



# Adobe® Premiere® Pro CS6

## Edit your way

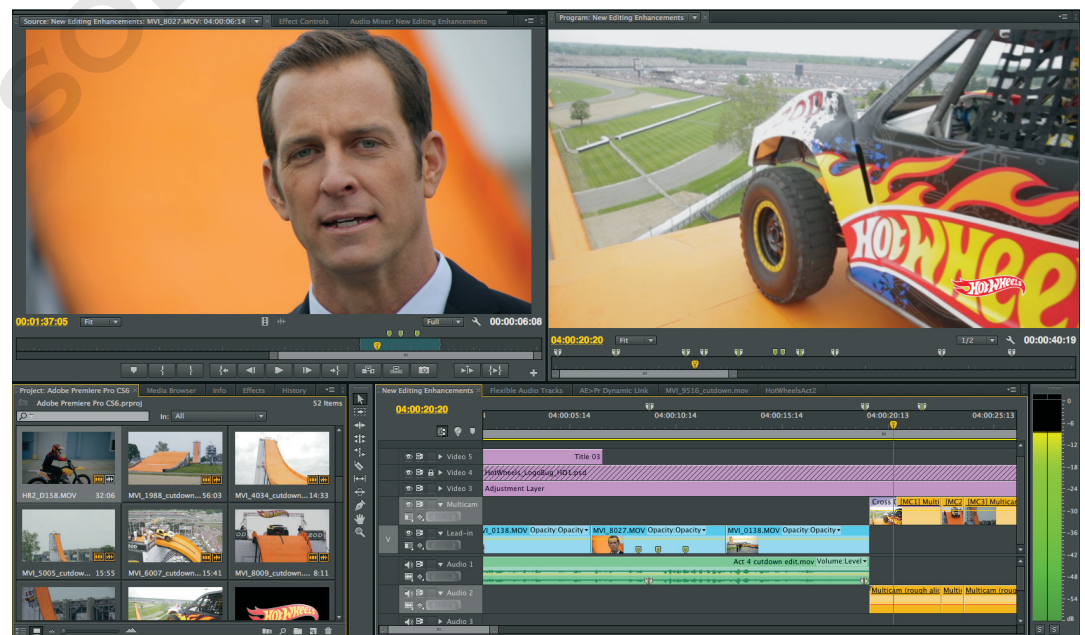
Edit professional productions with greater speed and precision in Adobe Premiere Pro CS6, the industry-leading cross-platform video editing software that comes with Adobe Encore® CS6 and Adobe Media Encoder CS6 software.

Redesigned by and for editors, Adobe Premiere Pro CS6 software combines blazing performance with a sleek, highly intuitive and customizable user interface that lets you work the way you want to. Dynamic timeline trimming, Warp Stabilizer for smoothing uneven footage, Rolling Shutter Repair to correct wobble and skew, the revamped Three-Way Color Corrector effect, expanded multicam support, and a host of other powerful new features and enhancements simplify the editing workflow and help you meet the most challenging production deadlines.

Get even more stunning performance from the Adobe Mercury Playback Engine with new support for OpenCL-based AMD GPUs on certain MacBook Pro computers and NVIDIA Maximus™ dual GPU configurations. Open projects faster, scrub through HD and higher resolution footage more fluidly, and play back complex long-format and effects-heavy projects more reliably. In addition, the new GPU-accelerated uninterrupted playback feature lets you edit, trim, or adjust effects and correct color during playback, all in real time.

Work with multiple streams of content from virtually any source—from the latest mobile phones to 5K RAW footage. This release includes new native support for RED SCARLET-X, RED EPIC, and ARRI Alexa camera footage, as well as video shot with Canon Cinema EOS C300 cameras.

Jump-start your edits by importing rough cuts, complete with comments, markers, and associated metadata from Adobe Prelude™ CS6 software (available with an Adobe Creative Cloud subscription or as a component of Adobe Creative Suite 6 Production Premium or Master Collection). With the included



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The sleek new, customizable interface in Adobe Premiere Pro CS6 puts the focus squarely on your media. Sweeping enhancements and incredible performance gains streamline the editing process, helping you meet the most demanding production deadlines.

**What's included:**

- Adobe Premiere Pro CS6
- Adobe Encore CS6
- Adobe Media Encoder CS6

**Top features**

- Sleek, highly intuitive, customizable user interface (Page 3)
- Numerous new features and enhancements, including dynamic timeline trimming and adjustment layers, for a more fluid editing workflow (Page 6)
- Warp Stabilizer effect for stabilizing uneven camera moves (Page 7)
- Expanded multicam editing (Page 8)
- Blazing performance and rock-solid stability with the enhanced, 64-bit Mercury Playback Engine (Page 9)
- New native support for ARRI Alexa, RED SCARLET-X, RED SPIC, and Canon Cinema EOS C300 camera footage (Page 10)
- More powerful color workflows (Page 10)
- Improved, open workflows with other Adobe Creative Suite Production Premium components, Final Cut Pro, and Avid software (Page 12)
- Efficient multiscreen delivery with enhanced Adobe Media Encoder (Page 12)
- Ability to author and publish DVDs, Blu-ray Discs, and web DVDs faster with Adobe Encore CS6 (included) (Page 13)

Adobe Encore CS6 software (now natively 64-bit for added performance and stability), use metadata gathered throughout your production workflow to create engaging experiences that when delivered online are easier for your audience to discover via search engines.

Tighter-than-ever integration with other Adobe Creative Suite 6 Production Premium components lets you effortlessly move assets between Adobe Premiere Pro and Adobe After Effects CS6, Photoshop CS6 Extended, Illustrator® CS6, and Adobe Audition CS6 software. In addition, Dynamic Link is now significantly faster, saving you time when opening Adobe Premiere Pro sequences directly in After Effects and Encore without having to first perform an intermediate render. Integration with the new Adobe SpeedGrade CS6 software enables powerful color grading and color-correction workflows. Enhanced interoperability with Apple® Final Cut Pro 7, Avid NLEs, and Avid Pro Tools software lets you put the powerful, flexible toolset in Adobe Premiere Pro CS6 to use in any production pipeline. When you're ready to deliver finished work, Adobe Encore CS6 and Adobe Media Encoder CS6 applications make versioning for any screen easy and fast.

With Adobe Premiere Pro CS6, you can:

**Edit your way.** Work faster with a sleek, redesigned user interface that lets you edit the way you want to and puts your media front and center. Now editing is more efficient, with more than 50 of the top user-requested improvements, including redesigned, customizable transport controls and monitor panels, Audio Meter panel, improved Media Browser, and new Project panel views. New visual 16:9 thumbnails let you scrub clips and set In points and Out points directly in the Project panel, so you can quickly create rough cuts and begin finessing your sequences faster. And when you're ready to view your results, get full-screen playback on your primary monitor using the new Cinema mode.

**Get professional results with greater editing precision.** Realize your creative vision and tap into a world-class toolset built on more than 20 years of imaging excellence. Enhancements such as powerful new trimming modes, a revamped three-way color corrector, expanded multicam support, improved audio control, and uninterrupted playback give you greater editing precision and help you meet the most demanding production deadlines. Stabilize shaky footage with Warp Stabilizer, remove Rolling Shutter artifacts, and create adjustment layers that behave like those in After Effects. Freely combine mono, stereo, and multitrack audio with new, more flexible audio tracks. Handle complex, effects-rich projects smoothly with the dynamically scalable, 64-bit Adobe Mercury Playback Engine; CPU-optimized and GPU-accelerated performance; and better-than-ever third-party I/O hardware integration with Adobe Mercury Transmit.

