5 ESSENTIALS OF VIDEO EDITING

Lesson Overview

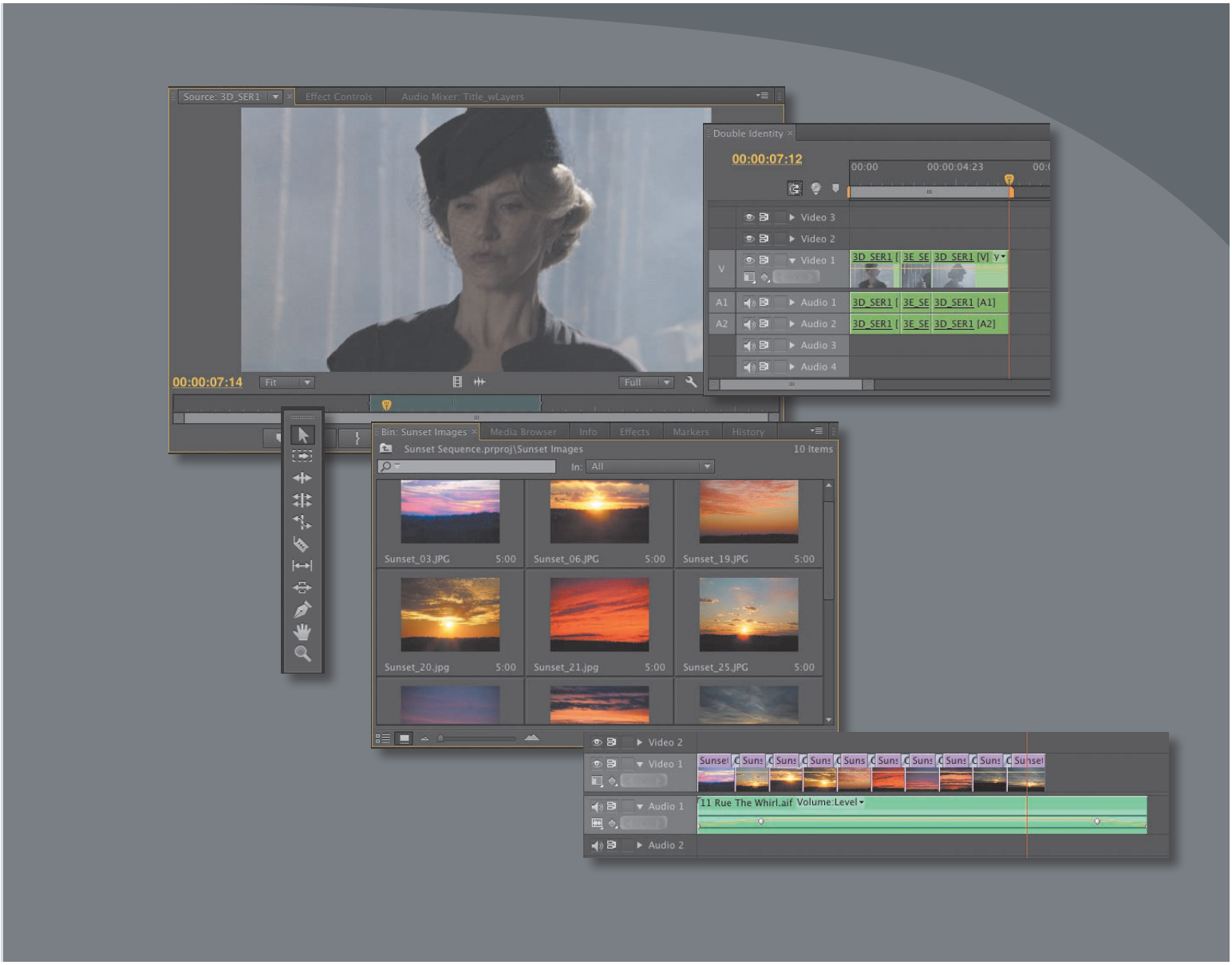
In this lesson, you'll learn about the following:

- Working with clips in the Source monitor
- Creating sequences
- Using essential editing commands
- Understanding tracks



This lesson will take approximately 45 minutes.

This lesson will teach you the core editing skills you will use again and again when creating sequences with Adobe Premiere Pro CS6.



Editing is much more than choosing shots. You time your cuts precisely, placing clips in sequences at exactly the right point in time and on the track you want (to create layered effects), adding new clips to existing sequences, and removing old ones.

Getting started

No matter how you like to approach video editing, there are some very simple techniques you will employ time and again. Essentially, you'll be making partial selections of your clips and selectively placing them in your sequence. There are several ways of doing this in Adobe Premiere Pro.

Before you begin, make sure you are using the default Editing workspace.

1. Choose Window > Workspace > Editing.
2. Choose Window > Workspace > Reset Current Workspace.
3. Click Yes in the Reset Workspace dialog.

   For this lesson, you'll use the project file you used in Lesson 4.
4. Continue to work with the project file from the previous lesson, or open it from your hard drive.
5. Choose File > Save As.
6. Rename the file to *Lesson 05.prproj*.
7. Choose a preferred location on your hard drive, and click Save to save the project.

   If you do not have the previous lesson file, you can open the Lesson 04.prproj file from the Lesson 04 folder.

You'll begin by learning more about the Source monitor and how to premark your clips to get them ready to be added to a sequence. Then you'll learn about the Timeline panel, where you'll work on your sequences, and you'll learn how to put everything together.

Using the Source Monitor

The Source Monitor is the main place you'll go when you want to check your assets before including them in a sequence.

When you view video clips in the Source Monitor, you watch them in their original format. They will play back with their frame rate, frame size, field order, audio sample rate, and audio bit depth exactly as they were recorded.



