How to use Adobe Media Encoder CS6

Adobe Media Encoder CS6 converts sequences and clips into media suited for distribution on the web or on DVDs, iPods, tablets, cell phones, and other mobile devices.

You can encode files by using the Adobe Media Encoder workspace, or by exporting a sequence or clip directly from Adobe Premiere Pro CS6. Both methods include several presets so that you can prepare files for multiscreen delivery.

When you export media from Adobe Premiere Pro, Adobe Media Encoder runs in the background. When you encode files in the Adobe Media Encoder workspace, you have the option of batch-processing several files at once. For example, you can process several video clips using the same settings. You can also encode multiple copies of the same video for viewing on different screens or devices. Either way, batch encoding takes place in the background so you can continue working. Audible alerts let you know when your encoding jobs are complete.

In this guide, you export a sequence in Adobe Premiere Pro and you batch-process files in Adobe Media Encoder.

Exporting media from Adobe Premiere Pro

In this task, you open the Export Settings dialog box (**Figure 1**) from within Adobe Premiere Pro and explore some common export file formats and settings.

Figure 1 Adobe Premiere Pro Export Settings dialog box

Here is an overview of the format options when exporting from Adobe Premiere Pro:

- *Advanced Audio Encoding (AAC):* A standardized audio compression and encoding for digital audio. Designed to be the successor of the MP3 format, AAC generally achieves better sound quality at similar bit rates.
- *Audio Interchange File Format (AIFF)*: An audio file container format developed by Apple Computer, which is the standard audio file format used for storing sound data for Apple Macintosh and other electronic audio devices.
- *Animated GIF*: A small animation based on successively displayed GIF images. Animated GIFs are the simplest form of animation and are supported natively by most browsers. Looping and minimal timing information can be set in an animated GIF, but complex animation is beyond this format's capabilities.
- *Microsoft AVI (AVI)*: Audio Video Interleave is a multimedia file format developed by Microsoft. AVI files can contain both audio and video data in a container that allows synchronous playback. AVI files are easily played back on personal computers with Windows operating systems by using the Windows Media Player.
- *Uncompressed Microsoft AVI*: See Microsoft AVI above. Exporting as uncompressed AVI will export the clip or sequence without applying additional compression to the output file.
- *Windows Bitmap (BMP)*: The BMP file format, sometimes called bitmap or DIB file format (for device-independent bitmap), is an image file format used to store bitmap digital images, especially on Microsoft Windows and OS/2 operating systems. The simplicity of the BMP file format and its widespread familiarity in Windows makes it a very common format for graphics programs that operating systems can read and write.
- *DPX*: Digital Picture Exchange is a common file format for digital intermediate and visual effects work and is an Society of Motion Picture and Television Engineers (SMPTE) standard. DPX provides a great deal of flexibility in storing color and other information for exchange between production facilities.
- *FLV | F4V (H.264)*: Adobe Flash Video, the format for delivering audio and video over the web and other networks. Adobe Flash Video will play on any computer with a Flash-enabled browser.
- *GIF*: Graphics Interchange Format is a graphic image file format suitable for sharp-edged line art (such as logos) with a limited number of colors. This takes advantage of the format's lossless compression which preserves very sharp edges (in contrast to JPEG).
- *H.264*: An MPEG-4-based standard for encoding for web delivery specifically and for a variety of devices, including HD video, 3GPP cell phones, video iPods, and PlayStation Portable (PSP) devices. Adobe Media Encoder has H.264 format presets specifically for Google Video, MySpace, Yahoo! Video, and YouTube.
- *H.264 Blu-ray*: An MPEG-4-based standard for encoding in HDTV for Blu-ray disc media.
- *JPEG*: Joint Photographic Experts Group is a commonly used method of lossy compression for photographic images. The degree of compression can be adjusted, allowing a selectable tradeoff between storage size and image quality.
- *MP3*: MPEG1 Audio Layer 3 is an audio file compression format with CD quality. MP3 is a standard file format on the Internet and many portable digital audio players.
- *MPEG2*: Delivers high-quality, full-screen, full-motion video at bit rates around 15 Mbps or about 10–30 times the data rate of MPEG1 or MPEG1-VCD.
- *MPEG2 Blu-ray*: A subset of the MPEG-2 standard designed for encoding for high-definition (HD) Blu-ray Disc media.
- *MPEG2-DVD*: A subset of the MPEG-2 standard designed for DVDs with a data rate up to 9 Mbps. An MPEG2-DVD file can be encoded directly onto a DVD to create a movie that plays automatically (known as an autoplay disc), or it can be used in an authoring program (such as Adobe Encore) to create a disc with navigational menus and other features.
- *MPEG4*: MPEG-4 absorbs many of the features of MPEG-1 and MPEG-2 and other related standards, adding new features such as extended support for 3D rendering, object-oriented composite files (including audio, video

