

analog video Video that consists of a continuous electrical signal. Most TVs and VCRs are analog video devices. To be stored and manipulated on a computer, analog video must be converted to *digital video*.

anti-aliasing The smoothing of edges in an image, graphic, or text. Anti-aliased edges appear blurred up close but smooth at normal viewing distance. Anti-aliasing is important when working with high-quality graphics for broadcast.

artifact Distortion in a picture or a sound signal. With *digital video*, artifacts can result from overloading the input device with too much signal or from excessive or improper *compression*.

aspect ratio The ratio of an image's width to its height. For example, a standard video display has an aspect ratio of 4:3. Most motion pictures use the more elongated aspect ratio of 16:9. See also "widescreen" on page 303.

audio lead See "J-cut" on page 298.

audio sample rate The number of samples taken per second to reproduce audio digitally. The higher the sample rate, the higher the quality of the digital audio. A rate of 44,100 samples per second produces CD-quality audio and captures the range of human hearing.

AV-to-DV converter An electronic device that converts *analog video* signals to *digital video* signals. Compare to "DV-to-AV converter" on page 296.

AVI Audio Video Interleave. The standard, uncompressed video file format on the Microsoft® Windows® platform.

B

bit depth   In digital graphics and video, bit depth indicates the number of colors an image can display. A high-contrast (no gray tones) black and white image is 1bit, meaning it can be off or on, black or white. As bit depth increases, more colors become available. 24-bit color allows for millions of colors to be displayed.

Similarly, in digital audio, bit depth indicates the number of bits per sample. The higher the number, the better the sound quality.

bitmap   A graphic image comprised of individual pixels, each of which has values that define its brightness and color.

Blu-ray   An optical disc format that has five times the storage capacity of DVDs. It can store 25GB on a single-layer disc or 50GB on a dual-layer disc. It gets its name from the blue-violet laser it uses (as opposed to the red laser used by other optical discs).

bluescreen   See "keying" on page 298.

C

camcorder   A digital video camera—that is, a device that records sequences of continuous pictures and generates a signal for display or transfer of video footage.

capture   The process of transferring source video from a *camcorder* or tape deck to a computer. If the source video is analog, the capture process converts the video to digital.

capture card   Sometimes called a capture or video board. A card installed into a computer and used to digitize video. Or, for video that is already digitized, the device that simply transfers the file to the hard disk.

channel   Stores color information for a computer graphic. Each graphic contains three separate channels (red, green, and blue) that can be adjusted independently. Additional channels, called *alpha channels*, can be added to define transparent areas.

chroma   Short for "chrominance" on page 295.

chroma key   A video effect that removes an area of specific color. This effect is often used during newscasts to insert a weather map behind a meteorologist.

chrominance   The color information in a video signal that comprises the hue (phase angle) and saturation (amplitude).

Cinepak®   A commonly used codec for compression of video files on CD-ROM. Cinepak offers temporal and spatial compression and data-rate limiting.

clip   A digitized or captured portion of video, audio, or both.

codec   Short for compressor/decompressor. A device or program that uses algorithms to compress video and sound files, making them easier to work with and store, and to decompress files for playback. Common codecs convert analog video signals to compressed digital video files (for example, MPEG) or analog sound signals to digital sound files (for example, RealAudio®). See also "compression" on page 295.

color bars   See "NTSC color bars" on page 300.

color correction   The process of altering the color of video, especially if it was shot under less than ideal conditions, such as low light.

compositing   The process of combining images to yield a resulting "composite" image.

compression   The process of reducing data, such as in an audio or video file, into a form that requires less space.

current-time indicator   In Adobe Premiere Elements, a gray pointer with a red line ⬇ in Timeline and Properties, and a gray pointer with a gray line ⬇ in the Monitor. You drag this indicator to navigate through clips and identify specific frames.

cut The simplest type of *transition,* in which the last frame of one clip is followed by the first frame of the next.

