

Working with ALEXA 35 footage In Adobe Premiere Pro (Beta)

WORKFLOW GUIDELINE

Date: October 10, 2022

Version History

Version	Author	Change Note
2022-09-05	Simon Duschl	First creation
2022-09-06	Simon Duschl	Added Adobe Premiere Pro (Beta) screenshots

Table of Contents

Version History	2
Table of Contents	3
Introduction.....	4
1 How to download Adobe Premiere Pro	4
2 How to import ALEXA 35 footage into Adobe Premiere Pro	4
2.1 Import with drag & drop	4
2.2 Import with “import browser”	6
3 Working with ARRI LogC4 in Adobe Premiere Pro.....	6
3.1 ARRI LogC4 LUT package.....	6
3.2 Create a new timeline with your correct settings	6
3.3 Working with ALEXA 35 footage in a timeline	6
3.4 Adding the ARRI LogC4 LUT to clips.....	7
3.4.1 Adding the ARRI LogC4 LUT with “Lumetri Color” effect to one or multiple clips	7
3.4.2 Adding the ARRI LogC4 LUT with “Lumetri Color” effect by using an adjustment layer	9
4 Access ARRIRAW settings in Adobe Premiere Pro	12
Downloads.....	12
Contact	12

Introduction

This document is a short workflow guideline and shows how to import and edit footage in Adobe Premiere Pro (Beta v 23.x). Hereafter the name “Adobe Premiere Pro (Beta)” refers to the latest version of “Adobe Premiere Pro (Beta v 23.x)”. This version supports our latest ARRI Image SDK, which includes support for footage captured with our ARRI ALEXA 35 camera. In the beta release there’s already native support for MXF/ARRIRAW, MXF/Apple ProRes, LogC4 and applied Textures. Currently the speed, when working with Adobe Premiere Pro together with ALEXA 35 footage is limited due to CPU-only processing. Please also note that there’s currently no official ARRI LogC4 LUT package included in Adobe Premiere Pro. Therefore please check to get and download the latest available [ARRI LogC4 LUT package](#), which is available on our website for download. Adobe is currently working on improving the performance and usability to ensure a faster, smoother and more user friendly workflow in future releases.

1 How to download Adobe Premiere Pro

Please install the “[Adobe Creative Cloud](#)” installer and login with your official Adobe credentials. To install the Premiere Pro beta, use the Beta app section of Creative Cloud Desktop. Note that Creative Cloud beta apps are designed to run safely on a computer with the released apps installed – there is no problem with having both the release apps and beta apps installed on the same computer. (More information about Adobe’s beta program is [here](#)).



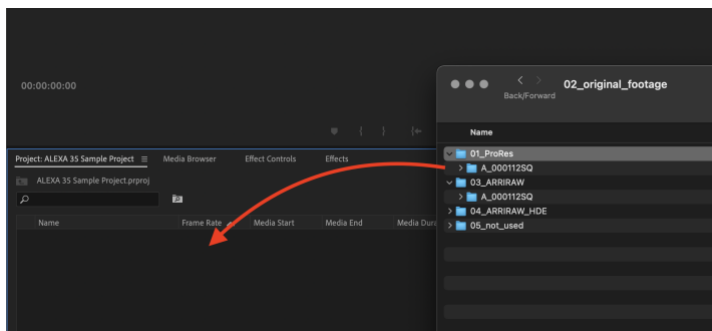
The installation process should only take a short time and depends on your internet connection speed.

2 How to import ALEXA 35 footage into Adobe Premiere Pro

Importing ALEXA 35 footage is easy in Adobe Premiere Pro. There two ways to do this.

2.1 Import with drag & drop

To import ALEXA 35 files, just use the macOS Finder or Windows Explorer to navigate to the folder containing the files and drag & drop the parent folder, single or multiple MXF/ARRIRAW or MXF/Apple ProRes into your Adobe Premiere Pro project.