When you add a clip to a sequence, Adobe Premiere Pro conforms it to match the sequence settings. This means the frame rate, frame size, and audio type might all be adjusted so that everything plays back the same way.

As well as being a viewer for multiple file types, the Source Monitor provides important additional functions. You can use two special kinds of markers, called In and Out points, to select just part of the clip for inclusion in your sequence. You can also add comments to other kinds of markers to refer to later or remind yourself about important facts relating to a clip. You might include a note about part of a shot you don't have permission to use, for example.

Loading a clip

To load a clip do the following:

1. Browse to the Double Identity bin. With the default preferences, you can double-click the bin in the Project panel while holding the Control (Windows) or Command (Mac) key. The bin will open in the existing frame. To navigate back to the Project panel contents, click the Navigate Up button .
2. Double-click a video clip, or drag and drop a clip into the Source Monitor.

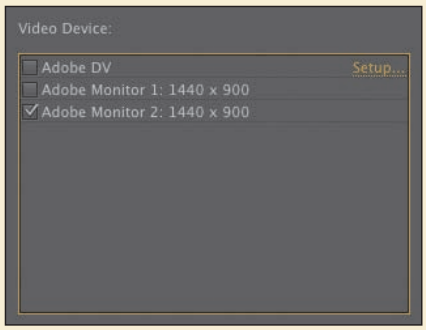
   Either way, the result is the same: Adobe Premiere Pro displays the clip in the Source Monitor, ready for you to watch it and add markers.
3. Position your mouse pointer so that it is over the Source Monitor, and press the ` (grave) key. Press the ` (grave) key again, to restore the Source Monitor to its original size.

Tip: Notice that the active frame has an orange outline. It's important to know which frame is active because menus sometimes update to reflect your current selection. If you press Shift+` (grave), the currently selected frame will toggle to full-screen, rather than the frame your mouse is over.

Viewing video on a second monitor

If you have a second monitor connected to your computer, Adobe Premiere Pro can use it to display full-screen video.

Choose Edit > Preferences > Playback (Windows) or Premiere Pro > Preferences > Playback (Mac), and select the checkbox for the monitor you would like to use for full-screen playback.

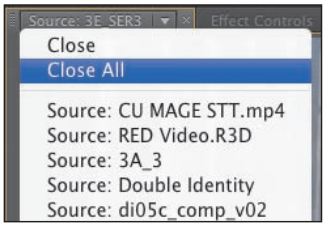


You also have the option of playing video via a DV device if you have one connected.

Loading multiple clips

Next you'll create a selection of clips to work with in the Source Monitor.

1 Click the recent items menu at the top left of the Source Monitor, and choose Close All.



2 Click the List View button on the Double Identity bin, and make sure the clips are displayed in alphabetical order by clicking the Name heading.

3 Select the first clip, 3_4, and then hold down the Shift key and click the clip 16_6B.

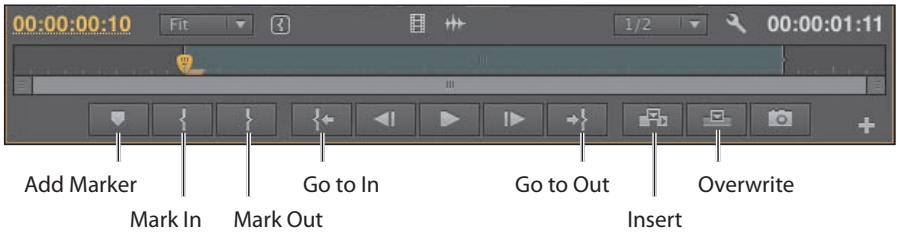
This makes a selection of multiple clips in the bin.

4 Drag the clips from the bin to the Source Monitor.

Now just the clips selected will be displayed in the Source Monitor Recent Items menu. You can use the menu to choose which clip to view.

Source Monitor controls

As well as playback controls, there are some important additional buttons in the Source Monitor.



- **Add Marker:** Adds a marker to the clip at the current time of the playhead. Markers can provide a simple visual reference or store comments.
- **Mark In:** Marks the beginning of the part of the clip you intend to use in a sequence. You can have only one In point. A new In point will automatically replace the existing one.
- **Mark Out:** Marks the end of the part of the clip you intend to use in a sequence. You can only ever have one Out point. A new Out point will automatically replace the existing one.
- **Go to In:** Moves the playhead to the clip In point.
- **Go to Out:** Moves the playhead to the clip Out point.
- **Insert:** Adds the clip to the sequence currently displayed in the Timeline panel using the insert edit method (see "Essential editing commands" later in this chapter).
- **Overwrite:** Adds the clip to the sequence currently displayed in the Timeline panel using the overwrite edit method (see "Essential editing commands" later in this chapter).

Selecting a range in a clip

Sometimes you want to select only a specific range within a clip.

1. Use the recent items menu to select the clip 3D_SER1. It's a shot of a lady looking nervous as she walks.
2. Play the clip to get an idea of the action.

   There's a moment, about a third of the way through the clip, where the director tells the actress to turn her head. She does, and she looks nervous. It's a nice dramatic moment.

▶ **Tip:** To help you find your way around your footage, Adobe Premiere Pro can display timecode numbers on the time ruler. Toggle this option on and off by clicking the Settings button and choosing Time Ruler Numbers.

3 Position the playhead a couple of seconds before the actress turns her head, while she's still looking forward. Something around 00:00:07:00 is about right.

4 Click the Mark In button. You can also press the I key on your keyboard.

Adobe Premiere Pro highlights the section of the clip that is selected. You have excluded the first part of the clip, but you'll be able to reclaim this part later if you need to do so—that's the wonderful freedom of nonlinear editing.

