

Using Adobe® Premiere® Pro CS6 with file-based Sony XDCAM content



Adobe Premiere Pro CS6 includes:

Adobe Premiere Pro CS6
 Adobe Encore® CS6
 Adobe Media Encoder CS6

Adobe Premiere Pro CS6 is also available with an Adobe Creative Cloud™ subscription and as a component of Adobe Creative Suite® 6 Production Premium and Adobe Creative Suite 6 Master Collection.

Adobe Creative Suite 6 Production Premium combines:

- Adobe Premiere Pro CS6
 - Adobe After Effects® CS6
 - Adobe Photoshop® CS6 Extended
 - Adobe Audition® CS6
 - Adobe SpeedGrade™ CS6
 - Adobe Prelude™ CS6
 - Adobe Illustrator® CS6
 - Adobe Encore CS6
 - Adobe Flash® CS6 Professional
- Additional components:
- Adobe Dynamic Link
 - Adobe Media Encoder CS6
 - mocha for After Effects
 - Adobe Bridge CS6

Adobe Premiere Pro CS6 software provides native support for Sony XDCAM, XDCAM EX, and XDCAM HD (including XDCAM HD 50) cameras and content with no transcoding required, smooth importing, strong metadata support, real-time editing, and flexible delivery options. This document describes the workflow benefits of using Adobe Premiere Pro with Sony XDCAM content.

Speed your production workflow with native tapeless support

The new generation of video cameras records to optical and solid-state media instead of videotape. When integrated with Adobe Premiere Pro, which natively and transparently supports the cameras' media, you can experience a complete and efficient video production and post-production workflow.

The Sony XDCAM family of professional cameras and decks records standard and high-definition video to optical disc and flash memory. Disc-based XDCAM cameras use half-inch or two-thirds-inch CCD imaging chips to record to high-capacity, blue laser Professional Disc media. Solid-state XDCAM EX camcorders use half-inch or two-thirds inch CMOS imaging chips to record high-definition video to solid-state SxS memory cards. Although different XDCAM cameras record to different media and formats, all XDCAM cameras and decks share core benefits: high-quality images, random-access media with long record times, and fast transfer rates.

Adobe Premiere Pro leverages these XDCAM benefits to accelerate post-production, replacing real-time tape capture with faster-than-real-time file import and robust metadata support, while preserving image quality through native support for XDCAM content.

Advantages of using Adobe Premiere Pro CS6

Adobe Premiere Pro provides multiple benefits that make working with XDCAM media easier and more efficient. When you work with tapeless media in Adobe Premiere Pro, you gain three key advantages.

1. You save time because you're able to start working with footage immediately—sometimes directly from the camera—and thus eliminate the time-consuming transcoding and rewrapping process typically required when you use the same media in other NLEs.
2. Editing tapeless formats such as XDCAM in Adobe Premiere Pro CS6 is much faster with the enhanced Mercury Playback Engine, which delivers dramatic performance and stability. The Mercury Playback Engine is native 64-bit, GPU-accelerated, and optimized for today's multicore CPUs to provide an amazingly fluid, real-time editing experience.
3. You maintain the pristine image quality of your source footage throughout the production process.
4. Finally, because Adobe Premiere Pro does not convert the file to a proprietary format, all metadata acquired from the camera is retained throughout the production process.

Native Editing

By working with XDCAM content in its original form, Adobe Premiere Pro helps avoid image-degrading and time-consuming file transcoding. After rapid import of XDCAM content, you can immediately start working using the complete and robust Adobe Premiere Pro toolset. Import media directly into Adobe Premiere Pro and mix different formats into a single timeline, without transcoding or rewrapping.

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.

For system requirements and compatibility, please see

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.

Accelerated editing workflows with the enhanced Mercury Playback Engine

Work dramatically faster thanks to the revolutionary Mercury Playback Engine. 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 Mercury Playback Engine delivers astounding performance, with or without a GPU.