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and VRML objects), support for externally-specified Digital Rights Management and various types of interactivity.

- *Material Exchange Format (MXF OP1a)*: MXF OP1a is a container for professional digital video and audio designed by a set of SMPTE standards. It is used in workflows between Sony eVTR and non-linear editing systems, such as Adobe Premiere Pro.
- *P2 Movie*: DVCPRO P2 (P2 is short form for "Professional Plug-In") is a professional digital video storage media format introduced by Panasonic. P2 is basically a professional video file format used for storing media on a data card for compatible tapeless recording devices.
- *PNG*: Portable Network Graphics is a bitmapped image format that employs lossless data compression. PNG was created to improve upon and replace GIF (Graphics Interchange Format) as an image-file format.
- *QuickTime (MOV)*: QuickTime is a format developed by Apple Computer and is used for storing digital video, media clips, sound, text, animation, and music. QuickTime is the Apple multimedia architecture for HDTV and for web delivery as streaming media or for download.
- *Targa*: TGA File Format, often referred to as TARGA File Format, is a raster graphics file format. The Targa format is used to create images in some video game programs. TARGA and VISTA boards were the first graphic cards for IBM-compatible PCs to support high color/true color display. This family of graphic cards was intended for professional computer image synthesis and video editing with PCs. For this reason, usual resolutions of TGA image files match those of the NTSC and PAL video formats.
- *TIFF*: Tagged Image File Format is a file format for storing images, including photographs and line art. It is now under the control of Adobe Systems. Originally created by the company Aldus for use with what was then called "desktop publishing", the TIFF format is widely supported by image-manipulation applications, by publishing and page layout applications, by scanning, faxing, word processing, optical character recognition and other applications.
- *Windows Waveform (WAV)*: WAV (or WAVE), short for Waveform audio format, is a Microsoft and IBM audio file format standard. Uncompressed WAV files are quite large in size, so, as file sharing over the Internet has become popular, the WAV format has declined in popularity. However, it is still a commonly used, relatively “pure”, i.e. lossless, file type, suitable for retaining “first generation” archived files of high quality, or use on a system where high fidelity sound is required and disk space is not restricted.
- *Windows Media* (Windows only): A Microsoft multimedia architecture for HDTV, web delivery, and Palm devices.

Each of these formats has many presets, so most editors will not need to adjust any parameters. However, there are numerous customizable options. You can begin with a preset that most closely matches your specifications. You can then apply the necessary custom settings by opening the Adobe Premiere Pro Export Settings dialog box (**Figure 1**) and selecting custom settings. Once you define the custom settings for a specific device, save these settings as a custom preset. To explain each format’s unique characteristics would go well beyond the scope of this guide.

Exporting media from the Project panel in Adobe Premiere Pro

In this activity, you export a sequence in the Adobe Premiere Pro Project panel.

To export media from Adobe Premiere Pro:

1. Start Adobe Premiere Pro and open a project with a sequence or clip you want to export.
2. Select the sequence or clip in the Project panel, and then select File > Export > Media.

   The Export Settings dialog box appears (**Figure 2**).

   The export settings include a preview display on the left and export settings on the right. The dialog box displays the settings that were used most recently.
3. In the Export Settings area, select H.264 in the Format menu (**Figure 2**).

   Note: H.264 delivers video more efficiently than previous standards.
4. Click the Output tab in the upper-left corner of the dialog box.