5 Position the playhead just after she leaves the shot. Around 00:00:13:00 is perfect.

6 Press the O key on your keyboard to add an Out point.



▶ **Tip:** If your keyboard has a separate numerical keypad, you can use it to enter timecode directly. For example, if you type *700*, Adobe Premiere Pro will position the playhead at 00:00:07:00. There's no need to enter the leading zeros. Also, be sure to use the numerical keypad and not the numbers along the top of your keyboard.

In and Out points added to clips are persistent. That is, they will still be present if you close and open the clip again. Let's add In and Out points for the following two clips as well.

7 For 3E_SER3, add an In point about ten frames from the start of the shot, just before the stalker flicks the knife (00:00:00:10).

▶ **Tip:** The tooltip that pops up if you hover your mouse over a button tells you the keyboard shortcut key in brackets after the name of the button.

8 Add an Out point around 1 second and 20 frames from the start of the shot, just after the stalker flicks the knife (00:00:01:20).



9 For 3B_SER4, add an In point around eight seconds from the start of the shot, as the lady runs past the camera (00:00:08:00).

10 Add an Out point around 16 seconds from the start of the shot, when the car has nearly left the screen (00:00:16:00).



As you gain experience as an editor, you may find you prefer to go through all of your available clips, adding In and Out points as required, before building your sequences. Some editors prefer to add In and Out points only as they use each clip.

Creating subclips

If you have a very long clip—perhaps even the entire contents of a video tape—there might be several parts you would like to use in your sequence, and it would be useful to have a way of preseparating the parts so they could be organized prior to building your sequence.

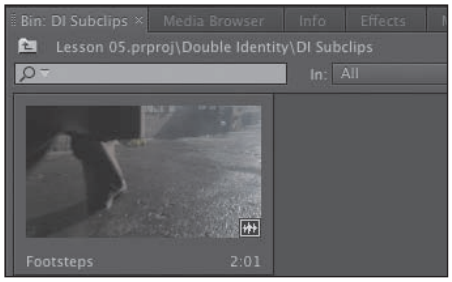
This is exactly the situation subclips were created for. Subclips are partial copies of clips. They are commonly used when working with very long clips, especially when there are several parts of the same original clip that might be used in a sequence.

- They can be organized in bins, just like regular clips (they have a different icon 

).
- They have a limited duration—based on the In and Out points used to create them (this makes it easier to view their contents when compared with viewing potentially much longer original clips).
- They share the same media files as the original clips they are based on.

Let's make a subclip:

1. While viewing the contents of the Double Identity bin, click the New Bin button at the bottom of the panel to create a new bin. The new bin will appear inside the existing Double Identity bin.
2. Name the bin *DI Subclips*, and open it to see the contents; consider holding the Control (Windows) or Command (Mac) key while double-clicking the bin to have it open in the same frame, rather than floating as an independent frame.
3. In the recent items menu at the top of the Source panel, choose the clip 3C_2-2. It's a shot of the stalker's feet walking. He's walking in the wrong direction, but we'll be able to fix that easily later with a special effect.
4. Place an In point around six seconds from the start of the clip.
5. Place an Out point around eight seconds from the start of the clip.
6. To create a subclip from the partial selection, between your In and Out point, do one of the following:



   - Right-click inside the picture display of the Source monitor, and choose Make Subclip. Give the subclip the name *Footsteps*, and click OK.
   - Click the Clip menu, and choose Make Subclip. Name the subclip *Footsteps*, and click OK. The new subclip is added to the DI Subclips bin.

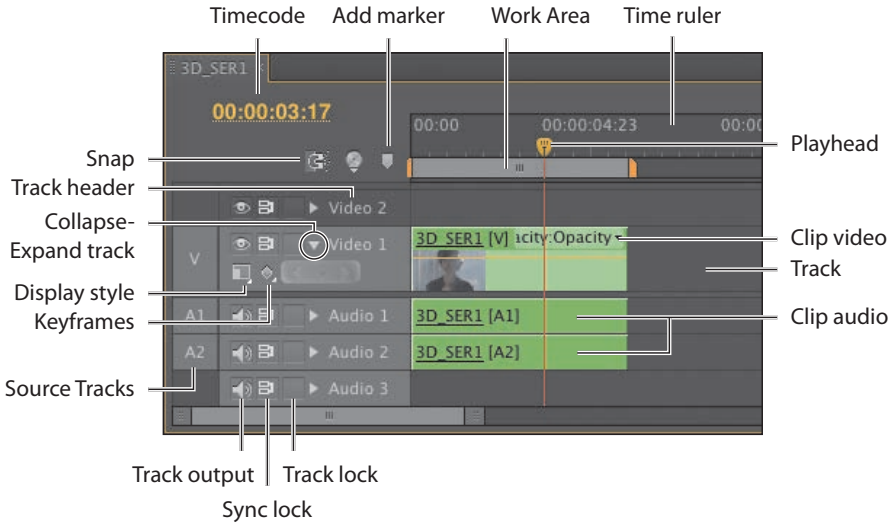
Using a keyboard shortcut to make subclips

By default, Adobe Premiere Pro does not have a keyboard shortcut assigned for making subclips. If you expect to make lots of subclips, it makes sense to use the keyboard for this purpose; keyboard shortcuts are often faster than using the mouse.

1. Click the Edit menu and choose Keyboard Shortcut (Windows) or click the Adobe Premiere Pro menu and choose Keyboard Shortcuts (Mac).
2. In the Keyboard Shortcuts dialog, expand the Clip category of shortcuts, and double-click the Make Subclip entry.
3. Press the keyboard shortcut you would like. Adobe Premiere Pro will warn you if you use an existing shortcut. Shift+Alt+S is available by default.
4. Click OK.