D

D1 Stands for Digital 1, a digital video format that has a 4:3 frame aspect ratio and a 0.9:1 pixel aspect ratio. D1 pixels are rectangular (non-square), unlike analog pixels, which are square. D1 is an international TV standard: D1-NTSC uses a frame size of 720 x 486 pixels, and D1-PAL uses a frame size of 720 x 576 pixels. See also "digital video" on page 296 and "square-pixel footage" on page 302.

data rate The amount of data moved over a period of time (for example, 10 MB per second). Often used to describe a hard drive's ability to retrieve and deliver information.

decode To divide an encoded video signal into its separate components. See also "encode" on page 297.

deinterlace To remove *artifacts* that result from interlaced video. See also "interlacing" on page 298.

digital video Video that consists of a binary signal, encoded as a series of zeroes and ones. All data that a computer processes must be digital, so *analog video* must first be converted to digital video before it can be edited on a computer. See also "analog video" on page 294, "AV-to-DV converter" on page 294, and "DV-to-AV converter" on page 296.

digitize To convert analog video or audio to digital form.

dissolve A fade from one *clip* into another.

dithering Alternating the colors of adjacent pixels to approximate intermediate colors. (For example, displaying adjacent blue and yellow pixels to approximate green.) Dithering enables monitors to approximate colors they are unable to display.

Dolby Digital Standard lossy audio format for DVD video. Supports mono and stereo audio, but is most commonly used to compress 5.1 surround sound with the AC-3 codec. See also "lossy" on page 299.

drop-frame A *timecode* adjustment that drops certain frames to compensate for the uneven, 29.97 frames-per-second format of color video. Drop-frame timecode is critical in broadcast applications. See also "non-drop-frame" on page 300 and "dropped frames" on page 296.

drop-out An area of magnetic tape where information is missing. Drop-outs may occur due to dust, overuse, or physical damage. They can cause random, flashing color pixels in affected frames. To avoid drop-outs, use a head-cleaning tape regularly in your camcorder.

dropped frames Missing frames lost during the process of digitizing or capturing video. Dropped frames can be caused by a hard drive with a low data transfer rate.

DTV Digital TV. Occasionally used to refer to desktop video.

DV Generally refers to *digital video*, but also connotes the type of compression used by DV systems and formats. DV also describes the tape cartridge used in DV camcorders and tape decks.

DV in The DV input on a camcorder.

DV via USB Capability that allows DV camcorders to transfer video using USB 2.0.

DV-to-AV converter An electronic device that converts *digital video* signals into *analog video* signals. Compare to "AV-to-DV converter" on page 294.

DVD Abbreviation for digital video disc and digital versatile disc. DVDs look like CDs, but have a much larger storage capacity—more than enough for a feature-length film compressed with *MPEG*-2. DVDs require special drives for playback.

DVD formats DVD burners support one or more of the following disc formats: DVD-R, DVD-RW, DVD+R, DVD+RW, DVD+R DL, and DVD-R DL. (Note that -R and +R are different, as are -RW and +RW.) R discs let you record once to the disc. RW discs let you rerecord repeatedly. DL discs are dual layer. Use R discs for broadest compatibility; not all DVD players can read RW discs.

DVD markers See "markers" on page 299.

E

EBU timecode The timecode system created by the European Broadcasting Union and based on *SECAM* or *PAL* video signals.

encode To merge the individual video signals (for example, red, green, and blue) into a combined signal, or to convert a video file to a different format using a *codec*.

F

FCC Federal Communications Commission, the bureau that regulates radio and TV broadcast standards in the United States.

fields The sets of alternating horizontal lines that create an interlaced image on a TV screen. A complete TV frame consists of two fields: The odd-numbered lines of field one are interlaced with the even-numbered lines of field two. See also "interlacing" on page 298.

final cut The final video production, assembled from high-quality clips, and ready for export to the selected delivery media. Compare to "rough cut" on page 301.

FireWire The Apple® Computer trade name for "IEEE 1394" on page 298.

fps Frames per second; the standard for measuring the rate of video playback. At 15 fps and lower, the human eye can detect individual frames, causing video to appear jerky.

frame A single still image in a sequence of images that, when displayed in rapid succession, creates the illusion of motion. The more frames per second (fps), the smoother the motion appears.

frame rate The number of frames per second displayed during playback.

frames per second See "fps" on page 297.

frequency The number of audio cycles per second, expressed in hertz (Hz). Frequency determines the pitch of a sound.

G

gamut The range of color or brightness values allowed for a video signal. Values that exceed the gamut may cause distortion.

GPU Graphics processing unit. A microprocessor with built-in capabilities for handling 3D graphics more efficiently than a CPU (central processing unit).

grayscale The series of visual tones that range from true black to true white. In video applications, grayscale is usually expressed in 10 steps.

H

HDTV High Definition TV. A broadcast format that allows for a higher resolution signal than the traditional formats, NTSC, PAL, and SECAM.

HDV High Definition Video. The format used to record HDTV-quality data with video camcorders.

hue The distinction between colors (for example, red, yellow, and blue). White, black, and gray tones are not considered hues.

