

# Adobe<sup>SM</sup> Customer Services

## Off-Line Editing with Adobe Premiere

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Traditionally, there have been two ways to edit videotape: on-line and off-line. With on-line editing, you work with the original tapes to produce a master tape that can be broadcast or otherwise distributed. Traditional on-line editing requires high-end video tools such as switchers, mixing boards, and video tape recorders. For most video producers, these tools are too expensive to purchase and can cost hundreds of dollars per hour to rent.

With off-line editing, you use copies of the original tapes and relatively low-cost equipment to make editing decisions. Your editing decisions are recorded in an Edit Decision List (EDL). The EDL contains a list of all of the clips, transitions, and special effects in the movie. It is used later on a postproduction system that builds the distribution master from the original tapes. The Adobe Premiere program lets you create EDLs in a variety of popular formats.

### HARDWARE REQUIREMENTS FOR OFF-LINE EDITING

Off-line editing requires considerably less equipment than on-line editing does. For a list of the hardware components needed for off-line editing with the Adobe Premiere program, see the technical note "Hardware Requirements for Using Adobe Premiere."

### MAXIMIZING HARD DISK SPACE FOR CAPTURE FILES

The first step in off-line editing is making copies of your original video tapes in Apple QuickTime® format. This digitizing process is called *video capture*.

Captured QuickTime files can be extremely large. You can save hard disk space by applying compression to the clips as you capture them. Because you're working with copies of the original tapes, you should use as much compression as possible rather than be concerned about image quality—the final master will be produced from the original tapes.

Other ways to conserve hard disk space include capturing video in black and white (if your video capture card allows it) and capturing at fewer than 30 frames per second (fps). Black-and-white clips can be more than 50 percent smaller than color clips, and the time code in the EDL will be valid even if you capture at 15 fps. Keep in mind that you should capture at 30 fps if there are specific frames you want to include in your movie.

For detailed instructions on capturing video, see your *Adobe Premiere User Guide*.

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## WORKING WITH EDIT DECISION LISTS

After you edit your clips and assemble your move in Adobe Premiere, you can generate the EDL. Adobe Premiere lets you export EDLs in many different formats, including the CMX 3400, CMX 3600, Grass Valley, Sony BVE, and any additional third-party plug-in modules.

A Plug-in Developers Kit is available from Adobe. The Developers Kit helps you create your own plug-in modules. Registered users of the Adobe Premiere program can obtain a Plug-in Developers Kit free of charge by calling Adobe Technical Support.

For specific instructions on generating an EDL, see your *Adobe Premiere User Guide*.

## EDITING WIPE PATTERNS

With the exception of the Cross Dissolve and Direct transitions in Adobe Premiere, all transitions are interpreted as wipes by the EDL module. Video switchers interpret wipe patterns as codes. You can map the wipe patterns in the EDL to the wipe pattern codes used by your post-production facility. If you are using Adobe Premiere 2.0, you will have to edit the EDL with a word processing program. When editing an EDL with a Macintosh® word processor, you must save your work in text format with line breaks—EDLs require a line break at the end of each line in a file.

In Adobe Premiere 3.0, you can use the Wipe Code Editor to edit the codes. For specific instructions on using the Wipe Code Editor, see your *Adobe Premiere User Guide*.

## Using a correctly formatted transfer disk

Most postproduction systems use a disk formatting system known as MFM (Modified Frequency Modulation). The Macintosh uses a different format known as GCR (Group Code Recording). You will need a utility program that lets you mount an MFM-formatted disk onto your Macintosh so that you can move the EDL to a transfer disk. Because the IBM® PC uses MFM format, any program that lets you mount PC-formatted disks will give you access to MFM-formatted disks.

Some older CMX postproduction systems used a proprietary format created by Digital Equipment Corporation (DEC). Digital FX has a program called FX Press, which allows you to access a Digital Computer-formatted disk on your Macintosh.