Navigating the Timeline

If the Project panel is the heart of your project, then the Timeline panel is the canvas. The Timeline is where you will add clips to your sequences, make editorial changes to them, add visual and audio special effects, mix soundtracks, and add titles and graphics.



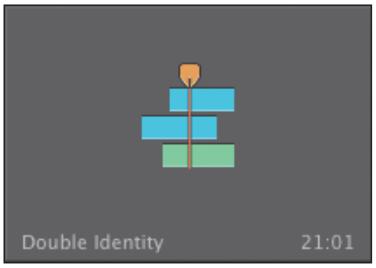
Here are a few facts about the Timeline panel:

- You view and edit sequences in the Timeline panel.
- You can open multiple sequences at the same time, and each will be displayed in its own Timeline panel.
- The names Sequence and Timeline are often used interchangeably as "in the Sequence" or "on the Timeline."
- You can have up to 99 video tracks and upper video tracks play "in front" of lower ones.
- You can have up to 99 audio tracks that all play at the same time to create an audio mix (audio tracks can be mono, stereo, 5.1, or adaptive—with up to 16 channels).
- Each track has a set of controls that change the way it functions.
- Time is displayed on the Timeline, always moving from left to right.
- The Program Monitor shows you the contents of the currently displayed sequence.
- For most operations on the Timeline, you will use a standard selection tool. However, there are a series of other tools for dedicated purposes. If in doubt, press the V key. This is the keyboard shortcut for the selection tool.



What is a sequence?

A *sequence* is a container for a series of clips that play, one after another, sometimes with multiple blended layers, and often with special effects, titles, and audio, to produce a completed film.



You can have as many sequences as you like in a project.

Conforming

Sequences have a frame rate, frame size, and audio mastering format (mono or stereo, for example). They *conform*, or adjust, any clips you add to match these settings.

You can choose whether clips should be scaled visually to match your sequence frame size or not. For example, if you have a sequence with a frame size of 720 x 480 (standard-definition NTSC-DV) and a video clip that is 1920 x 1080 (high definition), you might decide to automatically scale the high-resolution clip down to match your sequence resolution or leave it as it is, viewing only part of the picture in the reduced "window" of the sequence.

When clips are scaled, the vertical and horizontal sizes are scaled equally to keep the original aspect ratio. This means if a clip has a different aspect ratio than your sequence, it may not completely fill the frame of your sequence when it is scaled. For example, if your clip had a 4 x 3 aspect ratio and you added it, scaled, to a 16 x 9 sequence, you'd see gaps at the sides.

Using Motion controls (see Chapter 9, "Putting Clips in Motion"), you can animate which part of the picture you see, creating a dynamic pan-and-scan effect.

Let's make a new sequence for our Double Identity drama:

1 In the Double Identity bin, drag the clip 3D_SER1 onto the New Item button at the bottom of the panel.

This is a shortcut to make a sequence that perfectly matches your media. Adobe Premiere Pro creates a new sequence that shares the name of the clip you selected.

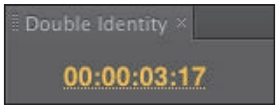
Note: You may need to click the Navigate Up button to see the Double Identity bin.

2. The sequence is highlighted in the bin, and it would be a good idea to rename it right away. Right-click the sequence in the bin, and choose Rename. Call the sequence *Double Identity*.



The sequence is automatically open, and it contains the clip you used to create it. This works for our purposes, but if you had used a random clip to perform this shortcut, you could always just select it in the sequence and delete it now (with the Delete key).

Close the sequence by clicking the *x* on its name tab in the Timeline panel.



Opening a sequence in a Timeline panel

▶ **Tip:** You can also open a sequence into the Source Monitor to use it as if it were a clip. Be careful not to drag a sequence into the Timeline panel to open it. You'll add it to your current sequence as a clip instead.

To open a sequence in the Timeline panel, do *one of the following:*

- Double-click the sequence in a bin.
- Right-click the sequence in a bin, and choose Open in Timeline.

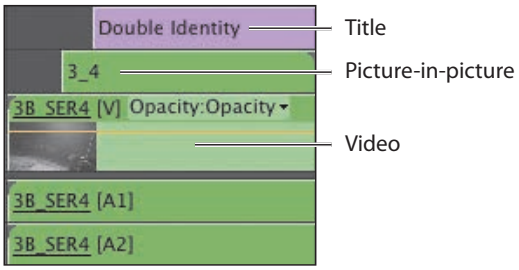
Open the Double Identity sequence now, and take a look at it in the Timeline panel.

Understanding tracks

Much in the way that railway tracks keep trains in line, sequences have video and audio tracks that constrain the positions of clips you add to them. The simplest form of sequence would have just one video track and perhaps one audio track. You add clips to tracks, one after another, from left to right, and they play in the order you position them.

Sequences can have additional video and audio tracks. These become layers of video and additional audio channels. Since the higher video tracks appear in front of lower ones, you can use them to creatively produce layered compositions.

You might use an upper video track to add titles to a sequence or to blend multiple layers of video using special effects.



You might use multiple audio tracks to create a complete audio composition for your sequence, with original source dialogue, music, spot audio effects like gunshots or fireworks, atmospheric sound, and voice-over.



Targeting tracks

Track headers are more than name plates. They also act as enable/disable buttons for the tracks when editing new clips into a sequence. By turning off a track, you can prevent a clip, or part of a clip, from being placed on it when applying an edit with keyboard shortcuts or on-screen buttons. If you drag and drop clips into a sequence, the track headers are ignored.