**Benefit from a flexible, connected workflow.** Easily incorporate Adobe Premiere Pro CS6 into any production environment or workflow. Exchange projects and assets with Final Cut Pro, Avid software, After Effects, Adobe Audition, Adobe Prelude, and Adobe SpeedGrade. Jump-start your edits by importing rough cuts, complete with markers and associated metadata from Adobe Prelude CS6. Use metadata to organize media, create engaging experiences, and make online content easier to discover through search engines.

## Who uses Adobe Premiere Pro?

**Video and film editors and other post-production professionals** use Adobe Premiere Pro to assemble compelling stories and other types of video content from live-action video footage, still and animated images, sound, and music. The types of projects they create range from short-form commercials and videos to long-form broadcast programming, sporting and event coverage, and corporate and feature films. Adobe Premiere Pro offers a powerful, comprehensive post-production toolset and industry-leading file-based workflows that speed every stage of production. Timesaving integration capabilities with other essential Adobe software, including Production Premium components, as well as with other NLEs (Final Cut Pro 7 and Avid editing software), allows you to bring the creative benefits of Adobe tools to every video project.

**Motion graphics designers and visual effects artists** turn to Adobe Premiere Pro for a tightly integrated, timesaving workflow for video ingest and editing. These creative professionals especially appreciate being able to work in real time on footage at HD and film resolutions, thanks

to the Mercury Playback Engine and broad format support including high-quality 10-bit mastering and archiving codecs. In addition to being able to open each others' project files and easily paste elements between After Effects and Adobe Premiere Pro, After Effects users can easily use the even faster Dynamic Link to send compositions to Adobe Premiere Pro sequences, where changes made in After Effects show up immediately in the Adobe Premiere Pro timeline and vice versa.

**Photographers shooting video** look to Adobe Premiere Pro because it offers a highly intuitive, comprehensive editing toolset with features designed specifically for DSLR video workflows. Native support for DSLR video formats lets photographers drag clips from their camera's memory card directly to the timeline and start editing immediately, with no long render times or need to convert files. In addition, Adobe Premiere Pro includes Merged Clips for matching sound and video recorded on separate devices, the powerful Warp Stabilizer effect for stabilizing shaky footage, the Rolling Shutter Repair effect for fixing clips with rolling shutter artifacts, tight Photoshop integration, and the ability to adjust effects and color in real time during playback. The included Adobe Media Encoder lets photographers quickly output finished work to virtually any video or device format.

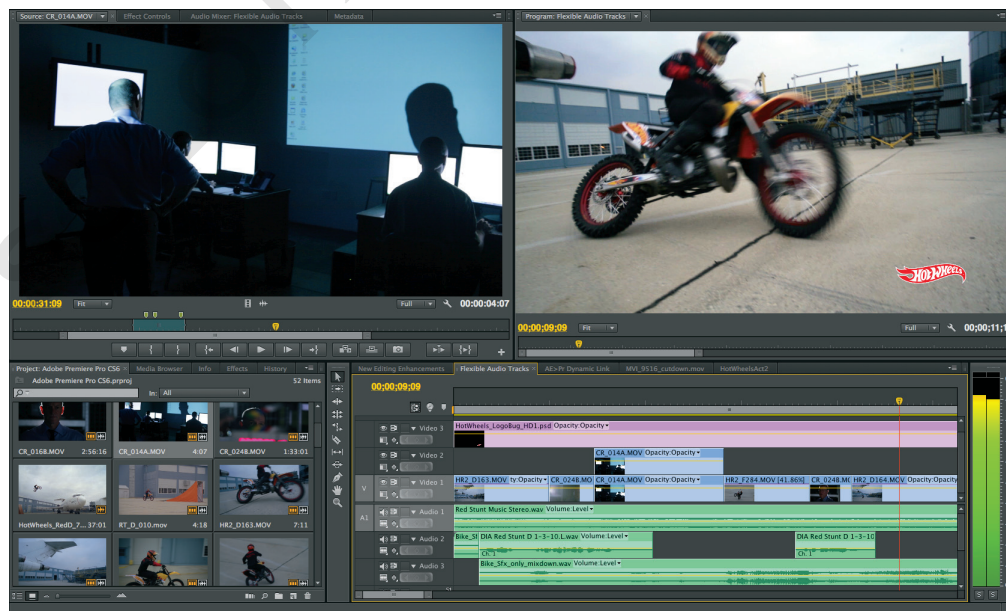
## Top new features of Adobe Premiere Pro CS6

### Sleek, highly intuitive, customizable user interface

Dramatic changes to the user interface in Adobe Premiere Pro CS6 help you work faster by letting you focus on your media and the creative process. The new, highly intuitive and customizable user interface includes:

#### New default workspace

When Adobe Premiere Pro CS6 is launched, it defaults to its new "two-up" workspace, which presents users with a new, uncluttered look that puts the focus squarely on your content by positioning the Source Monitor and Program Monitor side by side at the top of the screen; the Project panel, Media Browser, Info panel, and Effects panel at the lower left; and the Timeline panel as well as the Audio Meters panel are in the lower right. The legacy default workspace is still available in the Workspaces menu, and because workspace layouts can be saved with each project file, users can customize the workspace layout based on specific needs or preferences.

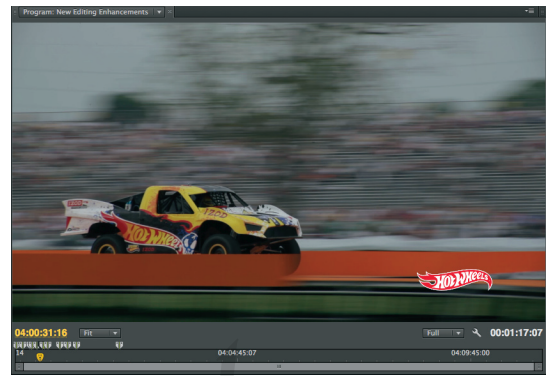
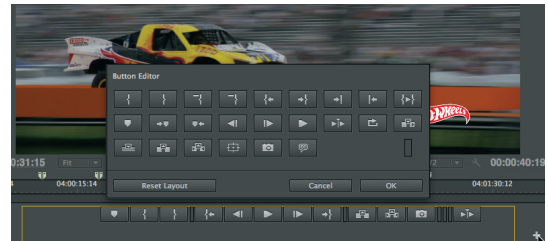


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Adobe Premiere Pro CS6 includes a new two-up workspace that positions the sleek new Source Monitor and Program Monitor panels side by side, providing more room for video display.

## New monitor panels

The Source Monitor and Program Monitor panels have been given a sleek new look that's uncluttered and more customizable. For example, each monitor panel's button bar can be easily reconfigured using the new button editor (above right), which lets you reposition the transport controls and default buttons, as well as customize the button bar by adding the buttons you most frequently use. You can even hide all of the buttons (right)—perfect for fast keyboard-driven workflows. In addition, timecode numbers can be toggled on or off for a cleaner look. A new pull-down menu in each monitor panel gives you direct access to playback resolution options, and a new Settings button provides easier access to monitor display options, including the ability to display different field orders, alpha channels, and several measurement tools.