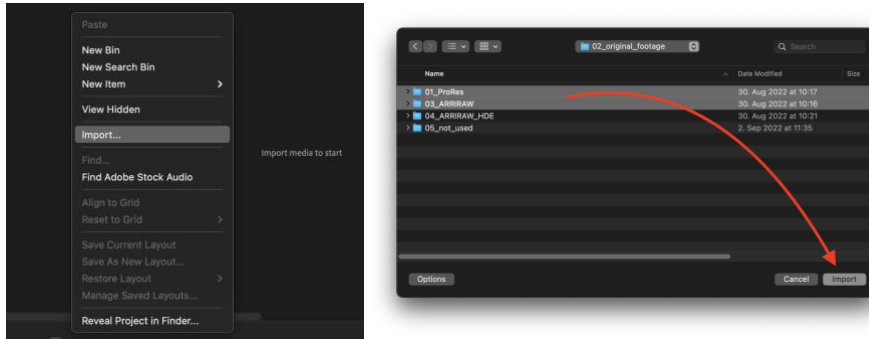


1 - Import with "file browser"

The import process can take some time and depends on the duration and file sizes of your files.

2.2 Import with Import browser

It's also easily possible to import ALEXA 35 files by using File > Import. Select the parent folder, a single or multiple MXF/ARRIRAW or MXF/Apple ProRes and click the "Import" button.



2 - Import with file browser

The import process can take some time and depends on the duration and file sizes of your files.

3 Working with ARRI LogC4 in Adobe Premiere Pro

3.1 ARRI LogC4 LUT package

Please download our latest and official [ARRI LUT package for ARRI LogC4](#) here, as the official ARRI LogC4 LUT package is not included in Adobe Premiere Pro. For a correct color conversion (e.g., from ARRI LogC4 to Rec709), we strongly recommend to use our official LUT package. The LUT itself can be imported by using the "Lumetri" effect that you will find in the effects panel in Adobe Premiere Pro.

3.2 Create a new sequence with the correct settings

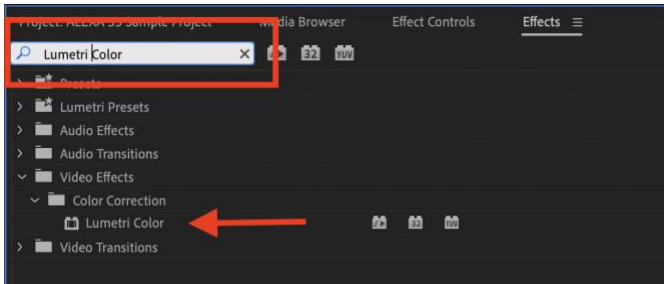
To create a new sequence, simply drag one or more clips into Premiere Pro timeline window. This will automatically create a sequence with the correct settings, using information from your clips. If you need to adjust the settings (e.g., your footage is 4K but you want to use an HD sequence), got to "Sequence Settings" in the "Sequence" menu.

3.3 Adding the ARRI LogC4 LUT to clips

There are several ways to apply a LUT to clips in Adobe Premiere Pro. We would like to show you some of the different possibilities here.

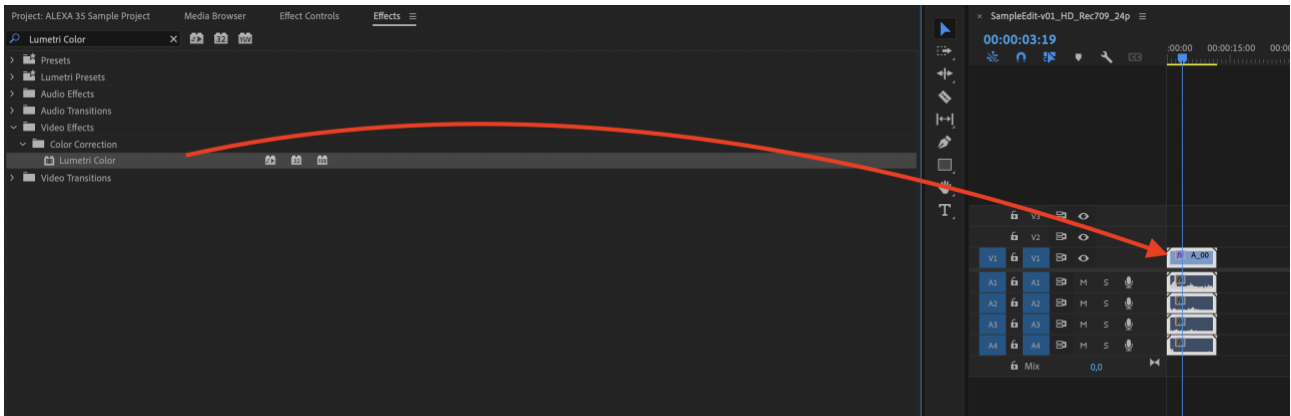
3.3.1 Adding the ARRI LogC4 LUT with “Lumetri Color” effect to one or multiple clips