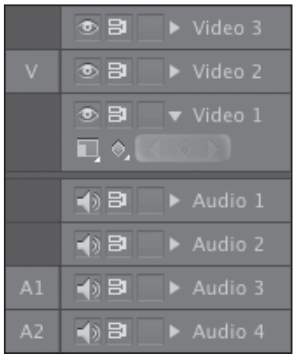
To the left of the track headers, you'll see an extra set of buttons that represent the available tracks for the clip currently displayed in the Source Monitor. These are the source track indicators.



Just as with the track headers, if you drag and drop a clip into a sequence, the source track indicators are ignored. However, when you use the keyboard or the buttons on the Source Monitor to add a clip to a sequence, source track indicators are very important.

In the previous example, the position of the source track indicators means a clip would be added to the Video 1, Audio 1, and Audio 2 tracks on the Timeline.

In the following example, the source track indicators have been moved, by dragging and dropping. In this example, the clip would be added to the Video 2, Audio 3, and Audio 4 tracks on the Timeline.

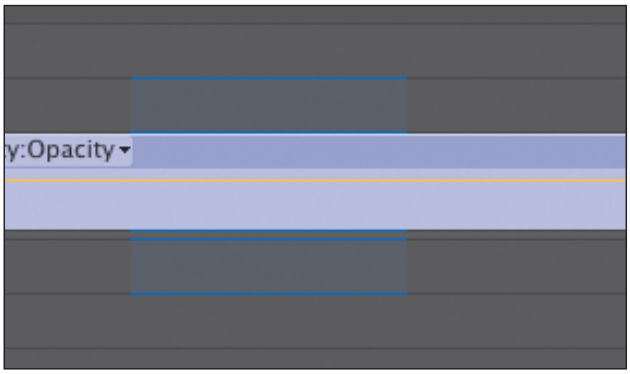


The source track indicators enable or disable the video and audio channels of your source clips, while the track headers enable or disable targeting for your sequence tracks. You can make more advanced edits by carefully positioning the source track indicators and selecting which tracks you have on or off.

In and Out points

The In and Out points used in the Source Monitor define the part of a clip you would like to add to a sequence. The points you use on the Timeline have two primary purposes:

- Use them to tell Adobe Premiere Pro where a clip should be positioned when it is added to a sequence.
- Use them to select parts of a sequence you would like to remove. In combination with the track headers, you can make very precise selections to remove whole clips, or parts of clips, from multiple tracks.



The light blue highlight indicates the selected part of the sequence.

Setting In and Out points

Adding In and Out points on the Timeline is almost the same as adding them in the Source Monitor. One key difference is that, unlike the controls in the Source Monitor, the controls on the Program Monitor also apply to the Timeline.

To add an In point to the Timeline, make sure the Timeline panel is active, and press the I key, or click the Mark In button on the Program Monitor.

To add an Out point to the Timeline, make sure the Timeline panel is active, and press the O key, or, click the Mark Out button on the Program Monitor.

▶ **Tip:** There's also a shortcut to adding In and Out points to your Timeline based on the duration of a clip in your sequence. Try it now: Position the Timeline playhead so that it is over an existing clip segment in your sequence, and press Shift + /.

Clearing In and Out points

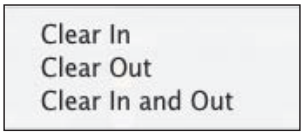
If you open a clip that has In and Out points already that you would like to remove or In and Out points on the Timeline that are cluttering up your view, it's easy to remove them. You use the same techniques to remove In and Out points on the Timeline, in the Program Monitor, and in the Source Monitor.

Let's try it:

1 Open the clip 3C_2-2, in the Double Identity bin.

This clip already has marks because we added them when we created a subclip from it.

2 Right-click the time ruler at the bottom of the Source Monitor, and take a look at the menu.



3 Select the option you need in this menu, or use one of the following keyboard shortcuts:

- **Alt+I:** Remove In Point
- **Alt+O:** Remove Out Point
- **Alt+X:** Remove In Point and Out Point

That last option, Alt+X, is particularly useful. It's easy to remember and quickly removes both points.

Using time rulers

The time rulers at the bottom of the Source Monitor and the top of the Timeline all serve the same purpose. They allow you to navigate through your clips or your sequences in time. Time always goes from left to right, and the location of the playhead gives you a visual reference in relation to your clips.

Click the Timeline time ruler now, and drag left and right. The playhead moves to follow your mouse. As you drag across the 3D_SER1 clip, you see the contents of the clip in the Program Monitor. Dragging through your content in this way is called *scrubbing*.

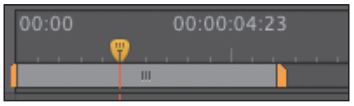
Notice that the Source Monitor, Program Monitor, and Timeline all have zoom bars at the bottom of the panel. You can zoom the time ruler and navigate through the duration of the clip using these bars.



The zoom bar on the Program Monitor

Understanding the Work Area

The Work Area is an important part of the Timeline. It allows you to identify sections of your sequence you would like to render when working with special effects or export when creating a new video and/or audio file based on your sequence.



The functions of the Work Area can be performed by In and Out points on the Timeline if you prefer. To turn off the Work Area, click the Panel menu for the Timeline and choose Work Area bar to disable it (and again, to turn it back on).

The Work Area bar automatically extends as you add new clips to your sequence.

Essential editing commands

Adobe Premiere Pro gives you two ways of editing clips into a sequence. Whether you use the mouse to drag and drop a clip into a sequence, use a button on the Source Monitor, or use a keyboard shortcut, you'll be using an insert edit or an overwrite edit.

When you add a clip to a sequence that has existing clips where you want to position the new clip, these two choices—Insert or Overwrite—will have markedly different effects.