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## Redesigned Audio Mixer

The Audio Mixer in Adobe Premiere Pro CS6 gets its new look and functionality from the multichannel mixer in Adobe Audition. In addition, double-clicking a fader returns it to 0dB, and the mixer includes separate decibel-level scales for meters and faders. Contextual menus provide a number of options, including the ability to reset peak level indicators, show valleys at low amplitude points, change the displayed decibel range, and choose between dynamic peak indicators that update every three seconds or static peak indicators that hold the loudest peak until reset or until playback is restarted. And—when signal is present—peak levels are displayed numerically below each meter, giving precise visual feedback about your audio signal levels.



The Audio Mixer panel in Adobe Premiere Pro CS6 has a sleek new look that provides fast, accurate visual feedback about your audio signal levels. Plus, the faders automatically scale when you resize the panel.

## New, scalable, master Audio Meter panel

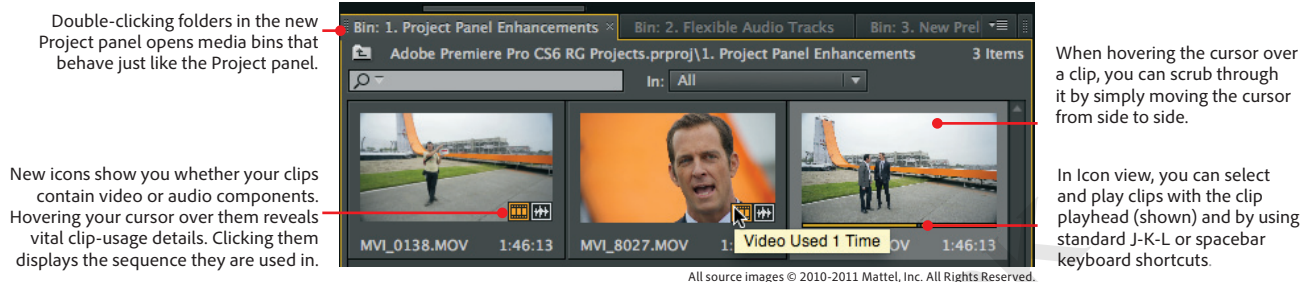
Meter and mix audio with greater finesse. The redesigned Audio Meter panel can be easily resized, and it automatically switches from being oriented vertically to being oriented horizontally when you increase its horizontal dimensions. The revamped Audio Meter panel also includes buttons for soloing each of the audio channels, and the Audio Meter panel now meters content that is playing in the Source Monitor. And, as in the Audio Mixer, a new contextual menu provides a number of metering options.



## New Project panel views

View, sort, and arrange media more easily than ever before by viewing resizable 16:9 thumbnails of your clips directly in the Project panel. When in Icon view, clips can be selected and scrubbed by using the clip playhead, standard J-K-L or spacebar keyboard shortcuts, or by hover scrubbing with your cursor. (Hover scrubbing can be quickly and easily toggled on and off by simply pressing the Shift key.) All of these capabilities save you time by eliminating the need to open a clip in the Source Monitor panel, allowing you to more quickly find, compare, and log shots. Plus, when the panel is resized, the thumbnails automatically scale to fit.

Best of all, you can mark In points and Out points directly in the clip thumbnails in the Project panel for ultra-fast initial editing. In addition, hovering your mouse over these icons displays vital information about the media, including details about its use in your sequences.



## Resizable thumbnail views in the Media Browser panel

Like the Project panel, the Media Browser panel in Adobe Premiere Pro CS6 now lets you view and resize 16:9 clip thumbnails, providing more immediate, visual access to your content. Clips can be selected and scrubbed using the clip playhead or via standard J-K-L and spacebar keyboard shortcuts. Hover scrubbing is also supported in the Media Browser panel. To quickly add clips to your projects, simply drag them from the Media Browser and hover the cursor over the Project panel; when it opens, release the mouse to drop the clips into your project.

## New time ruler bar in the Source Monitor, Program Monitor, and Timeline panels

In Adobe Premiere Pro CS6, the Source Monitor, Program Monitor, and Timeline panels now contain a redesigned time ruler bar. Its components—the playhead, In points, Out points, and the duration of the portion of the clip that they define—have been revamped, and new marker functions have been added.

The time ruler bar's timecode numbers can be easily toggled on and off, and zoom/scroll controls have been integrated into the horizontal zoom bar at the bottom of the Timeline panel. The work area bar, which specifies the area of a sequence that you want to preview or export, can now be toggled on and off using the Timeline panel menu.

## Powerful new markers

Now when you add markers, Encore chapter markers, web links, and Flash® cue points in the Source Monitor, Program Monitor, or Timeline panel—or import them from Adobe Prelude (see page 12)—they are displayed in color. This makes them easier to spot at a glance in a complex timeline. You can also assign duration to them (previously, only sequence markers could be assigned duration). In addition, comments added to markers are displayed next to the markers. If no comment is entered, the marker name is displayed.

Multiple markers can be added at the same temporal location, allowing more than one stakeholder to add notes and comment on clips. The Marker window lets you see all of the markers in an open clip or sequence, complete with vital details associated with them, such as color-coded tags, In points, Out points, and comments. Clicking on a clip thumbnail in the Markers panel jumps the playhead to the spot of that marker, speeding up your editing workflow.

## Numerous new features and enhancements for greater precision and a more fluid workflow

Meeting demanding production schedules requires high-performance, intuitive tools and smooth day-to-day editing workflows. Adobe Premiere Pro CS6 includes powerful new features and keyboard-driven editing enhancements for handling a broad range of common tasks with greater precision, as well as more than 50 enhancements to make editors switching from another NLE feel comfortable with their move to Adobe Premiere Pro.

### Powerful new trimming features

Adobe Premiere Pro CS6 gives you a number of powerful options for quickly selecting and shifting edit points, including dynamic trimming via standard J-K-L keyboard shortcuts, enabling you to get top-notch results faster than ever.

Ripple, Roll, and regular trims can be performed in the timeline by dragging edit points with the mouse, by using keyboard shortcuts, by using the numeric keypad, or entering dynamic trimming mode and using J-K-L keyboard shortcuts to dynamically trim your clips by playing through to the edit point and then executing the trim where you stop playback.

### Trimming in the Program Monitor panel

A new Trim Mode is available in the Program Monitor panel. When entering trim mode the Program Monitor will switch some of its buttons and other interface elements to a simplified two-up display, complete with buttons for performing some trimming functions, while retaining its usual overall size.



The new Trim Mode in the Program Monitor provides a two-up display showing the outgoing (A side) and incoming (B side) frames. Buttons for performing some trim functions and applying default transitions, as well as counters that let you keep track of how many frames have been trimmed, are conveniently located beneath the two-up display.

### Keyboard shortcuts for trimming

Adobe Premiere Pro CS6 includes more than 10 convenient, assignable keyboard shortcuts for trimming that let you select edit points based on the position of the playhead and track targets. Another keyboard shortcut lets you quickly cycle between trim types, and pressing the Ctrl key (Windows<sup>®</sup>) or the Command key (Mac OS<sup>®</sup>) while positioning the cursor over or next to an edit point gives you even more options for quickly choosing a trim type.

### More intuitive and customizable keyboard shortcut sets

Adobe Premiere Pro CS6 is designed by editors, for editors and lets you work the way you want by providing even more intuitive preset keyboard layouts that can be customized. In addition, presets for Apple Final Cut Pro 7 and Avid Media Composer 5-style shortcuts help make editors switching to Adobe Premiere Pro from another NLE quickly feel right at home.