Open projects faster, scrub through HD and higher-resolution footage more fluidly, and play back complex long-format and effects-heavy projects more reliably. With the Mercury Playback Engine, you can put 2-hour, multi-thousand clip projects together as easily as a high-impact trailer:

- Work in real time on complex timelines and long-form projects with thousands of clips — whether your project is SD, HD, 2K, 4K, 5K, or beyond
- Open projects faster
- Load and fluidly play multi-thousand clip projects
- Mix and match formats such as XDCAM, RED, ARRIRAW, P2, AVCHD, AVC-Intra, and DSLR footage freely in the timeline without rendering
- Experiment fluidly with multiple color corrections and effects and see results in real time even on complex timelines
- Use real-time keying on multiple clips at all resolutions using the Ultra* keyer

GPU acceleration via supported NVIDIA graphics cards and AMD Radeon HD 6750M and HD 6770M cards on certain MacBook Pros makes the creative process more fluid and accelerates rendering for faster output.

Broad XDCAM format support

Adobe Premiere Pro directly supports a broad range of XDCAM, XDCAM HD 50, XDCAM HD, and XDCAM EX content, from standard-definition DVCAM to high-definition 1080p MPEG-2. Adobe Premiere Pro supports all common XDCAM permutations and many less-common permutations. (See "XDCAM format overview" on page 7 for details about XDCAM format support in Adobe Premiere Pro.)

Easy importing and robust metadata support

The Media Browser in Adobe Premiere Pro lets you easily browse, view, and scrub clip thumbnails of your XDCAM footage on optical discs, memory cards, and hard disks. The footage, with the associated metadata, can then easily and quickly be imported in a single step directly into Adobe Premiere Pro projects, with the metadata tracked through post-production and delivery. For fast turnaround projects, you can edit XDCAM media in the Adobe Premiere Pro timeline while the media is still on a Professional Disc or on SxS cards.

Editing tapeless media in other NLEs normally requires you to convert the high-resolution source footage to lower-resolution proxy files to make it easier for computers to handle playback of complex projects. This process requires you to throw out any metadata acquired from the camera therefore eliminating a way to efficiently manage and locate your media assets. Because Adobe Premiere Pro does not convert the footage to a proxy format, the metadata you acquire, plus that which you added during editing, lets you automatically track crucial details of each clip, such as camera settings, where a clip was shot, who's in it, and whether you have the rights to use it in your project.

Mixed formats in the timeline

Adobe Premiere Pro users can create content from a wide range of sources without complex format conversions. In the timeline, editors can freely mix all supported formats. For example, a single sequence could hold XDCAM EX, HDV, DVCPRO HD, RED R3D, P2, DSLR cameras and other formats. Most mixed-format timelines can be edited in real time, with the formats that don't match the current sequence settings only requiring rendering before final output.

Real-time effects with GPU acceleration

Adobe Premiere Pro CS6 requires a 64-bit operating system and works hand-in-hand with NVIDIA CUDA™ technology as well as OpenCL technology. With a supported NVIDIA graphics card or AMD Radeon 6750M or 6770M card with 1GB VRAM in a MacBook Pro running OS X 10.7, you will see results instantly when vector keying with the Ultra® keyer, applying blend modes, and working with many other effects, including the new, more intuitive Three-Way Color Corrector. Support for new NVIDIA Maximus™ dual-GPU configurations delivers 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.

Wide variety of output options

Adobe Premiere Pro software lets you distribute content to the widest possible audience. XDCAM content can be output to all of the format options available in Adobe Premiere Pro, using Adobe Media Encoder and Adobe Encore, both of which are separate, 64-bit software applications included with Adobe Premiere Pro. Options include DVD, Blu-ray Disc, web-versions of DVDs, HDV, DVCPRO HD, QuickTime, FLV (video for Adobe Flash Player technology), mobile devices, and more.

Ingest and logging workflow through integration with Adobe Prelude (available separately)

The ability to integrate with Adobe Prelude CS6 software (available as a component of Creative Suite 6 Production Premium, Master Collection, or the Adobe Creative Cloud service[®]) helps you more easily manage file-based media, so you can get into the creative zone faster. 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 adding 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 those 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.

Editing workflow

Adobe Premiere Pro software provides a straightforward, flexible, and comprehensive means of editing and delivering content created on Sony XDCAM cameras. Once XDCAM content is in Adobe Premiere Pro, you can edit it with the same ease and power that Adobe Premiere Pro delivers for all compatible video content.