   The Output tab shows a preview of the encoded file.
5. In the Preset menu (Export Settings area), select 3GPP 176 x 144 15fps.
   - The image quality in the Output preview screen becomes blurry due to the small frame size of this preset.
   - The estimated file size is shown at the bottom of the dialog box (**Figure 3**). You will compare it to the file size of another format in the next step.
6. In the Format menu, select MPEG2-DVD.

   Note: The output image quality becomes very sharp and the estimated file size jumps to about 15 times the size of the low-resolution H.264 format.
7. In the Format menu, select FLV.
8. Open the Preset menu and look at the many presets (**Figure 4**).
9. Select Match Source Attributes (Medium Quality).
10. In the Export Settings area, view the Summary information (**Figure 5**).

    This lists frame size and frame rate as well as audio and video encoder information.

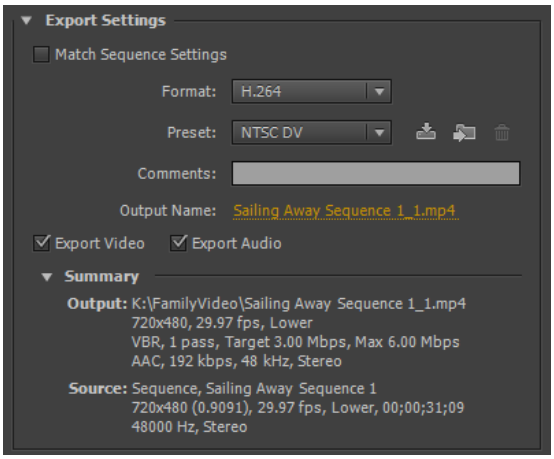

Figure 2 Export Settings area menus

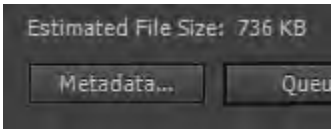

Figure 3 Estimated File Size

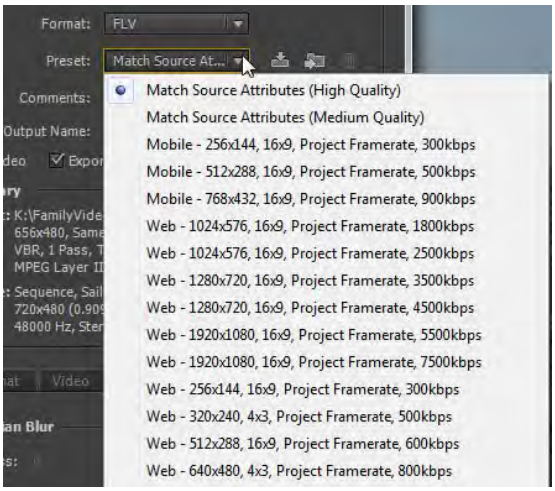

Figure 4 Adobe Flash Video Preset menu

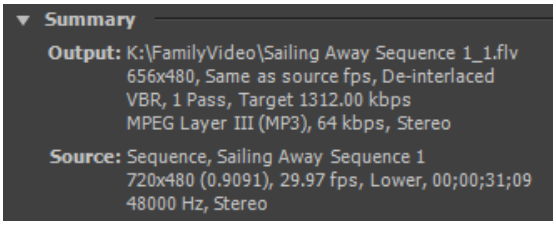

Figure 5 Export Settings Summary area

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11. In the Format menu, select MPEG2-DVD and change the Preset to NTSC High Quality.

12. In the Video tab, note the Quality slider (**Figure 6**).

Note: A high quality setting means the MPEG encoder will take longer to analyze the video before converting it to an MPEG-2 file. It does not affect the file size.

13. Use the scroll bar in the Video tab to view the Bitrate Settings area. Increase the Target Bitrate setting and note that the estimated file size increases (**Figure 7**).

Note: Doubling the bit rate generally increases the MPEG-2 file size by about 50%.

14. Click the Audio tab.

Note: PCM (Pulse Code Modulation) is the standard audio format for the Adobe Media Encoder MPEG2-DVD format. It is a lossless format—it retains full audio quality.

15. In the Audio Format menu, select MPEG.

16. Scroll down to the Bitrate Settings area and select 128 Kbps from the Bitrate menu (**Figure 8**).

The estimated file size drops considerably. Using MPEG audio encoding can lead to a slight audio quality loss, but you can increase the video bit-rate setting without exceeding the storage capacity of a DVD or the 9 Mbps DVD playback limit.