### Gestural control on Macs

Use pinch controls on Mac desktop computers with a Magic Trackpad or Mac laptops to quickly zoom in and out of the timeline and other panels. Easily navigate the Timeline and Effect Controls panels using pinch-to-zoom and two-finger scrolling.

### Update sequence settings to match clip

Adobe Premiere Pro CS6 automatically detects and notifies you when a clip dragged onto the timeline doesn't match the sequence settings, so you can easily choose to change the sequence settings to match the clip's settings.

### Fast, easy application of effects

Speed up the process of adding effects. With one or more clips selected in the timeline, double-clicking an effect in the Effects panel automatically applies that effect to the selected clips.

### Adjustment layers

Easily and quickly apply effects across multiple clips. Now you can create adjustment layers, similar to those in After Effects and Photoshop, to apply effects once to the adjustment layer and have the effects automatically modify all of the underlying tracks. You can now also create masks to adjust specific areas of a shot.

### Enhanced, flexible audio tracks

The new default audio track type, called Standard, lets you freely combine and pan mono and stereo clips. For more advanced audio workflows, new Multichannel master and Adaptive track types give total audio routing flexibility and easy export to multichannel file types.

### Render In to Out

The In to Out range on the timeline can now be rendered via two menu items. Both commands are keyboard shortcut-assignable. Being able to render the In to Out range saves time by giving you the option to render specific areas of interest.

### Warp Stabilizer effect for stabilizing uneven shots

Thanks to the proliferation of small-format cameras that are capable of producing incredibly high-quality HD video, the need to stabilize shaky, uneven handheld footage has never been greater. Warp Stabilizer—introduced in Adobe After Effects CS5.5 and now available in Adobe Premiere Pro CS6—provides an innovative and powerful solution that makes handheld footage look as if it were shot with a complicated, expensive camera rig.



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#### What is parallax?

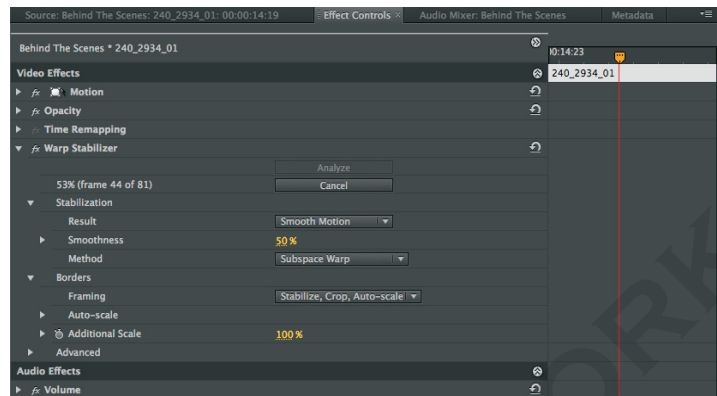
Parallax is the phenomenon that causes objects closer to a camera to move more, relative to the frame, than do items further away. It can also cause objects in frame to move in opposite directions; for example, if the camera revolves around a mid-ground subject, the foreground and background will move in opposite directions.

Apply the Warp Stabilizer effect to a video clip, and let Adobe Premiere Pro perform analysis and stabilization. Analysis begins automatically, without the need to make any decisions whatsoever. Stabilization progress is displayed onscreen in a two-step process, first analyzing and then stabilizing; once the second step is complete, the result is ready for immediate review.

Warp Stabilizer doesn't just smooth the motion of the camera; it removes motion artifacts that would otherwise remain after stabilization. Warp Stabilizer processes individual areas of the frame separately to compensate for parallax. If these corrections are not desired, other modes can be used to stabilize only perspective, or scale and rotation, or even just position.

The Warp Stabilizer effect offers further refinements as well. You can raise or lower the default amount of smoothness, which has a direct effect on the amount of scaling. (You can't stabilize a shot without some scaling to compensate for missing areas of frame, but this innovative approach requires less zooming than most available alternatives.) In the advanced controls, you can decide whether to create a smoother shot with more cropping, or reduce the amount of both cropping and scaling by reducing the overall degree of smoothing.

You also have control over image behavior at the borders. In some cases, reducing the amount of cropping and scaling will reveal blank space at the edges of the frame where there is no image data. When you choose the method called Stabilize And Synthesize Edges, the borders are automatically filled in using information from adjacent frames. In other cases, you may prefer to crop without scaling or just to stabilize, leaving the gaps at the edge of frame in place.



Warp Stabilizer offers you considerable control over automated results without the need for placing any actual keyframes in the timeline. The Subspace Warp option, chosen by default, performs pixel analysis to correct for motion artifacts. This correction is necessary to complement the change in perspective that results from stabilization, which changes parallax within the shot.

Warp Stabilizer works in the background to analyze and stabilize the shot while allowing you to continue editing in Adobe Premiere Pro. And because Warp Stabilizer has been optimized to take advantage of GPU acceleration, users with a supported NVIDIA GPU or certain MacBook Pro computers running OS X 10.7 with a supported AMD Radeon™ GPU with a minimum of 1GB VRAM will experience even better performance.

### Rolling Shutter Repair effect

Building on the rolling-shutter technology introduced with Warp Stabilizer, the new Rolling Shutter Repair effect allows you to correct distortion artifacts that can result from scanning a CMOS imaging sensor vertically or horizontally during recording. The effect's advanced controls can be used without having to also apply stabilization to your shots, and can correct:

**Wobble**—Also known as the jello effect, a phenomenon that causes shots to appear to quiver unnaturally. Most common in handheld shots taken at telephoto settings and when the camera vibrates—say, by being attached to a mountain bike or car.

**Skew**—A variation of wobble, where images appear to bend diagonally in one direction or another because the camera or subject was moving, exposing different parts of a single frame at different times.

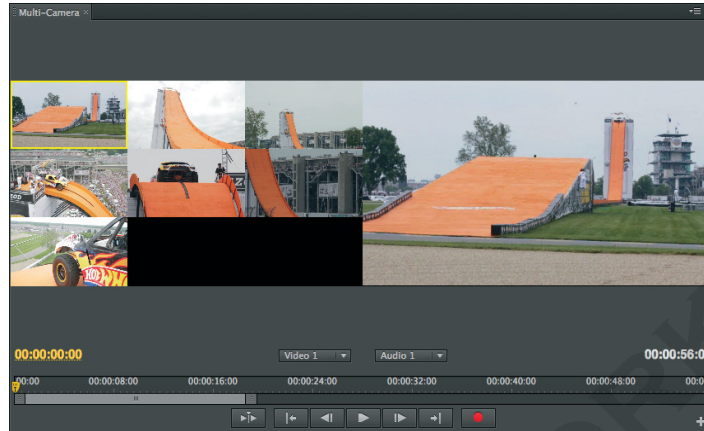
**Smear**—Artifacts that occur when objects move at the same rate that the camera reads the frame. Smear can make objects (for example, the blades of a fan or spokes on a wheel) appear thinner on one side, thicker on another, and disconnected at their center.

### Expanded multicam editing

Whether shooting an expensive, difficult-to-repeat special-effects shot or covering a live event from every imaginable angle, modern multicam editing workflows need to accommodate a great many camera angles. Adobe Premiere Pro CS6 offers expanded multicam support, effectively allowing you to work with as many cameras as you have on your shoot. Previously, it was possible to work with multicam footage from four cameras. Now, you're limited only by the formats you're working with and the power of your editing machine.