Select a sequence preset

Adobe Premiere Pro enables a flexible, accessible, and comprehensive workflow for editing, refining, and delivering content. Start by creating a new project and choosing a preset that best matches your source footage. Adobe Premiere Pro provides a unique project preset for each supported XDCAM format, for example, XDCAM EX 1080 24p (HQ). Alternately, you can start with a generic sequence—Adobe Premiere Pro CS6 automatically detects and notifies you when a clip dragged onto the timeline doesn't match the sequence settings, enabling you to easily choose to retain the sequence settings or change them to match the clip's settings.

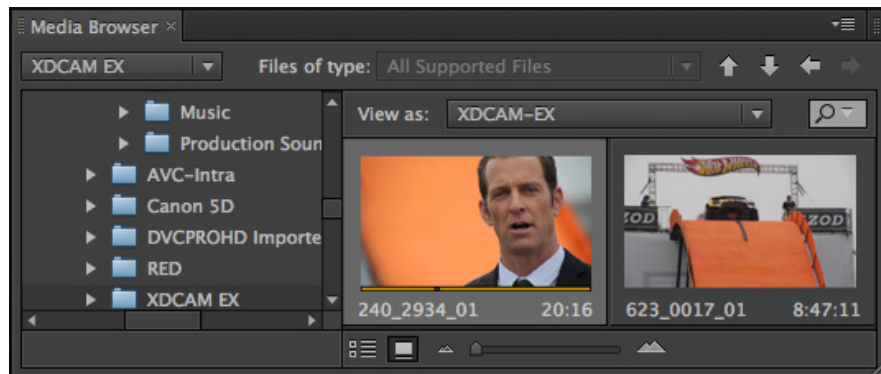
Import clips

Although you can import XDCAM media through the standard File Import dialog box, Adobe Premiere Pro CS6 provides an easier and better means of finding and importing XDCAM and all other content into Adobe Premiere Pro projects.

The Media Browser gives you quick access to your hard drives and other storage media while you edit. Unlike the File Import dialog box, the Media Browser can be left open and docked like any other panel in Adobe Premiere Pro. You can import clips from hard disks and also directly from XDCAM discs and XDCAM EX cards.

The Media Browser makes finding XDCAM content simple. Both XDCAM HD and XDCAM EX record high-definition video as 4:2:2 or 4:2:0 MPEG-2 and audio as uncompressed linear PCM (pulse-code modulation). But each format packages its video and audio in different file wrappers and folder structures, with metadata and media stored across several files. For XDCAM and XDCAM HD, video and audio are combined into MXF files in a Clip folder. In XDCAM EX, each shot is stored as an MP4 file that's placed in its own subfolder along with several metadata files. The individual shot subfolders are grouped within a CLPR folder that itself sits within a BPAV folder.

The Media Browser in Adobe Premiere Pro displays the complex folder structures of file-based media (such as XDCAM) to give you access to the actual clips within. Plus, you can hover scrub or use the clip playhead to preview your content without having to first open clips in the Source Monitor.



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With the Media Browser, you don't need to navigate through those folders. You simply navigate to a mounted XDCAM disc or card, or to a copy of a disc or card on the editing system's hard drive or RAID system. On both Mac OS and Windows® operating systems, the Media Browser automatically digs through the XDCAM folder hierarchies and displays just the needed video files. Additionally, the Media Browser presents spanned clips (single shots that because of length run to more than one file) as single files. Double-clicking on a clip in the Media Browser lets you preview it in the Source monitor before importing. The Media Browser lets you focus on the XDCAM content files, not the folders.

To import one or more shots from the Media Browser into Adobe Premiere Pro, select File > Import From Browser, drag the shots from the Media Browser into the Project panel, or drag them directly from the Media Browser into a timeline. Because Adobe Premiere Pro software natively supports XDCAM, you do not need to endure file conversions. As soon as you browse to the files needed, you can use them in projects with virtually no delay.