Insert edit

To perform an insert edit in the Adobe Premiere Pro Timeline, do the following:

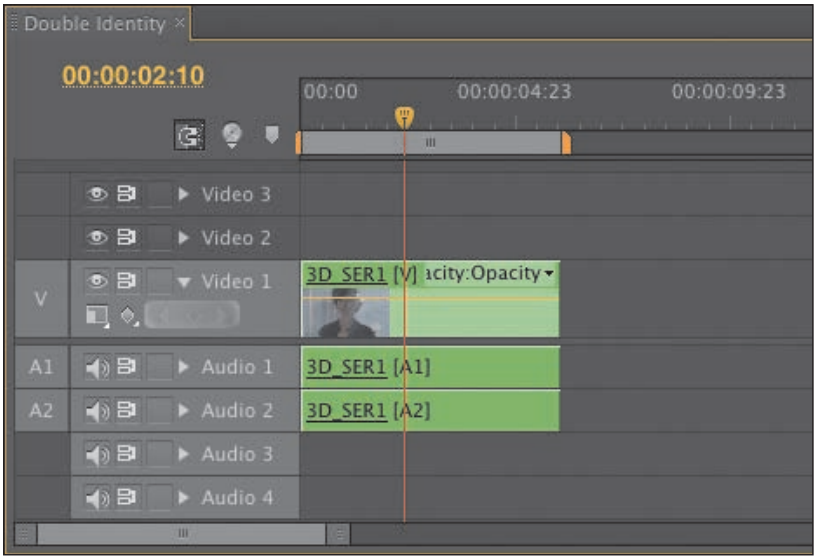
Note: If you add an In point or an Out point to the Timeline, Adobe Premiere Pro will use it in preference to the location of the playhead.

1. Drag the Timeline playhead so that it is positioned over the 3D_SER1 clip just after the lady turns her head (around 00:00:02:10).

   When you make an edit using a shortcut key or using the buttons on the Source monitor, Adobe Premiere Pro uses the location of the Timeline playhead as the In point for the new clip in the sequence.

2. Open clip 3E_SER3 in the Source Monitor. You already added In and Out marks for this clip, so it's ready to edit into the sequence.

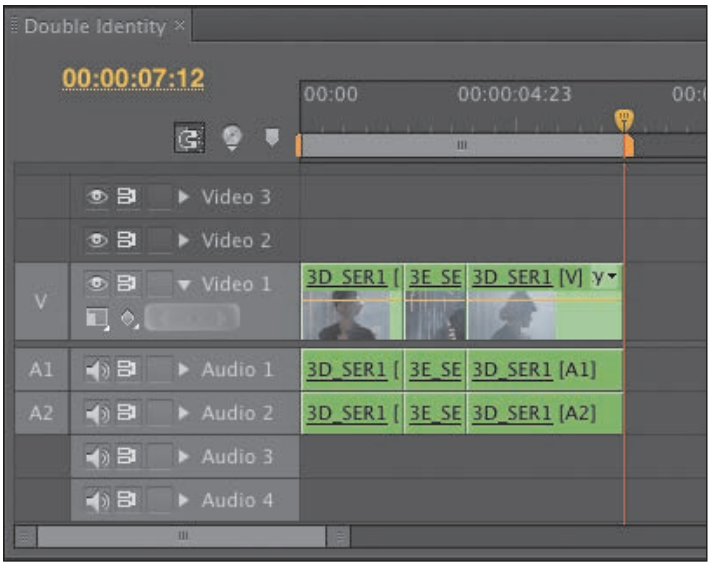
3 Check that your Timeline has the Source track indicators lined up as in the following example.



Note that the clips are green because you changed them from the default label color.

4 Click the Insert button on the Source Monitor.

Congratulations! You have completed an insert edit. The clip 3D_SER1 already in the sequence has been split, with the part after the playhead moved later to accommodate the new clip 3E_SER3.



5 Position the playhead at the beginning of the sequence, and play through your edit. You can use the Home key on your keyboard to jump to the beginning, drag the playhead with the mouse, or press the up arrow key to jump the playhead between edits (the down arrow key jumps to later edits).

6 Open the clip 3B_SER4 in the Source Monitor. Once again, this clip already has In and Out points.

▶ **Tip:** Hold the Shift key while you scrub to have the playhead snap to edits on the Timeline.

7 Position the Timeline playhead at the end of the sequence—on the end of the 3D_SER1 clip.

8 Click either the Insert or Overwrite button on the Source Monitor. Since the Timeline playhead is at the end of the sequence, there are no clips in the way, and it makes no difference which kind of edit you perform.

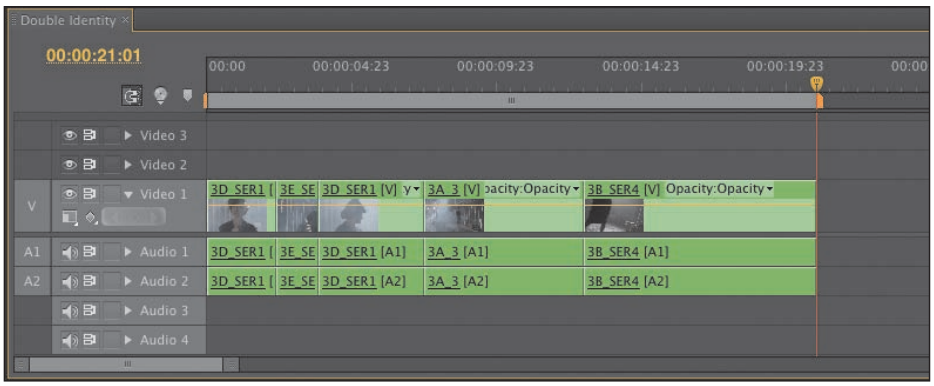
Let's insert one more.