In Adobe Premiere Pro CS6, the process of creating a multi-camera sequence has been greatly simplified, and enabling more than four multicam angles is easy and straightforward. Simply select your multicam clips in the Project panel, right-click on the selected items, and from the context menu choose Create Multi-Camera Source Sequence. A dialog box presents you with the only choices you need to make: naming the sequence and choosing whether to use timecode, In points, Out points, or clip markers as the sync references. Adobe Premiere Pro automatically adjusts the multicam grid to accommodate the number of cameras in your shoot. The minimum grid size is 2x2, but if you shot with seven cameras, the multicam grid will expand to 3x3; if you used 16 cameras, the grid will be 4x4; and so on.



The Multi-Camera Monitor plays the footage from each camera in a grid that automatically adjusts to accommodate the number of cameras in your shoot (left) and a preview of the recorded sequence (right). The active camera is indicated by a yellow border when in playback mode and a red border when recording.

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Using the Create New Sequence From Clip command, you can create a target sequence from the multi-camera source sequence, and then create or perform an edit by playing back your footage in the Multi-Camera Monitor, switching camera angles with the click of a mouse or, better yet, the press of a keyboard shortcut while recording the result in a multi-camera target sequence. Adobe Premiere Pro CS6 includes convenient keyboard shortcuts, assigned by default, for the first nine cameras, with 16 assignable keyboard shortcuts in all. If you need to create more than 16 keyboard shortcuts, no problem—Adobe Premiere Pro CS6 lets you create customizable keyboard shortcuts and store shortcut sets with ease.

After you've created a multicam edit, you can refine it, either by re-performing sections of your edit from within the Multi-Camera Monitor or by using traditional editing tools, applying effects, correcting color, and so on.

## Blazing performance and rock-solid stability with the enhanced 64-bit Mercury Playback Engine

The Mercury Playback Engine brought extraordinary performance and stability to Adobe Premiere Pro CS5 and CS5.5. In Adobe Premiere Pro CS6, performance and stability have been boosted yet again, thanks to sweeping optimizations and enhancements that let you smoothly play and scrub through multilayer, multiformat sequences that include HD, 5K, and even higher resolution footage that is steeped in effects. Dynamically scalable, natively 64-bit, GPU-accelerated, and optimized for today's lightning-fast multicore CPUs—and now with improved support for third-party hardware—the enhanced Mercury Playback Engine delivers astounding performance, with or without a GPU. This lets you work on dense, complex projects using a fast, GPU-enabled workstation, and then bring them onto a lesser-powered computer and continue working without skipping a beat.

In addition, new support for the OpenCL-based AMD Radeon HD 6750M and AMD Radeon HD 6770M graphics card with a minimum of 1GB VRAM available with certain Apple MacBook Pro computers running OS X 10.7 brings improved mobile workflows to Mac users. Support for new NVIDIA Maximus dual-GPU configurations delivers even more extreme performance for tackling the most demanding workflows. NVIDIA Maximus-powered workstations combine the capabilities of NVIDIA Quadro® GPUs and the tremendous parallel processing power of NVIDIA Tesla™ GPUs. This gives you the power to achieve greater levels of interactivity, explore new ideas, and see results in less time—all at your desktop.

### Supported NVIDIA® and AMD Graphics Cards

The list of graphics cards that are compatible with Adobe Premiere Pro CS6 is updated on a regular basis. For an up-to-date list of supported cards, please see [www.adobe.com/go/64bitsupport](http://www.adobe.com/go/64bitsupport). For graphics card system requirements and compatibility, please see [www.NVIDIA.com](http://www.NVIDIA.com).

Mobile Mac workflows can take advantage of GPU-accelerated performance thanks to new support for AMD Radeon HD 6750M and AMD Radeon HD 6770M graphics cards with a minimum of 1GB VRAM that are available on MacBook Pro computers running OS X 10.7.

GPU acceleration via supported NVIDIA graphics cards and AMD Radeon HD 6750M and Radeon HD 6770M cards on certain MacBook Pros makes the creative process more fluid and accelerates rendering for faster output. With these cards, you will see results instantly when vector keying with the Ultra<sup>®</sup> keyer, applying blend modes, correcting color with the new, more intuitive Three-Way Color Corrector, and working with many other effects. You'll also be able to open very large projects faster than ever, and play back long-form, mixed-format sequences even more reliably.

#### **NVIDIA graphics card performance gains**

Using a qualified NVIDIA graphics card delivers significantly faster performance over software-only encoding. NVIDIA measured the performance of several of their graphics cards using four different sequences. GPU-accelerated effects such as Warp Stabilizer, adjustment layers, the revamped Three-Way Color Corrector, RGB curves, scaling, keyframed opacity, and more were applied to single and multiple layers of HD video. Impressive results were achieved using a preliminary version of Adobe Premiere Pro CS6. Compared to CPU-only rendering using a quad-core Intel<sup>®</sup> i7 930 processor running at 2.8GHz, installing an entry-level NVIDIA Quadro 2000 improves performance by more than 6x. A Quadro 5000 yields a better than 8x performance boost, while a top-of-the-line Maximus system powered by a Quadro 6000 and Tesla C2075 is over 9x faster. Results will vary depending on your specific projects and hardware configuration, but these preliminary results give an indication of the benefits of GPU-accelerated effects processing in Adobe Premiere Pro CS6.

#### **Expanded third-party I/O hardware support**

Adobe Mercury Transmit gives Adobe I/O hardware partners, such as AJA, Black Magic Design, Bluefish444, Matrox, and MOTU, direct access to the Mercury Playback Engine, so you experience better playback performance than ever before. And when using external monitors, you'll get full-screen playback while maintaining all the real-time performance benefits of the Mercury Playback Engine.

#### **Uninterrupted playback**

Get real-time feedback as you fine-tune your productions, and be creative without worrying about the ramifications of additional effects and high-resolution content. With the new uninterrupted playback feature in Adobe Premiere Pro CS6, the enhanced Mercury Playback Engine supports real-time effects adjustments during playback. Resize panels to adjust your workspace, adjust effect parameters, correct color, trim footage, mix audio, or add motion effects to achieve exactly the look you want, and even check your email—all in real time while your footage is playing. With configurations capable of supporting more than nine simultaneous layers with dozens of effects, the Mercury Playback Engine makes every production more creative and efficient.

#### **New native support for ARRI Alexa, RED SCARLET-X, RED EPIC, and Canon Cinema EOS C300 camera footage**

Adobe Premiere Pro CS6 offers the industry's best file-based workflows and broad native support for virtually every major video format. Adobe continually updates its support for the latest camera file formats, and with this release adds native support for ARRIRAW footage shot with ARRI Alexa cameras. Support for HD (1920x1080p) and 2K (2880x1680) ARRIRAW files at a variety of frame rates is provided.

Building on its deep support for RED digital cinema workflows, Adobe Premiere Pro CS6 includes native support for RED R3D and RMD files—including 5K resolution footage—shot with RED SCARLET-X and RED EPIC cameras. The RED R3D Source Settings dialog box provides full, intuitive control over the look of RED media, with the ability to pick a white balance point and use a histogram and a five-point curves interface to adjust red, green, blue, RGB, or luma values for a clip. Plus, you can import and save RMD files as well as create custom presets.

Adobe Premiere Pro CS6 also provides native support for Canon XF MPEG-2 50 mbps format footage shot with Canon Cinema EOS C300 cameras.