17. To save a customized preset, click the Save Preset button located next to the Preset menu (**Figure 9**).

18. Click Cancel to close the Choose Name dialog box without saving the custom preset.

19. Click the Metadata button at the bottom of the Export Settings dialog box.

The Metadata Export dialog box opens (**Figure 10**). Adding metadata to your encoded movie can make the file more searchable or "discoverable" when published to the web.

20. Click Cancel to close the dialog box.

21. Click the Output Name link to set a name and location for the output file (**Figure 11**).

The Save As dialog box appears.

22. In the Save As dialog box, navigate to a file folder, name the file, and click Save.

23. Click Export in the Export Settings dialog box.

The file is encoded and saved to the location you selected.

Figure 6 MPEG2-DVD Quality setting

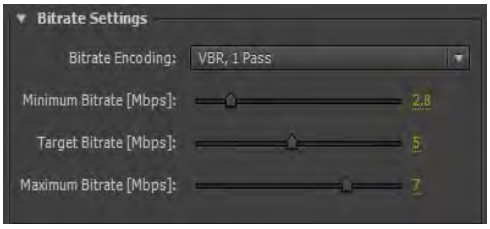

Figure 7 MPEG2-DVD Bitrate Settings

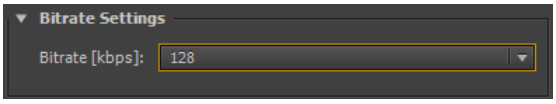

Figure 8 MPEG Audio Bitrate Settings area

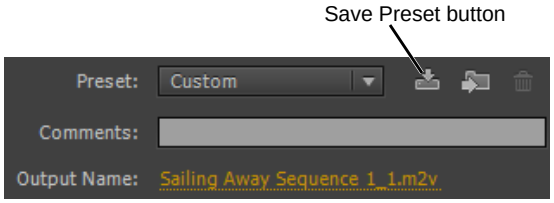

Figure 9 Save Preset button

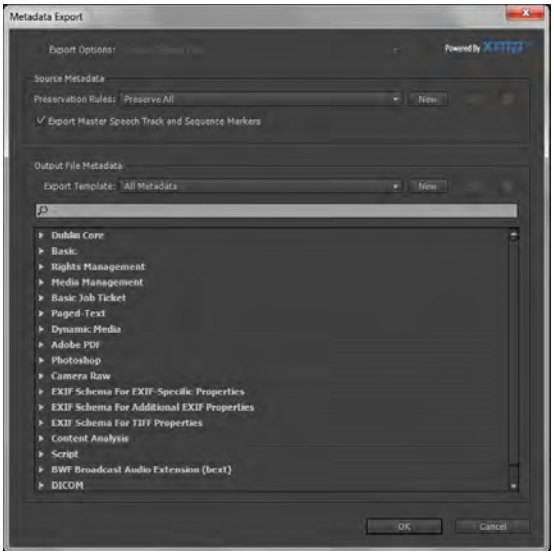

Figure 10 Metadata Export dialog box

Figure 11 Output Name link

Batch-processing media with Adobe Media Encoder CS6

Adobe Media Encoder includes several presets for sharing your media on multiple screens, such as YouTube, iPhones/iPads, Android devices, and your television. When preparing video for multiple screens, you can save time by using Adobe Media Encoder presets, the Preset Browser panel, and batch processing.

Overview of Adobe Media Encoder

Adobe Media Encoder CS6 can be launched from within Adobe Premiere Pro CS6, Adobe After Effects CS6, or on its own. When you export media from Adobe Premiere Pro the media is encoded without opening the Media Encoder workspace. Adobe Media Encoder runs in the background. If you select Export Settings in Adobe Premier Pro and then click Queue in the Export Settings dialog box (**Figure 1**), the file opens in the Adobe Media Encoder workspace (**Figure 12**). You can send multiple files to the Queue and then batch-process them as a group.

If you want to encode or process a batch or group of files, you need to start Adobe Media Encoder and select the files you want to process.