9 Position the Timeline playhead just before the last shot in the sequence, between 3D_SER1 and 3B_SER4.

10 Open the clip 3A_3 in the Source Monitor, and, using In and Out points, choose a part you think would go well between those last two shots in the sequence.

● **Note:** When you use an insert edit, it makes your sequence longer. More specifically, it makes the contents of the selected track longer.

11 Edit the clip into the sequence using an insert edit.



The timing of the edit may not be perfect, but that's OK. The beauty of working with a nonlinear editing system like Adobe Premiere Pro is that you can change your mind about the timing later. The important thing, to begin with, is to get the order of the clips right.

Overwrite edit

Let's use an overwrite edit to add a shot of our hero as the lady gets into the car.

1 Open the shot di05c_comp_v02 in the Source Monitor.

2 You'll need to set up the Timeline carefully for this edit. Position the Timeline playhead just after the car door opens in the last sequence clip. There's a moment when the lady is looking back at the stalker, and we want the playhead just before that, around 00:00:16:00.

3 Though the new clip has an audio track, it's actually silent. We'll keep the audio on the Timeline. Click the Timeline header buttons for Audio 1 and Audio 2 to turn them off. The difference is subtle, but they turn a darker gray when they're switched off.



4 Click the Overwrite button on the Source Monitor.

The clip is added to the Timeline, but only on the Video 1 track. Once again, the timing might not be perfect, but you're building a nice dramatic scene!



Note: Notice that the sequence does not get longer when you perform an overwrite edit.

By default, when you drag and drop a clip into a sequence using the mouse, you perform an overwrite edit. You can change it to an insert edit by holding down the Control (Windows) or Command (Mac) key.

Note: The names *shot* and *clip* are often used interchangeably.

Three-point editing

To perform an edit, Adobe Premiere Pro needs to know the duration you'll work with in both the Source Monitor and the Timeline. The duration of one can be worked out from the other, so you need only three points, not four. For example, if you choose four seconds of a clip in the Source Monitor, Adobe Premiere Pro automatically knows it will take four seconds of time in your sequence.

In your last edit, you didn't add an In or Out point, so Adobe Premiere Pro used the entire duration of the clip. You also didn't add an In point to the Timeline, so Adobe Premiere Pro used the Timeline playhead as an In point.

When you made the edit, Adobe Premiere Pro aligned the presumed In point from the clip (the start of the clip) with the presumed In point on the Timeline (the playhead).

The result is that you are still performing a three-point edit, with the duration calculated from the Source Monitor clip.

What happens if you use four points?

You can use four points to make an edit. If the clip duration you select matches the sequence duration, the edit will take place as usual. If they are different, Adobe Premiere Pro will invite you to choose what you would like to happen. You can stretch or compress the playback speed or selectively ignore one of your In or Out points.

If you add an In point to the Timeline, Adobe Premiere Pro ignores the position of the playhead (though the visible frame in the Program panel will still reflect the position of the playhead and won't visually indicate the edit In point).

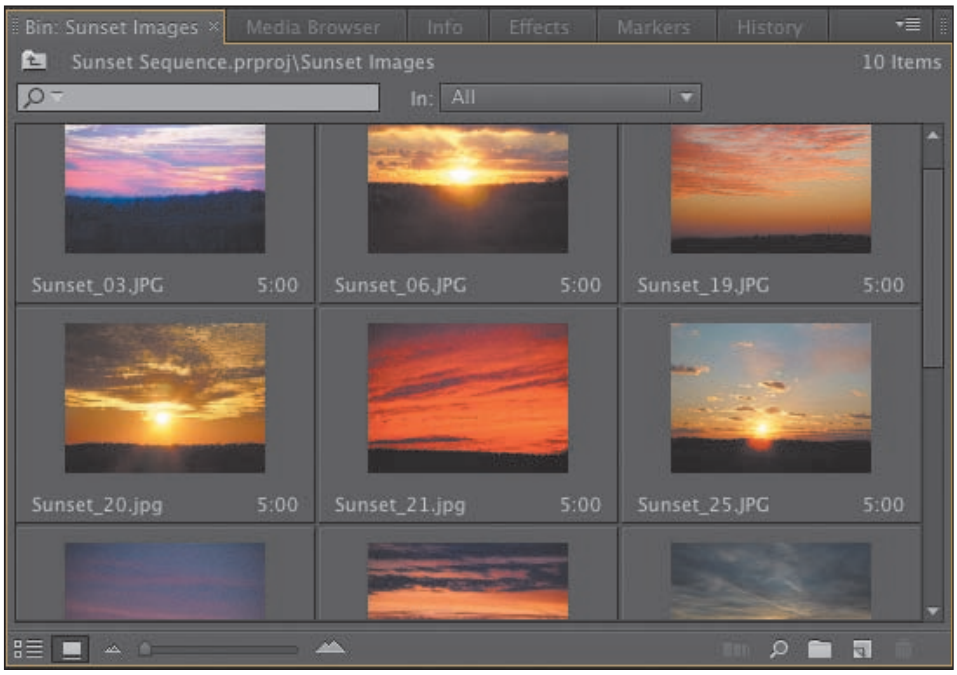
You can achieve a similar result by adding just an Out point to the Timeline. In this case, Adobe Premiere Pro will align the Out point of the clip with the Out point on the Timeline when you perform the edit. You might choose to do this if you have a piece of timed action like a door closing at the end of a clip in the sequence and your new clip needs to line up in time with it.

Note: You might apply an edit where some of your track headers are turned on without having source video or audio targeting them. In this case, the edit will still be applied to those tracks, but blank space will be added to the Timeline on those tracks.