Native support lets you import footage directly from the camera's storage media and start working immediately, without having to perform time-consuming transcoding or rewrapping operations. And because you're always working with the original source files, their quality is never compromised by conversion processes.

#### **More powerful color workflows**

Adobe Premiere Pro CS6 offers powerful new options for taking control over the color in your footage, including the newly redesigned Three-Way Color Corrector effect and, for tackling more demanding color grading tasks, the ability to integrate with Adobe SpeedGrade CS6 software.

#### **More intuitive Three-Way Color Corrector effect**

Redesigned to help you better manage the color in your shots, the Three-Way Color Corrector effect makes precise color work directly inside Adobe Premiere Pro CS6 easier than it's ever been. Key elements in the effect's interface have been enhanced and repositioned, exposing essential

controls the moment you apply the Three-Way Color Corrector effect to a clip and open the Effect Controls panel. The Three-Way Color Corrector effect is also GPU-accelerated, so when using a supported NVIDIA or AMD graphics card, you will see results in real time as you work. And thanks to the enhanced Mercury Playback Engine, the new Uninterrupted Playback feature lets you make color corrections while your footage plays.

The Master color wheel has been replaced with a Master checkbox that links all three color wheels together, so adjusting one adjusts the others in sync, creating a "master" control.

Clicking and dragging the interior portion of a color wheel adjusts the hue/gain control; clicking and dragging the exterior ring of each wheel adjusts hue angle.

The Input Levels and Output Levels sliders now act as master level controls and apply to the entire signal, not individual tonal ranges, as they did previously.

The Saturation controls for Shadows, Midtones, Highlights, and Master are independently accessible in all ranges in the Saturation section. (They were previously dependent on the selected tonal range.)



The color wheels, which previously were positioned lower in the Effect Controls panel, are now located at its top.

Independent reset buttons for each color wheel let you return to a previous state for one wheel without having to redo the settings of the others.

Each color wheel now includes an inner Tonal Range control that has been collapsed and is no longer visible, so its controls are collapsed.

The Secondary Color Correction section has been moved up to make it more discoverable.

### About Three-Way Color Correction

The GPU-accelerated Three-Way Color Corrector effect lets you make subtle corrections by adjusting a clip's hue, saturation, and brightness for the shadow, midtones, and highlights in your footage. You can further refine your adjustments by specifying the color range to be corrected by using the Secondary Color Correction controls. The ability to apply masks lets you zero in on and refine specific areas in your footage.

### Powerful color grading workflows with Adobe SpeedGrade (available separately)

Adobe Premiere Pro CS6 offers the ability to integrate with Adobe SpeedGrade CS6 color grading software, available separately or as part of Adobe Creative Suite 6 Production Premium or Master Collection or the Adobe Creative Cloud service. Using the new Send To SpeedGrade command in Adobe Premiere Pro, you can send completed sequences directly to SpeedGrade, where a completely new user interface guides you step by step through the workflow.

Adobe SpeedGrade lets you handle technical grading tasks like matching shots and creating consistent color across a scene. The GPU-accelerated, 64-bit Lumetri™ Deep Color Engine delivers real-time playback as you grade footage, regardless of its resolution or frame size. SpeedGrade supports file-based workflows, and includes support for RAW and HDR footage. High dynamic range support retains the bit-depth of your image files, while the ability to work directly with RAW images—recorded straight from the camera sensor—lets you pull details from blacks and highlights that might otherwise have been crushed or blown out.

SpeedGrade gives you the ability to apply primary and secondary correction layers, along with film-style filters, to your Adobe Premiere Pro sequences. These filters mimic chemical processes used by film labs to create stylized looks on celluloid, such as bleach bypass, the retro look of early Technicolor 2-strip or 3-strip color film processing, and day-for-night. Professionally designed .Look presets, which you can customize and organize in libraries for later use, further streamline the grading workflow.

Adobe SpeedGrade CS6 integration with Adobe Premiere Pro CS6 opens the door to a new level of storytelling.

### Efficient ingest and logging with Adobe Prelude integration (available separately)

Adobe Prelude CS6 software (available separately as a component of Production Premium or Master Collection or the Adobe Creative Cloud service) makes ingesting, logging, and commenting on media a fast and efficient process. Designed from the ground up to integrate with Adobe

Premiere Pro CS6, the extensible ingest and logging options in Prelude help you more easily manage file-based media.

Prelude allows you to ingest full or partial media clips that were shot in virtually any file-based format, copy or transcode them to your preferred editing format during the ingest process, and view clip thumbnails in the Ingest dialog box as you work. While watching footage, you can create rough cuts by marking In points and Out points and add searchable temporal markers, comments, and tags to your clips. All of that information is stored as metadata in your media files, which flows directly into Adobe Premiere Pro when you import the files. And when you start editing, those searchable metadata-based markers, comments, and tags help communicate the producer's intentions as well as help you sift through mountains of footage to quickly find what you're looking for. Better still, that same metadata stays with your media assets throughout the production workflow, so you and your clients can keep track of vital details such as rights and permissions, and when finished projects are delivered online, your audience can more easily find your content via search engines.

### **Improved, open workflows with other Adobe Creative Suite Production Premium components, Final Cut Pro, and Avid software**

Modern workflows involve using many different applications, and moving media and sequences between them often requires format conversion, specialized plug-ins, tedious workarounds, or a lot of manual work to recreate elements that don't transfer. With Adobe Premiere Pro CS6, you need not worry. Enhanced support for industry-standard interchange formats and the faster-than-ever Dynamic Link let you put the creative tools in Adobe Premiere Pro CS6 to use in any production pipeline.

#### **Timesaving Adobe integration**

Adobe Dynamic Link eliminates the need for intermediate renders, so you can effortlessly open Adobe Premiere Pro sequences in Encore and After Effects, where changes made in Adobe Premiere Pro are automatically reflected in the other program. With CS6, new optimizations make Dynamic Link significantly faster than it's ever been, and you can now cancel Dynamic Link or perform other operations while using it. In addition, the benefits of using Dynamic Link between Adobe Premiere Pro and After Effects are now available when the applications are purchased separately, outside of Adobe Creative Suite Production Premium.

Tight integration with After Effects lets you drag and drop or copy and paste clips and timelines between Adobe Premiere Pro and After Effects. Use Dynamic Link to open complete projects, including nested sequences, in After Effects without rendering. You can even transfer groups of clips to After Effects compositions using a single command to re-create the structure of the clips in the composition when importing them with Dynamic Link.

Adobe Premiere Pro is also deeply integrated with other Creative Suite components, so you can effortlessly move assets between it and Adobe Photoshop Extended, Adobe Illustrator, Adobe Audition, Adobe Prelude, and Adobe SpeedGrade.

#### **Improved interoperability with Final Cut Pro and Avid software**

Enhanced support for industry-standard interchange formats XML, AAF, and OMF bring even better interoperability between Adobe Premiere Pro CS6 and Final Cut Pro 7, Avid NLEs including Media Composer, and Avid Pro Tools digital audio workstations. Adobe Premiere Pro lets you share projects and exchange media with those other applications, with no need to perform format conversions or time-consuming intermediate renders.