When you import an asset Adobe Premiere Pro leaves it in its current location, and creates a clip in the Project panel that points to it. For best performance, users can first transfer files from the XDCAM optical or solid-state media to a local hard disk. The files then import from the hard disk into a Adobe Premiere Pro project.

XDCAM files can transfer to hard disks faster than real time. Sony XDCAM equipment can transfer from Professional Disc optical media at speeds up to 220Mbps. Transfers from SxS memory cards approach 800Mbps. Five minutes of high-definition XDCAM content can transfer from a SxS card onto a hard disk in under 20 seconds. Importing XDCAM content already copied to a local hard disk into Adobe Premiere Pro is essentially instantaneous.

Adobe Premiere Pro can also edit XDCAM content directly from SxS cards or Professional Disc optical media without first moving the content to a hard drive. For projects with tight deadlines

where every minute counts, this ability frees more time for editing and delivery. But to take full advantage of the real-time editing features of Adobe Premiere Pro, content on optical media should be transferred to an editing system's hard drive or RAID. With the Media Browser, importing XDCAM (and all content) into Adobe Premiere Pro projects is easy and fast.

View and add metadata

After an XDCAM file has been imported into an Adobe Premiere Pro Project panel, the file's metadata is converted to Adobe's Extensible Metadata Platform (XMP) information, which is embedded within the file. In the Project panel, you can view files as thumbnails or in spreadsheet-like rows with customizable views of column data, which speeds logging and other asset management tasks.

For example, producers can use keyboard-driven navigation and shortcuts to easily rename clips, add descriptions or logging notes, and enter other information to one or more files. And users can quickly search thousands of assets to find a particular file or group of files that match specific search criteria. The metadata features in Adobe Premiere Pro make media management and organization more efficient.

Edit in the timeline

After the XDCAM clips are imported into an Adobe Premiere Pro project, they can be edited with the same comprehensive Adobe Premiere Pro toolset available to any supported video format.

As with every Adobe Premiere Pro project, content in other formats (for example, HDV, DV, and DVCPRO HD from tape or P2) can be added to XDCAM projects and edited in XDCAM timelines. Adobe Premiere Pro provides flexible tools that let you numerically and visually scale mixed content to match the resolution, aspect ratio, and other aspects of a project's master format.

Most mixed-format timelines play back in real time during editing, with the content that does not match the project's render settings only requiring rendering for final output.

Work with Adobe After Effects

Adobe After Effects supports the same XDCAM formats as Adobe Premiere Pro. You can drag and drop or copy and paste clips and timelines between Adobe Premiere Pro and After Effects without transcoding, re-importing, or degrading the native XDCAM content. Adobe After Effects projects can be exported as Adobe Premiere Pro projects, maintaining folders as bins, individual edits, markers, keyframed effects, nested sequences, transitions, and more. Open Adobe Premiere Pro projects, including nested sequences, in After Effects. Use Adobe Dynamic Link to open sequences "live" in After Effects without rendering first. Any changes made in Adobe Premiere Pro are automatically reflected in After Effects, and viceversa.

Deliver virtually everywhere

Using Adobe Media Encoder and Encore CS6 (both included in Adobe Premiere Pro CS6), XDCAM EX content can be output in a wide range of formats, including tape, DVD, Blu-ray Disc, web DVDs, FLV, QuickTime, mobile devices, and more. Adobe Premiere Pro's Mercury Playback Engine doesn't just deliver blazing performance and a fluid editing experience. By more optimally using your entire system performance, the Mercury Playback Engine also accelerates rendering and encoding, reducing the time required to deliver content to your clients.

Encore CS6 provides professional and easy-to-use authoring, design, and mastering tools that tightly integrate with Adobe Premiere Pro CS6, Adobe After Effects CS6, and Adobe Photoshop CS6. Encore CS6 is 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 better, more responsive performance when handling large files and projects.

With Dynamic Link, you can send sequences directly from Adobe Premiere Pro CS6 to Encore CS6 without rendering first—a real time saver. When you use Adobe Dynamic Link to open Adobe Premiere Pro sequences "live" in Encore, changes you make in Adobe Premiere Pro are automatically reflected. Plus, Encore also reads chapter markers from the sequence, making it easy

to set chapters in Adobe Premiere Pro, see those chapters in Encore, and then update to the latest list with a single click.