Storyboard editing

The term *storyboard* usually describes a series of drawings that show the intended camera angles and action for a film. Storyboards are often quite similar to comic strips, though they usually include more technical information such as intended camera moves, lines of dialogue, and sound effects.

You can use clip thumbnails in a bin as storyboard images. Arrange the thumbnails by dragging and dropping them in the order you would like the clips to appear in your sequence, from left to right and from top to bottom. Then drag and drop them into your sequence or use a special automated edit feature to add them to your sequence with transition effects.



Using a storyboard to build an assembly edit

An assembly edit is a sequence where the order of the clips is correct but the timing has yet to be worked out. It is common to build sequences as an assembly first, just to make sure the structure works, and then adjust the timing later.

You can use storyboard editing to quickly get your clips in the right order.

1 Save the current project.

2 Open Sunset Sequence.prproj in the Chapter 05 folder.

This project has a Sunset Montage sequence that already has music. We'll add some shots of beautiful sunsets to the sequence.

Arranging your storyboard

Double-click the Sunset Images bin to open it. There are a series of JPEG images in this bin. The interpretation of the pixel aspect ratio has already been changed so that the images more closely match the aspect ratio of the sequence.

1 Click the Icon View button  on the bin to see thumbnails for the clips.

2 Drag and drop the thumbnails in the bin to position them in the order you would like them to appear in the sequence.

Setting the duration for still images

Since these are still images, it's not too important to add In or Out points to them. If they were video clips, you could add In and Out points before creating the storyboard edit. These In and Out points are used automatically when adding the clips to your sequence.

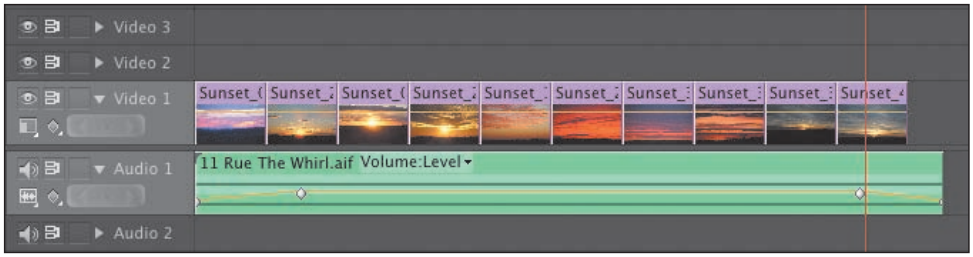
Graphics and photos have any duration when you add them to the Timeline. However, they have a default duration that is set as you import them. The default duration can be changed in the Adobe Premiere Pro preferences.

Choose Edit > Preferences > General (Windows) or Adobe Premiere Pro > Preferences > General (Mac), and change the duration in the Still Image Default Duration box.

3 Make sure the Sunset Images bin is selected. Select all of the clips in the bin by pressing Control+A (Windows) or Command+A (Mac).

4 Drag and drop the clips into the sequence, positioning them on the Video 1 track right at the beginning of the Timeline, above the music clip.

5 Play through your sequence to see the result.



Automating your storyboard to a sequence

As well as dragging and dropping your storyboard edit into the Timeline, you can use the special Automate to Sequence option.

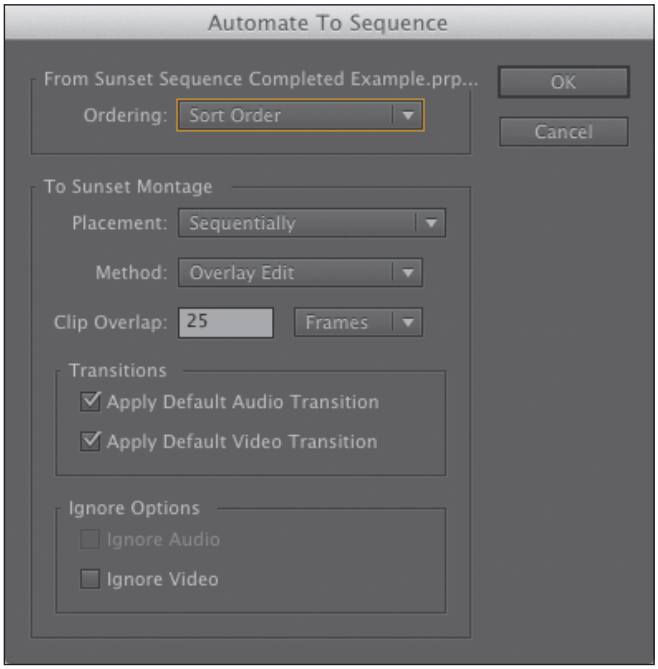
1 Undo your edit by pressing Control+Z (Windows) or Command+Z (Mac), and position your Timeline playhead at the very beginning of the Timeline.

2 In the bin, with your clips still selected, click the Automate to Sequence button.

Automate to Sequence, as the name suggests, automatically adds your clips to the currently displayed sequence. Here are the options:

- **Ordering:** This positions clips in your sequence in the order they appear in the bin or in the order you click them to select them.
- **Placement:** By default, the clips will be added one after another. If you have markers on the Timeline (perhaps in time with the beat of your music), clips can be added wherever there is a marker.
- **Method:** Choose between Insert edit and Overlay (an overwrite).
- **Clip Overlap:** Automatically overlaps the clips to allow for a special-effect transition.
- **Transitions:** Choose to have a video or audio transition automatically added between each clip.
- **Ignore Options:** Choose to exclude the video or audio parts of your clips.

3 Set up the Automate to Sequence dialog so that the settings match the figure, and click OK.



This time, the clips are overlapping with a special-effect dissolve. Note that the overlap decreases the total duration for the sequence.