The ARRI LogC4 LUT can be applied by using the “Lumetri Color” effect, that is accessible via the Adobe Premiere Pro “Effects” panel. The easiest way to find the “Lumetri Color” effect is by using the search field within the panel.



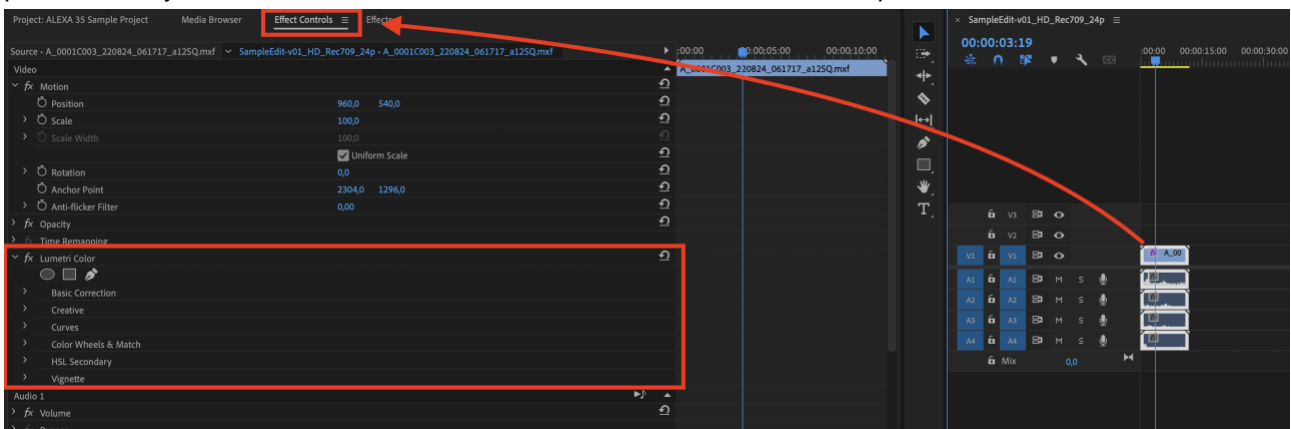
3 - Lumetri Color in the "Effects" panel

Drag & drop “Lumetri Color” to one or multiple selected clip(s) in your timeline.



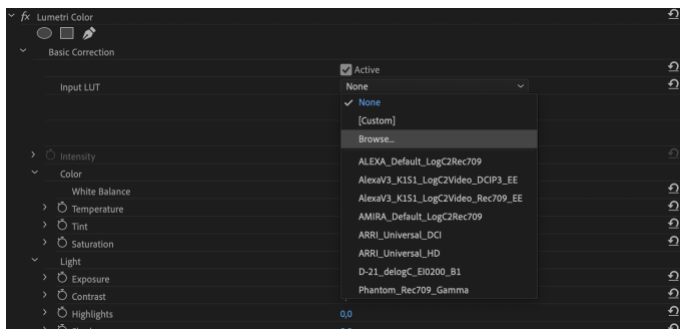
4 - Drag & drop effect to timeline clip(s)

After adding the “Lumetri Color” to the clip, mark the clip in the timeline and select the “Effects Controls” panel, where you now will find the “Lumetri Color” effect attached to the clip.



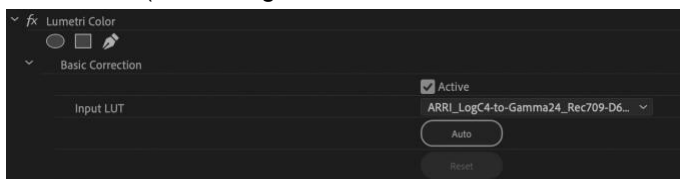
5 - Open "Effects Controls" of clip

Now open the effect settings and navigate to “Basic Correction - Input LUT” open the dropdown and select “Browse...”.