Example workflows

File-based workflows can greatly accelerate post-production, allowing you to spend less time capturing and managing content and more time shaping that content into compelling and timely stories. Long-format projects with dozens or hundreds of hours of material can save significant time through efficient file import and metadata support. Just as important are the minutes saved on fast turnaround projects, such as breaking news, where all the source content fits on a single Professional Disc or SxS card, and every minute counts.

Different projects and environments require different workflows, but these two examples describe the key advantages of editing XDCAM content in Adobe Premiere Pro.

Post-production

Working together, Sony XDCAM and Adobe Premiere Pro can help eliminate time-consuming content capture and streamline asset tracking. The Media Browser helps speed importing both individual files and the entire contents of an XDCAM disc or card into an Adobe Premiere Pro project, with the XDCAM metadata automatically converted into XMP metadata. Each shot appears as a separate clip in the Project panel. The Project panel can display a 16:9 thumbnail of each clip's content, as well as present editable metadata. 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. You can even mark In points and Out points directly in the Project panel. All of these capabilities save you time by eliminating the need to open a clip in the Source Monitor panel.

The import and metadata features of Adobe Premiere Pro free users from having to log media before capturing content. Instead, you can quickly log and organize media directly in the Project panel at the time and place that best fits the workflow. Each file's logging and other metadata information is retained as XMP information embedded within the file itself. The information stays with the content through post-production and delivery, accessible by the editor, other Adobe products, and products from other companies that support XMP. The metadata support in Adobe Premiere Pro makes it easier for a producer or editor to annotate, manage, and find media throughout post-production.

The high-speed import of XDCAM into Adobe Premiere Pro also helps a producer or editor on location quickly execute simple and complex edits and color corrections to help ensure that sequences cut together well, that shots from different days match, and that the production team is getting the shots that it needs. When shooting with XDCAM EX, high-speed import means valuable SxS cards get put back to work rather than put into storage.

Because Adobe Premiere Pro imports XDCAM content natively, the initial import captures finishing-quality images. When moving from a rough cut to the finished color-corrected edit, there's no need to recapture media at a higher resolution. Instead, more time is available to improve the story, color, and finish.

When the edit is completed, tools included with Adobe Premiere Pro help simplify delivery to the widest possible audience. Adobe Media Encoder can output content for the web and mobile devices, and Adobe Encore outputs to Blu-ray Disc, DVD and web versions of DVDs.

Direct editing from camera for faster turnaround

Adobe Premiere Pro can edit XDCAM EX content while that content is still on a SxS memory card in an XDCAM EX camera. That ability, together with the real-time editing tools in Adobe Premiere Pro, helps enable a workflow for meeting extremely tight deadlines.

A single SxS card holds from 25 to 140 minutes of high-definition XDCAM EX material, depending on the card size and content bit rate. That is more than enough for the A-roll and B-roll in a short news package, web update, or quick corporate piece.

Through the Media Browser, you can access video files on an SxS memory card that is mounted in an XDCAM EX camera or inserted into a computer's ExpressCard slot. Without transferring files to

a hard drive, you can import content into the Project panel, or drag one or several files from the Media Browser directly to an Adobe Premiere timeline. The files remain on the SxS card during editing. Disc-based XDCAM content can also be edited directly from Professional Disc media. File transfer rates from Professional Disc are slower than from SxS cards, so editing performance is restricted. Still, for basic editing with full image quality, this workflow can help a user meet a tight deadline.

All the standard Adobe Premiere Pro organization and editing tools can immediately work with the content. After editing is complete, the project can be output for the web, for mobile devices, or played from the Adobe Premiere Pro timeline to a playout server.

Summary

With native support for XDCAM, XDCAM EX, XDCAM HD 50 and XDCAM HD content, Adobe Premiere Pro provides rapid file import through the revamped Media Browser without transcoding, enables robust metadata control, and helps preserve image quality. That native support, together with strong real-time editing tools and comprehensive output options, puts Adobe Premiere Pro at the center of efficient and flexible XDCAM workflows.