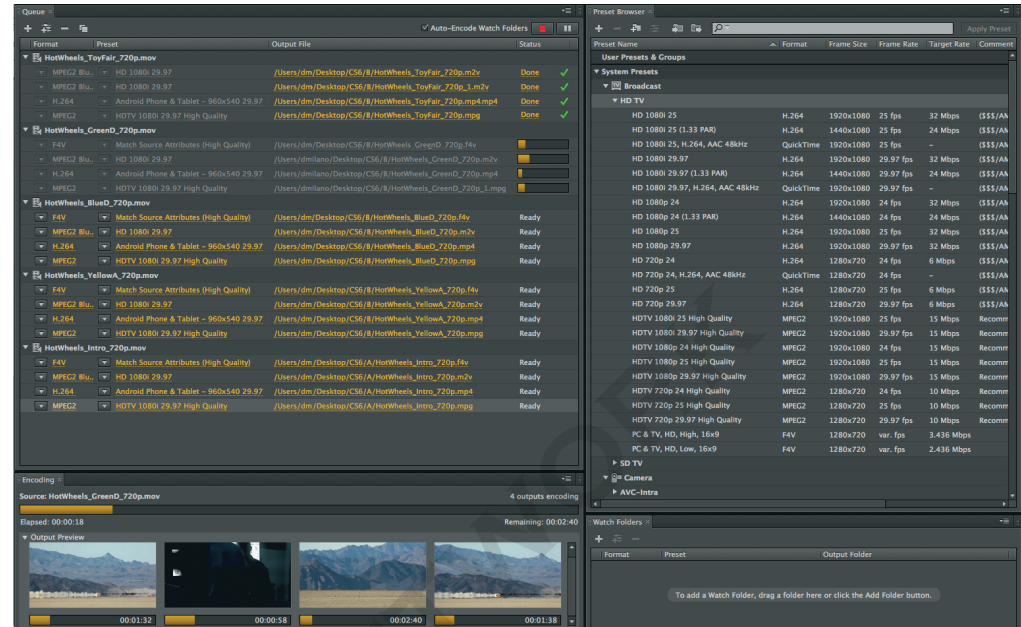
Editors switching to Adobe Premiere Pro CS6 needn't be concerned about being able to work with legacy projects and media. Open workflows give video pros more flexibility when working in large



teams, and help make it easy to tap into the power of Adobe Premiere Pro and other Creative Suite 6 Production Premium components on any project.

## Efficient multiscreen delivery with enhanced Adobe Media Encoder CS6

Reaching audiences wherever they are and on whatever device they use to watch video content is an essential requirement of modern video production. The new Preset Browser, improved batch encoding performance, more new presets, and user interface enhancements in Adobe Media Encoder CS6 make outputting your work to multiple formats a faster, more intuitive process.



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Adobe Media Encoder CS6 has a new yet familiar "panelized" user interface like that of Adobe Premiere Pro and other Adobe Creative Suite components. For example, panels can be grouped in frames; panels and frames can be positioned, sized, and floated to your liking; and workspace configurations saved.

A new Preset Browser panel provides convenient ways to display and find the encoding presets you want. Presets in Adobe Media Encoder CS6 are organized in categories and subcategories based on how the encoded files will be distributed (Web Video, Broadcast) or by the type of screen they will be viewed on (DVD and Blu-ray Disc, Desktop, Devices).

Numerous presets have been added to support a wide variety of Android™ devices, and there are more than 20 iPhone, iPad, and Apple TV® encoding settings, as well as more presets for outputting to YouTube, Vimeo, and PAL. Presets can be customized and grouped according to your needs.

Applying presets is now as easy as dragging any number of selected presets onto your source file(s) in the Queue, a process that automatically creates an encoding batch. Alternately, you can drag a selection of source files in the Queue onto an encoding preset in the Preset Browser panel. The bins in the Custom section of the Preset Browser allow you to collect sets of encoding presets that you use routinely. Dragging the bin onto a source file in the Queue automatically creates a batch of encoding jobs.

Adding to the broad native format support in Adobe Media Encoder, you can import 5K RAW-format footage from RED EPIC and RED SCARLET-X cameras and convert it to a wide variety of SD and HD delivery formats.

In addition, Adobe Media Encoder CS6 includes numerous optimizations that deliver increased reliability and stability, while parallel processing speeds up the batch encoding of your source files to multiple formats.

## Ability to author and publish DVDs, Blu-ray Discs, and web DVDs faster with 64-bit Adobe Encore CS6 (included)

Adobe Encore CS6—a separate software application included with Adobe Premiere Pro CS6—allows you to create DVDs, Blu-ray Discs, and web DVDs, all from a single project. Encore is now a

fully native 64-bit application, enabling you to take advantage of all available RAM in your system, open and save projects faster, and get more responsive performance when handling large files and projects.

New support for DTS multichannel audio enables you to import DTS HD files into Encore for use in your Blu-ray Disc projects. Additionally, under-the-hood performance enhancements allow you to import MPEG-2 assets more quickly and reduce the time required to save slideshows. Scrubbing in the timeline is also more responsive, eliminating playhead stutter.

#### About upper-field first video

Interlaced video frames consist of two fields. The field order for an interlaced video footage file determines the order in which the two video fields (upper and lower) are displayed. A system that draws the upper lines before the lower lines is called upper-field first; one that draws the lower lines before the upper lines is called lower-field first. Many standard-definition formats (such as DV NTSC) are lower-field first, whereas many HD formats (such as 1080i DVCPRO HD) are upper-field first.

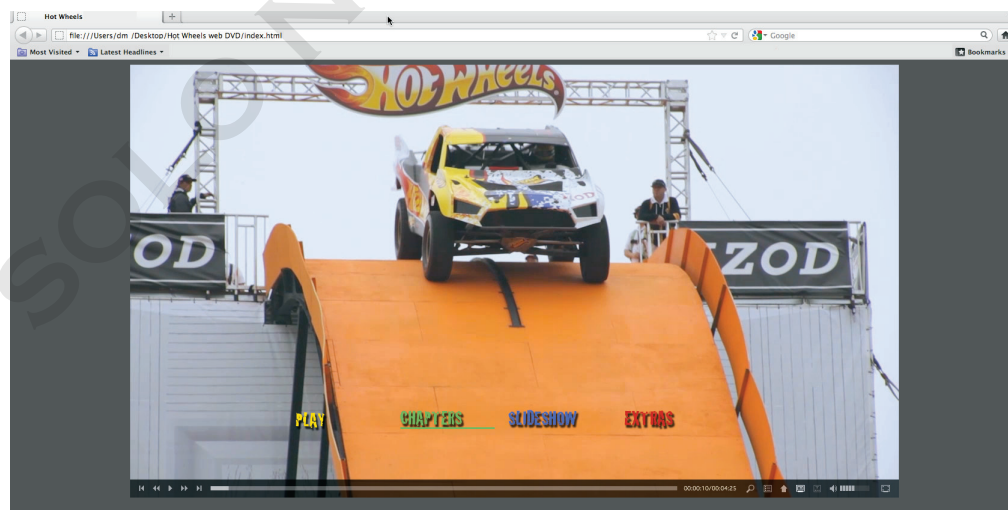
#### DVD and Blu-ray Disc authoring enhancements

- Encore CS6 supports 8-bit color for highlight buttons and now uses the same powerful indexing algorithm used in Photoshop to produce images—and pop-up menus—of better quality and a wider range of colors.
- Previously, Encore slideshows were limited to 99 photos. In this release, that restriction has been lifted, freeing you to create much larger slideshows.
- DVD authoring with Encore now supports upper-field-first video for better handling of certain HD-format source files, such as 1080i DVCPRO HD.