I

i.LINK Sony® trade name for *IEEE 1394.*

IEEE 1394 The interface standard that enables direct transfer of DV between devices, such as a DV camcorder and a computer. IEEE 1394 also describes the cables and connectors utilizing this standard. Also called *FireWire* or *i.LINK.* See also "USB" on page 303.

image stabilizer Also referred to as electronic image stabilizer. A technique used to remove the movement caused by camera shake.

interframe compression A compression scheme, such as MPEG, that reduces the amount of video information by storing only the differences between a frame and those preceding it.

interlacing A system developed for early TV and still in use in standard TV displays. An electron gun illuminates the phosphors coating the inside of the screen, first drawing the even, and then drawing the odd horizontal lines across the screen. By the time the even lines are dimming, the odd lines are illuminated. We perceive these interlaced *fields* as complete pictures.

interpolation A method for establishing new data points between known data points.

J

J-cut An edit in which the audio starts before the video, giving the video a dramatic introduction. Also known as an audio lead.

JPEG Joint Photographic Experts Group. Also, a file format defined by that group for compressing still images. Because video is a sequence of still images, JPEG compression can be used to compress video. See also "MJPEG" on page 299.

K

key A method for creating transparency, such as a bluescreen key or a chroma key.

keyframes Start and end points for animated effects. Adobe Premiere Elements automatically generates the frames between keyframes to create smooth movement. See also "interpolation" on page 298 and "tweening" on page 302.

keying Replacing part of one TV image with video from another image. Also called blue screen. See also "chroma key" on page 295.

L

L-cut An edit in which the video ends before the audio, which acts as a subtle transition from one scene to the next. To perform an L-cut in the Timeline window, hold down the Alt key and drag the right edge of the video to the left; the result looks like the letter *L.*

letterbox A technique used to preserve the original aspect ratio of a motion picture when played on a TV. Letterboxing adds black bars to the top and bottom of the screen.

lossless A compression scheme that doesn't affect signal quality, such as the transfer of DV via an IEEE 1394 connection.

lossy A compression scheme that degrades quality. Lossy algorithms compress digital data by eliminating the data least sensitive to the human eye, and offer the highest compression rates available.

luminance The effect of the combined values for brightness and contrast.

M

Machinima A method for creating movies that combines traditional filmmaking, animation, and virtual 3D gaming technology. *Machinima* is the combined form of "machine/cinema" or "machine/animation."

markers DVD markers indicate chapters, scenes, and stop points for a DVD menu. In Adobe Premiere Elements, DVD markers are also called scene markers. Clip markers signify important points within a clip. Timeline markers indicate scenes, locations for titles, or other significant points within an entire movie. Clip markers and timeline markers are used for positioning and trimming clips.

mask See "matte" on page 299.

matte The transparent area of an image, typically defined by a graphic shape or a bluescreen background. Also called a mask.

MIDI Musical Instrument Digital Interface. A standard used to share data between electronic music equipment and computers.

mini-timeline A timeline that appears at the bottom of the Monitor panel when the Sceneline is displayed. (See also "timeline" on page 302.)

MJPEG Motion *JPEG*. A *compression* standard used to convert each video *frame* into a compressed JPEG image. MJPEG is best suited for broadcast-quality video, and is preferable over MPEG for footage that contains a great deal of movement. See also "MPEG" on page 299.

motion menu A DVD menu that has a moving background image instead of a still image, animated buttons, or both.

MP3 MPEG-1 Audio Layer 3. Both a compression standard and a file format for digital audio.

MPEG Motion Pictures Expert Group. Also, a type of *compression* and a video format. Unlike *JPEG,* where individual frames are compressed, MPEG compression calculates and encodes only the differences between one frame and its preceding frame.

MPEG-1 Compression standard used to convert analog video for use in digital applications. It was designed to deliver near-broadcast-quality video through a standard speed CD-ROM. The compression ratio is about 100:1.

MPEG-2 Extension of the MPEG-1 standard. It was designed to meet the requirements of TV broadcast studios. MPEG-2 is the broadcast-quality video found on DVDs and requires a decoder for playback.

MPEG-3 Developed for *HDTV* but became obsolete when MPEG-2 was discovered to adequately meet HDTV requirements. Often confused with *MP3*.

MPEG-4 Builds on previous MPEG standards, adding support for streaming video and improved compression schemes. Often used for video *podcasting*.