Appendix

Optical disc recording: XDCAM and XDCAM HD

Both standard-definition XDCAM and high-definition XDCAM HD cameras record to Professional Disc media, 12-cm rewritable optical discs enclosed in dust-resistant cartridges. XDCAM cameras and decks can connect to a computer via an IEEE 1394 (i.LINK) and XDCAM drives can connect to a computer via USB 2.0 cable. Standard-definition XDCAM cameras record DVCAM at 25Mbps and MPEG IMX at 30Mbps, 40Mbps, and 50Mbps. XDCAM HD cameras record 1080-line or 720-line high-definition MPEG-2 video as MXF files at 18Mbps, 25Mbps, and 35Mbps and 50Mbps (HD422 Cameras only). Content can be played in an XDCAM or XDCAM HD deck with SDI or HD-SDI I/O and imported into Adobe Premiere Pro through a compatible third-party capture card. IMX is supported in Adobe Premiere Pro CS6.

| Recording mode | | HQ (high quality) | | SP (standard play) | LP (long play) |
|------------------|-----------|---|--|---|--|
| Bit rate | | 50Mbps VBR (constant bit rate) | 35Mbps VBR (variable bit rate) | 25Mbps CBR (constant bit rate) | 18Mbps VBR (variable bit rate) |
| Video codec | | 4:2:2 long GOP MPEG-2 422P@HL | 4:2:0 long GOP MPEG-2 MP@HL | 4:2:0 long GOP MPEG-2 MP@HL | 4:2:0 long GOP MPEG-2 MP@HL |
| Audio codec | | 24-bit 48kHz linear PCM (uncompressed) | 16-bit 48kHz linear PCM (uncompressed) | 16-bit 48kHz linear PCM (uncompressed) | 16-bit 48kHz linear PCM (uncompressed) |
| Image resolution | | 1920x1080, 1280x720 | 1440x1080 | 1440x1080 | 1440x1080 |
| Frame rates | | 23.98p, 25p, 29.97p, 50i, 59.94i (1920x1080), 50p, 59.94p (1280x720) | 23.98p, 25p, 29.97p, 50i, 59.94i | 23.98p, 25p, 29.97p, 50i, 59.94i | 23.98p, 25p, 29.97p, 50i, 59.94i |
| Recording time | 23GB disc | Approx. 43 minutes | Approx. 68 minutes | Approx. 90 minutes | Approx. 122 minutes |
| | 50GB disc | Approx. 95 minutes | Approx. 150 minutes | Approx. 200 minutes | Approx. 265 minutes |

Solid-state recording: XDCAM EX

XDCAM EX cameras record high-definition MPEG-2 video as MP4 files on solid-state SxS memory cards. SxS cards follow the ExpressCard spec, but use a 800Mbps PCIe bus rather than the slower USB bus found on low-cost ExpressCards. Computers without ExpressCard slots can access SxS cards through a USB 2.0 cable connected to an XDCAM EX camera or through a compatible card reader, such as the Sony SBAC-US10 USB Reader/Writer.

| Recording mode | | HQ (high quality) | | SP (standard play) |
|------------------|---------------|---|---------------------------|--|
| Bit rate | | 35Mbps VBR (variable bit rate) | | 25Mbps CBR (constant bit rate) |
| Video codec | | 4:2:0 long GOP MPEG-2 MP@HL | | 4:2:0 long GOP MPEG-2 MP@H14 |
| Audio codec | | 16-bit 48kHz linear PCM (uncompressed) | | 16-bit 48kHz linear PCM (uncompressed) |
| Image resolution | | 1920x1080 | 1280x720 | 1440x1080 |
| Frame rates | NTSC setting | 59.94i, 29.97p, 23.98p | 59.94p, 29.97p, 23.98p | 59.94i, 23.98p/59.94i with 3:2 pulldown |
| | PAL setting | 50i, 25p | 50p, 25p | 50i |
| Recording time | 8GB SxS card | Approx. 25 minutes | | Approx. 35 minutes |
| | 16GB SxS card | Approx. 50 minutes | | Approx. 70 minutes |
| | 32GB SxS card | Approx. 100 minutes | | Approx. 140 minutes |

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