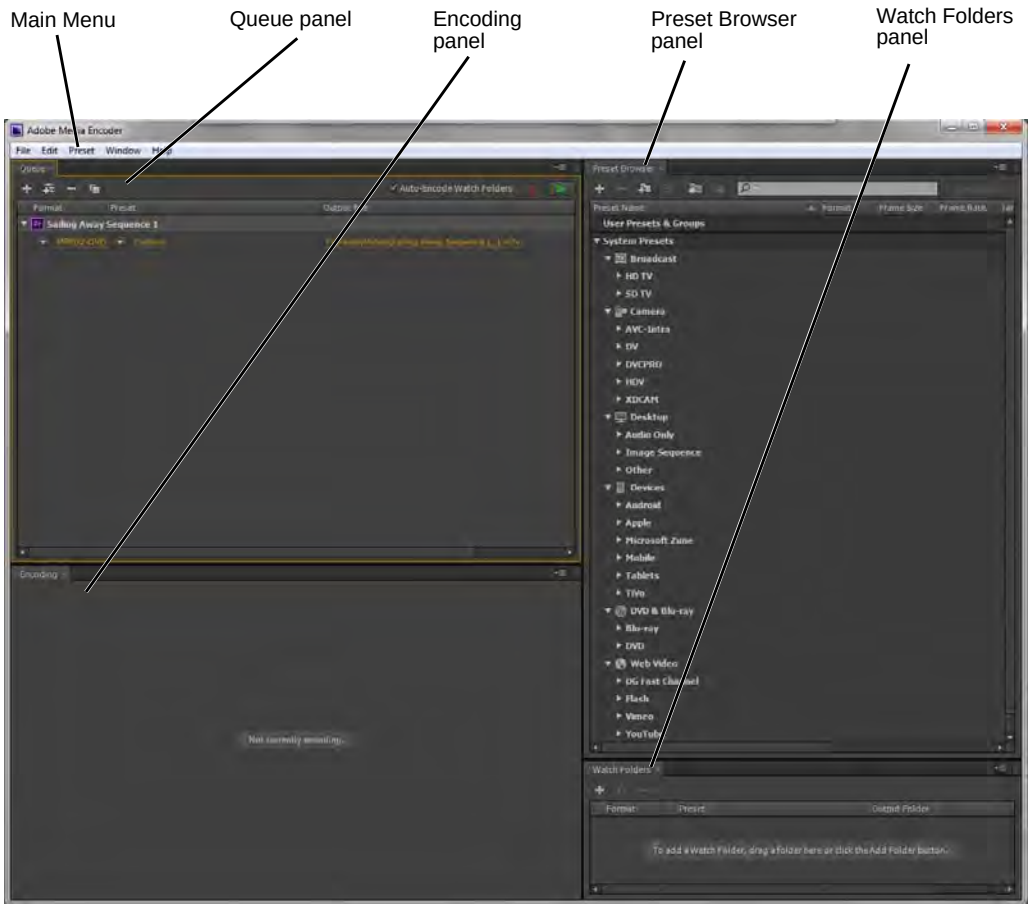

Figure 12 Adobe Media Encoder CS6 workspace

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Batch-processing media

In this activity, you encode several video clips at the same time by using batch-processing in Adobe Media Encoder.

To batch-process multiple files with the same preset:

1. Start Adobe Media Encoder.

   The Adobe Media Encoder workspace opens (**Figure 12**).

2. In the Queue panel, click the Add Source button (**Figure 13**).

   The Open dialog box appears (**Figure 14**).

3. Navigate to the files you want to process. Select them, and click Open.

   To select more than one file, hold down Ctrl (Windows) or Command (Mac OS) as you select the files.

   Note: You can also drag files from an open window directly into the Queue panel.

   Notice that the files you added are shown in the Queue panel (**Figure 15**).