#### Enhanced web DVD authoring

The powerful web DVD authoring features in Adobe Encore CS6 let you create web versions of your Blu-ray Disc projects that fully replicate their functionality, thanks to new support for advanced features that were previously exclusive to Blu-ray Disc projects, including:

- **Multipage menus**—Show options across multiple menu pages without interrupting playback of audio and video background elements in web DVD projects
- **Pop-up menus**—Display navigation options transparently above the currently playing video clip
- **Button transitions**—Play transitions for web DVDs while navigating from menu buttons to a timeline
- **Menu loopback**— Quickly loop the motion menu from a specific point (especially useful when a long interval separates the start and end point)



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Web DVDs enable you to deliver Blue-ray Disc experiences online, complete with pop-up menus and Blue-ray transport, subtitle, and menu controls.

Parity between your Blu-ray Disc projects and their web DVD counterparts lets you deliver more compelling web DVD experiences, and thanks to native 64-bit performance, you can deliver completed DVD, Blu-ray Disc, and web DVD projects faster than ever.

## Still using Adobe Premiere Pro CS5?

For those still using Adobe Premiere Pro CS5, upgrading to Adobe Premiere Pro CS6 also gives you the chance to catch up on all the great features added in Adobe Premiere Pro CS5.5. These include tighter tool integration, support for more video formats, and workflow enhancements that accelerate turnaround times, as well as the following:

- **Dual-system sound support via merged clips.** Easily create subclips that match high-quality audio with video shot on a separate device, such as a DSLR camera. The Merge Clips feature saves time and streamlines dual-system sound workflows.
- **Roundtrip workflows with Adobe Audition.** Get a fast, flexible roundtrip audio workflow. Pass individual audio clips, multitrack mixes, or complete video sequences between Adobe Premiere Pro and Adobe Audition CS6.
- **Script-based editing and direct integration with Adobe Story.** Speed up your editing workflow by importing scripts with searchable metadata from Adobe Story, an online service, available separately, into Adobe Premiere Pro. Edit video based on the imported Adobe Story script.
- **Closed captions display in the timeline (U.S. broadcast standard only).** Play back and display 608 and 708 closed captions, synced to your video sequence and viewable in the Program Monitor.

## Still using Adobe Premiere Pro CS4, CS3, or CS2?

For those still using Adobe Premiere Pro CS4, CS3, or CS2, upgrading to Adobe Premiere Pro CS6 also gives you the chance to catch up on all the great features added in later releases, including:

- **Industry-leading performance with the Adobe Mercury Playback Engine.** Get amazing performance with the Mercury Playback Engine on workstations and laptops. Natively 64 bit, CPU optimized, and GPU accelerated, this engine delivers real-time effects, faster rendering, and superb multilayer handling.
- **Batch encoding in the background.** Work more efficiently when transcoding. Adobe Media Encoder transcodes files in the background, freeing your system for other tasks.
- **GPU-accelerated effects.** Speed up your creative workflow by seeing the results of many effects without having to render them first, thanks to GPU acceleration and the enhanced 64-bit Adobe Mercury Playback Engine.
- **Broad native format support.** Maximize quality and eliminate time-consuming transcoding and rewrapping when importing your footage. Import and export all major video, audio, and graphic file formats, and combine them in the Adobe Premiere Pro timeline.
- **Adobe Dynamic Link.** Use Adobe Dynamic Link to open sequences in Encore or After Effects without rendering first. Changes made in Adobe Premiere Pro are automatically reflected in the other program.
- **Roundtrip workflows with Adobe Audition.** Get a fast, flexible roundtrip audio workflow. Pass individual audio clips, multitrack mixes, or complete video sequences between Adobe Premiere Pro and Adobe Audition CS6.
- **High-quality Blu-ray Disc authoring.** Output your HD projects on Blu-ray Disc, DVD, and web versions of your disc projects with 64-bit Adobe Encore CS6 (included with Adobe Premiere Pro).
- **Dual-system sound support via merged clips.** Easily create subclips that match high-quality audio with video shot on a separate device, such as a DSLR camera. The Merge Clips feature saves time and streamlines dual-system sound workflows.

For additional information, please refer to *Adobe Premiere Pro CS6 Reviewer's Guide* and the Reviewer's Guides for CS6 Production Premium, After Effects CS6, Adobe Audition CS6, Adobe Prelude CS6, and Adobe SpeedGrade. Also visit [www.adobe.com/aboutadobe/pressroom/cs6/downloads/guides](http://www.adobe.com/aboutadobe/pressroom/cs6/downloads/guides) and [www.adobe.com/aboutadobe/pressroom/pressmaterials](http://www.adobe.com/aboutadobe/pressroom/pressmaterials).

## About Adobe Systems Incorporated

Adobe is changing the world through digital experiences. For more information, visit [www.adobe.com](http://www.adobe.com).

## System requirements

### Mac OS

- Multicore Intel® processor with 64-bit support
- Mac OS X v10.6.8 or v10.7
- 4GB of RAM (8GB recommended)
- 4GB of available hard-disk space for installation; additional free space required during installation (cannot install on a volume that uses a case-sensitive file system or on removable flash storage devices)
- Additional disk space required for preview files and other working files; 10GB recommended
- 1280x900 display
- OpenGL 2.0-capable system
- 7200 RPM hard drive (multiple fast disk drives, preferably RAID 0 configured, recommended)
- DVD-ROM drive compatible with dual-layer DVDs (SuperDrive for burning DVDs; Blu-ray burner for creating Blu-ray Disc media)
- QuickTime 7.6.6 software required for QuickTime features
- Optional: Adobe-certified GPU card for GPU-accelerated performance; visit [www.adobe.com/go/premiere\\_systemreqs](http://www.adobe.com/go/premiere_systemreqs) for the latest list of supported cards
- This software will not operate without activation. Broadband Internet connection and registration are required for software activation, validation of subscriptions, and access to online services.\* Phone activation is not available.

For updates to system requirements and more detailed information about video hardware compatibility, visit [www.adobe.com/go/premiere\\_systemreqs](http://www.adobe.com/go/premiere_systemreqs).

### Windows

- Intel® Core™2 Duo or AMD Phenom™ II processor; 64-bit support required
- Microsoft® Windows® 7 with Service Pack 1 (64 bit)
- 4GB of RAM (8GB recommended)
- 4GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)
- Additional disk space required for preview files and other working files; 10GB recommended
- 1280x900 display
- OpenGL 2.0-capable system
- 7200 RPM or faster hard drive (multiple fast disk drives, preferably RAID 0 configured, recommended)
- Sound card compatible with ASIO protocol or Microsoft Windows Driver Model
- DVD-ROM drive compatible with dual-layer DVDs (DVD+-R burner for burning DVDs; Blu-ray burner for creating Blu-ray Disc media)
- QuickTime 7.6.6 software required for QuickTime features
- Optional: Adobe-certified GPU card for GPU-accelerated performance; visit [www.adobe.com/go/premiere\\_systemreqs](http://www.adobe.com/go/premiere_systemreqs) for the latest list of supported cards
- This software will not operate without activation. Broadband Internet connection and registration are required for software activation, validation of subscriptions, and access to online services.\* Phone activation is not available.

For updates to system requirements and more detailed information about video hardware compatibility, visit [www.adobe.com/go/premiere\\_systemreqs](http://www.adobe.com/go/premiere_systemreqs).

### Expected release date

Second quarter 2012

### For more information

Product details:

[www.adobe.com/premierepro](http://www.adobe.com/premierepro)



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