N

native editing Refers to editing originally captured clips, both DV and HDV, at their original, uncompressed quality.

neutral colors The range of grays, from black to white, that have no color. For neutral color areas, RGB values are equal.

noise Distortions of an audio or video signal, usually caused by interference.

noise reduction The reduction of noise during recording or playback.

non-drop-frame Timecode method that uses the color TV frame rate of 29.97 fps. Non-drop-frame timecode is preferred for nonbroadcast applications and most of low-end videotape formats. Compare to "drop-frame" on page 296.

nonlinear editing Random-access editing of video and audio on a computer, enabling edits at any point in the timeline. By contrast, traditional videotape editors are linear because they require editing video sequentially, from beginning to end.

NTSC National Television Standards Committee. Standard for color TV transmission used in North America, Japan, Central America, and some countries in South America. NTSC incorporates an interlaced display with 60 *fields* per second, 29.97 *frames* per second *(fps).*

NTSC color bars The pattern of eight equal-width color bars used to check broadcast transmission paths, recording quality, playback quality, and monitor alignment.

NTSC RGB Interlaced red, green, and blue video signals that meet NTSC standards and represent the primary colors of an image.

O

offline editing Editing a *rough cut* using low-quality clips, and then producing the final cut with high-quality clips, usually on a more sophisticated editing system than that used for developing the rough.

online editing Doing all editing (including the *rough cut*) on the same clips that will be used to produce the final cut.

P

PAL Phase alternating line. The TV standard used in most European and South American countries. PAL uses an interlaced display with 50 *fields* per second, 25 *frames per second.*

PCI slot A connection slot for expansion cards found in most computers. Most video capture cards require a PCI slot.

peak file A cache file that contains the waveform image of an audio file. Peak files allow a program to open, save, and redraw audio files more quickly because the program doesn't have to reread the waveform data each time it opens or displays an audio file. Peak files (*.pk) can be deleted without affecting the original audio files.

pixel An abbreviation for *picture element*, the smallest display element on a computer monitor—a point with a specific color and intensity level. Graphics programs use square pixels. However, NTSC and PAL video pixels are rectangular, so computer graphics displayed on a TV screen will be distorted (for example, a circle will appear as an oval) unless the aspect ratio of the graphics is adjusted for video.

pixel shader In 3D graphics, a program that a *GPU* uses to render the lighting and color of individual pixels, creating realistic-looking surfaces. (Not all GPUs support pixel shaders.) Pixel shaders are commonly used in creating graphics for computer games.

plug-in A software module that can extend the features of a software application. In Adobe Premiere Elements, for example, you can use VST plug-ins to add audio effects.

podcasting Delivering audio or video files to mobile devices via the web.

poster frame A single frame of a clip, selected as a thumbnail to indicate the clip's contents.

preview files Files that store information about tracks and effects in a project. Preview files are created during the rendering process and stored on the hard drive. They save time during the final export of a movie because the video edition application can use the information in the preview files rather than render clips again.

printing to tape Recording a digital video file to videotape.

project preset A predefined set of values that can be used for project settings.

Q

QuickTime (MOV) Apple Computer's format for video, sound, and 3D media.

R

raster A grid of *pixels* forming the image on a TV or computer screen.

raw footage Original, unedited film or video footage that has not been modified.

real time Instantaneous processing of data. In video, real time refers to effects and transitions you can preview without interrupting the *rendering* process.

region coding A DVD feature that restricts playback of a disc to players in a specific region.

rendering The process of applying edits, effects, and transitions to video frames.

resolution The number of pixels in each frame of video (for example, 640 x 480). All other things being equal, a higher resolution will result in a better-quality image.

RGB Red, green, blue. The three primary colors, which are used to display color on a computer monitor or TV screen.

ripple edit The automatic forward or backward movement of clips in the Timeline in relation to an inserted or deleted clip.

rolling edit The automatic change in the duration of an adjoining clip when a clip is inserted or extracted, or when the duration of a clip is altered.

rough cut A preliminary version of a video production, often assembled from lower quality clips than those used for the *final cut.*

S

S-Video Super-Video. A technology used to transmit video by dividing the video information into two separate signals: one for luminance (brightness) and one for chrominance (color).

S/N See "signal-to-noise ratio (S/N)" on page 301.

sample rate In digital audio, the number of samples per second. The higher the number, the better the sound quality.

saturation The strength or purity of a color. Saturation represents the amount of gray in proportion to the hue, measured as a percentage from 0% (gray) to 100% (fully saturated).

scene detection Automatic detection of scene changes in video clips. You can use scene detection when capturing video (though not when capturing HDV), or you can use it on captured clips. Adobe Premiere Elements supports image-based scene detection.

scene markers See "markers" on page 299.