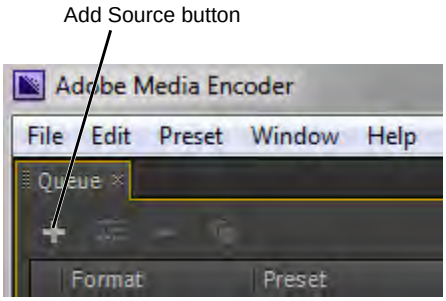

Figure 13 Queue panel

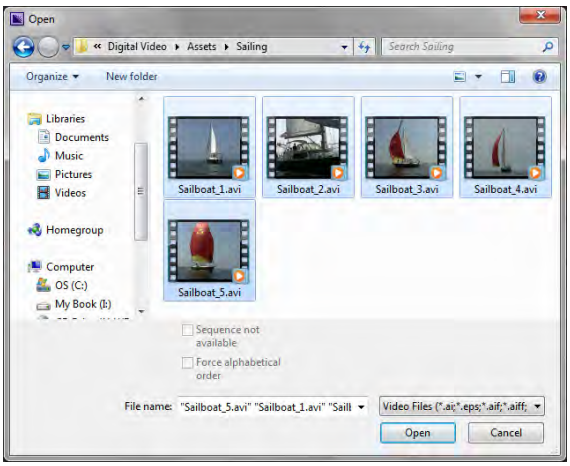

Figure 14 Open dialog box

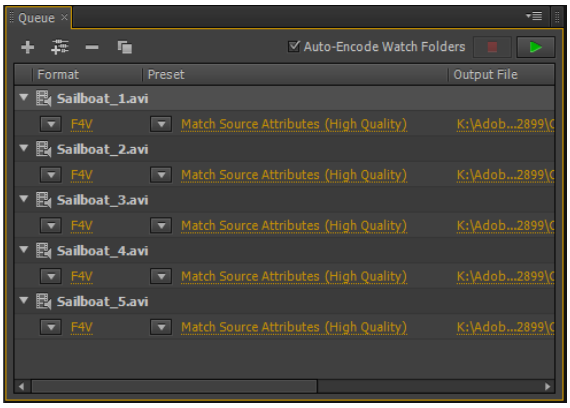

Figure 15 A batch of files ready to process in the Queue panel

4. Click the name of the first file, hold down Shift and click the last file in the Queue panel to select the entire batch.

   Note: You can also Ctrl+click (Windows) or Command+click (Mac OS) to select a range of non-contiguous files.

5. Open the Format menu for the first file in the list and select a format to use for encoding (**Figure 16**).

   The format you choose applies to all selected files automatically.

6. Open the Preset menu for the first file and select a preset.

   Note: To apply different settings to each file, select them individually and set the format and presets one file at a time.

7. Hover the pointer over the Preset settings link to view a tool tip with a summary of the settings for the selected preset (**Figure 17**).

   Note: You can click the Preset settings link to open the Export Settings dialog box and modify the settings for any preset.

   Note: By default, exported files are placed in the same folders as the source file. You can change this location or rename the output files by clicking the links in the Output File column.

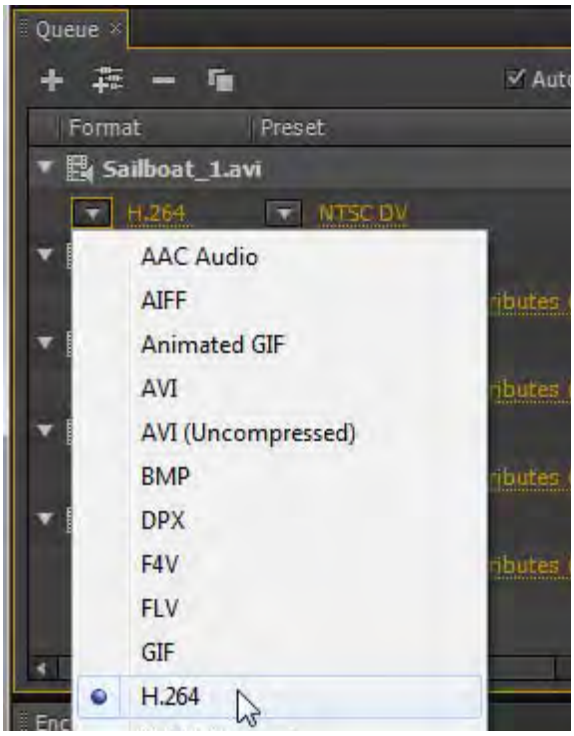

Figure 16 Format menu

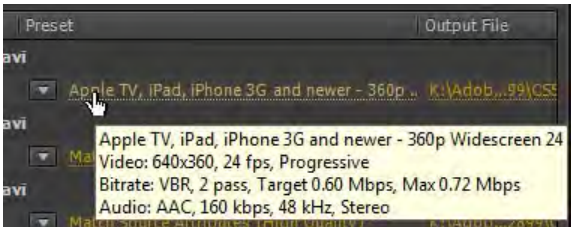

Figure 17 Preset settings link and tool tip summary

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8. Make sure that all the files in the batch are selected and click Start Queue in the upper-right corner of the Queue panel (**Figure 18**).

   The encoding process begins. The Encoding panel shows the progress of each file as it is encoded (**Figure 19**). While the encoding is taking place, you can continue editing in Premiere Pro or working in another application.

   An audible alert lets you know when the process is complete.The status column displays “Done” and a green check mark beside each processed file (**Figure 20**). You may need to scroll the Queue panel to see the Status column.

9. When the files are encoded, close Adobe Media Encoder.

   Note: In addition to adding files in the Queue panel, you can add batches of related files to a folder and then drag the entire folder (or folders) to the Watch Folders panel in the Adobe Media Encoder workspace (**Figure 21**). Then you can apply presets to each Watch Folder as a group.

   By default, Adobe Media Encoder processes all files in the Queue panel and the Watch Folders panel when you click the Start Queue button. If you do not want to process files in the Watch Folders panel, deselect the option Auto-Encode Watch Folders in the Queue panel (**Figure 18**).

Figure 18 Queue panel

Figure 19 Encoding panel

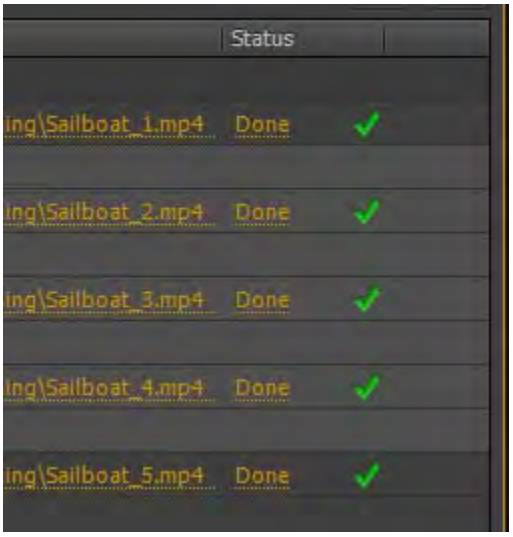

Figure 20 Encoding status

Figure 21 Watch Folders panel

Encoding a project for multiscreen delivery

In this activity, you use the Preset Browser panel in Adobe Media Encoder and batch-processing to create multiple versions of a project for viewing on different screens.

To batch-process for multiscreen delivery:

1. Add a file, Adobe Premiere Pro sequence, or Adobe After Effects composition to the Queue panel in Adobe Media Encoder.

   Note: You can add a sequence or composition to the queue from the File menu in the Adobe Media Encoder workspace by using the Add Source button in the Queue panel, or by exporting from Adobe Premiere Pro or After Effects.

   The sequence, composition, or file you added appears in the Queue panel (**Figure 22**).

   You can apply preset compression settings based on how you want to share the file or project. Presets are organized in the Preset Browser panel (**Figure 23**). The Preset Browser panel includes encoding presets for sharing your projects to broadcast TV, digital cameras, desktop computers, mobile devices, DVD, Blu-ray, and web browsers.

2. In the Preset Browser panel, expand a preset group, select a preset, and click Apply Preset (**Figure 24**).

3. The preset is added below the file, sequence, or composition in the Queue panel.

   You're not limited to just one preset. To create a second version of the same file, add another preset.

4. In the Preset Browser panel, select a different preset and click Apply Preset.

5. Repeat step 3 to add additional presets.

   Each preset appears in the Queue panel (**Figure 25**).

   Note: You can also remove files or presets in the Queue panel by selecting them and clicking the Remove button (**Figure 22**).