Sceneline Provides a visual layout of media clips so you can quickly arrange your clips, as well as add titles, transitions, and effects.

scrubbing Shuttling audio or video material forward or backward while previewing.

SECAM Systeme Electronique Couleur Avec Memoire, a TV format used mainly in Eastern Europe, Russia, and Africa. In these countries, TVs support both SECAM and PAL, but DV camcorders and DVD players use only PAL. Therefore, Adobe Premiere Elements users in these countries should use the PAL preset for projects and DVDs.

signal-to-noise ratio (S/N) Expressed in decibels (dB), the ratio of noise relative to the desired video or audio signal. The higher the value, the clearer the picture and sound.

slide edit An editing feature that adjusts the Out point of the previous clip and the In point of the next clip without affecting the center clip or program duration. Compare to "slip edit" on page 302.

slip edit An editing feature that adjusts the In and Out points of a clip without affecting the adjacent clips or program duration. Compare to "slide edit" on page 301.

snow Random noise on a video screen, often the result of a dirty videotape head or poor TV reception.

source footage Raw, unedited video that has been recorded by a camera.

spatial compression A compression method that reduces the data contained within a single video frame by identifying areas of similar color and eliminating the redundancy. See also "codec" on page 295.

splitscreen A special effect that displays two or more scenes simultaneously on different parts of the screen.

square-pixel footage Footage that has a 1:1 pixel aspect ratio, typically analog video. Most computer graphics have a 1:1 pixel aspect ratio. See also "D1" on page 296.

still frame A single frame of video repeated so it appears to have no motion.

storyboard A series of images representing each clip in a movie. You rearrange the images to change the order in which clips appear. In Adobe Premiere Elements, storyboard-style editing occurs in the Sceneline. (See "Sceneline overview" on page 83.)

straight cut The most common edit; consecutive clips placed one after another in the Timeline window. Straight cuts are preferable to transitions when the scenes are similar and you don't want edits to be noticeable.

streaming The process of playing video from the web as it is received, rather than waiting for an entire file to download prior to playback.

striping Preparing a tape for editing by recording a video signal (for example, black) with a control track and timecode to ensure proper playback. Also known as black stripe.

superimposing Combining images, where one or more layers involve transparency. See also "compositing" on page 295.

T

temporal compression A compression method that identifies similar areas across video frames and eliminates the redundancy. See also "codec" on page 295.

timecode A time format that measures video in hours, minutes, seconds, and frames (for example, 1:20:24:09), enabling precise editing. See also "drop-frame" on page 296 and "non-drop-frame" on page 300.

timeline The graphical element in a video-editing program on which video, audio, and graphics clips are arranged. (See also "mini-timeline" on page 299.)

transcoding Translating a file from one file format into another; that is, reencoding the data.

transforming Changing the position of objects (for example, text or graphics) by moving, rotating, aligning, or distributing them.

transition A change in video from one clip to another. Often these visual changes involve effects in which elements of one clip are blended with another.

transparency Percentage of opacity of a video clip or element.

trimming Removing frames from the beginning, middle, or end of a clip.

tweening A feature that fills in the frames between two images so movement appears smoother. See also "keyframes" on page 298.

U

uncompressed video Raw digitized video displayed or stored in its native size.

USB Universal Serial Bus. The interface standard that allows a plug-and-play experience, where you can add a new device to your computer without having to install an adapter card or configuring other elements. See also "IEEE 1394" on page 298.

V

vertex shader In 3D graphics, a program that a *GPU* uses to render effects realistically, relative to an object's position in space. (Not all GPUs support vertex shaders.) Vertex shaders are commonly used in creating graphics for computer games.

video capture card See "capture card" on page 295.

video format A standard that determines the way a video signal is recorded on videotape. Standards include DV, 8-mm, Beta, and VHS.

VOB DVD Video Object. The VOB format is commonly used to distribute movies on DVDs; video, audio, title streams, and menu contents are combined in a single file. The video stream is typically MPEG-2.

W

WDM Windows Driver Model. A driver standard developed by Microsoft that allows a wide range of hardware devices to connect to your computer. WDM provides plug-and-play support for devices such as USB webcams and streaming camcorders.

widescreen Any aspect ratio for film and video wider than the standard 4:3 format; previously used to refer to wide-aspect film formats; now typically used to refer to the 16:9 format that has become standard widescreen for DVD, because this is the aspect ratio specified for *HDTV*.

WMV Windows Media Video. A format developed by Microsoft that's optimized for streaming video playback over the web.

Z

zooming Moving the focus of a camera either closer to or farther from a subject while shooting.