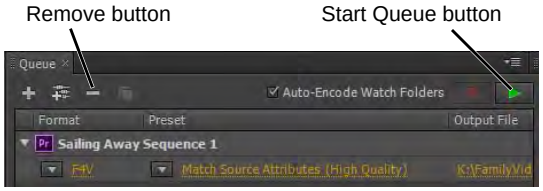

Figure 22 Queue panel in Adobe Media Encoder

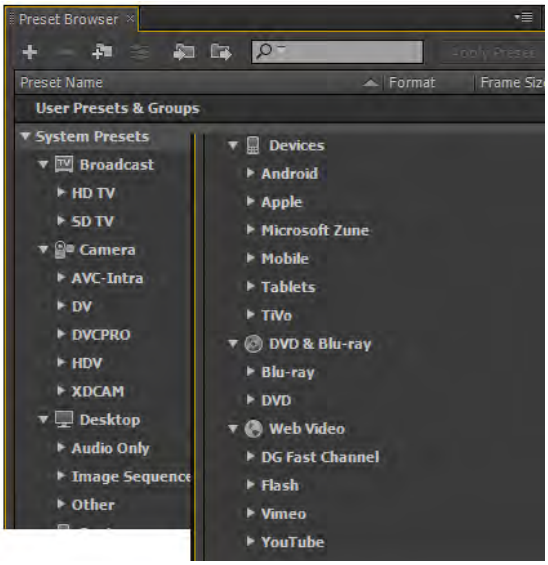

Figure 23 Preset groups in the Preset Browser panel

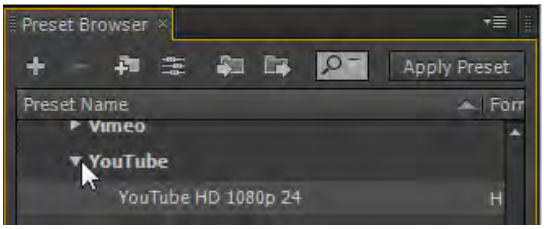

Figure 24 Preset Browser panel

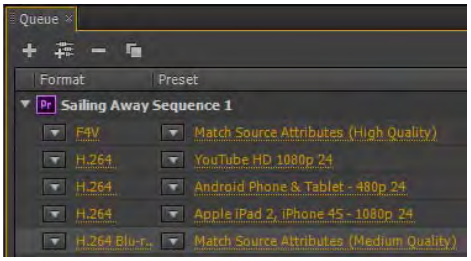

Figure 25 Queue panel

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6. Click the Start Queue button (**Figure 22**) to process the file or project for multiscreen delivery.

   The progress of the batch-processing displays in the Encoding panel(**Figure 26**).

   An audible alert lets you know when the process is complete.The status column displays “Done” and a green check mark beside each processed file (**Figure 27**). You may need to scroll the Queue panel to see the Status column.

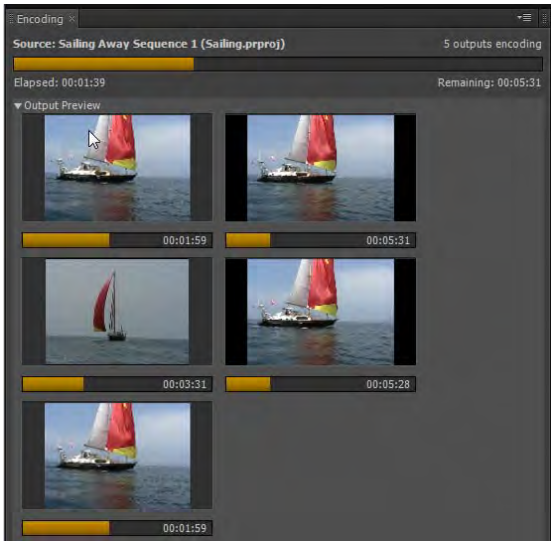

Figure 26 Encoding panel

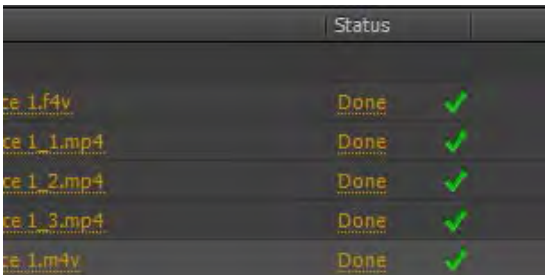

Figure 27 Encoding status in the Queue panel