6 - Select 3D-LUT in Lumetri Color effect

In the following window, browse to the ARRI LogC4 LUT package and select the corresponding 3D-LUT e.g. for Rec709 (ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube).



7 - Select official ARRI LogC4 LUT

This results in an LogC4 to Rec709 transformed image in the program monitor.

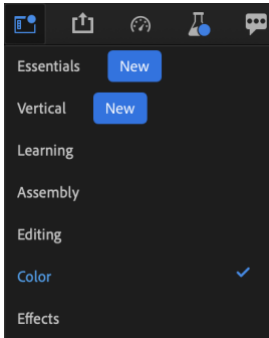


Note: Please do not use the default ARRI LUTs that are included in Adobe Premiere Pro. This LUT package is not used anymore and should especially not be used for a LogC4 image.

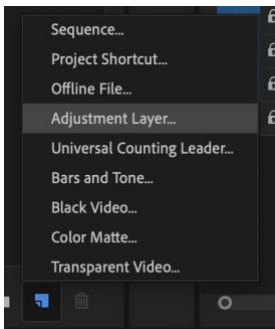
3.3.2 Adding the ARRI LogC4 LUT with “Lumetri Color” effect by using an adjustment layer

Another possibility to use ARRI LogC4 LUTs in Adobe Premiere Pro is by using an adjustment layer, which can contain the “Lumetri Color” effect with a 3D-LUT.

Switch to the Color workspace via the drop-down menu in the top right corner of the application window: Workspaces > Color

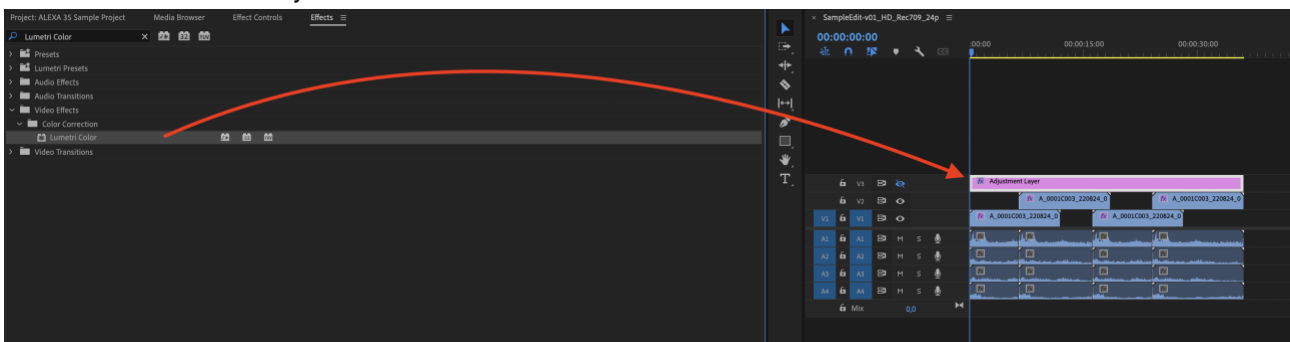


Create an adjustment layer in your project and bring that into your timeline, placing it on a track above the clip or clips you want to apply the LUT to.



8 - Add Adjustment Layer

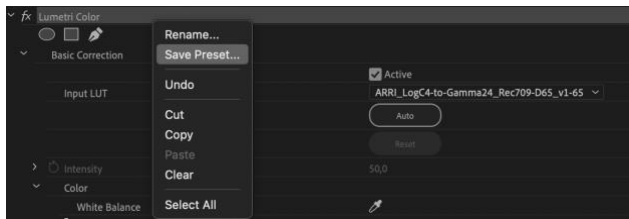
Then add the “Lumetri Color” effect to your adjustment layer. The adjustment layer itself can be extended or shortened in timeline as you need.



9 - Add Lumetri Color effect to Adjustment Layer

Note: To speed up things, it's also possible to store your “Lumetri Color” effect incl. the selected “ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube” LUT file as a preset.

To save the “Lumetri Color” effect, including already-selected settings just right-click the effect in the “Effects” panel and select “Save Preset”.



Choose a unique name and hit save.

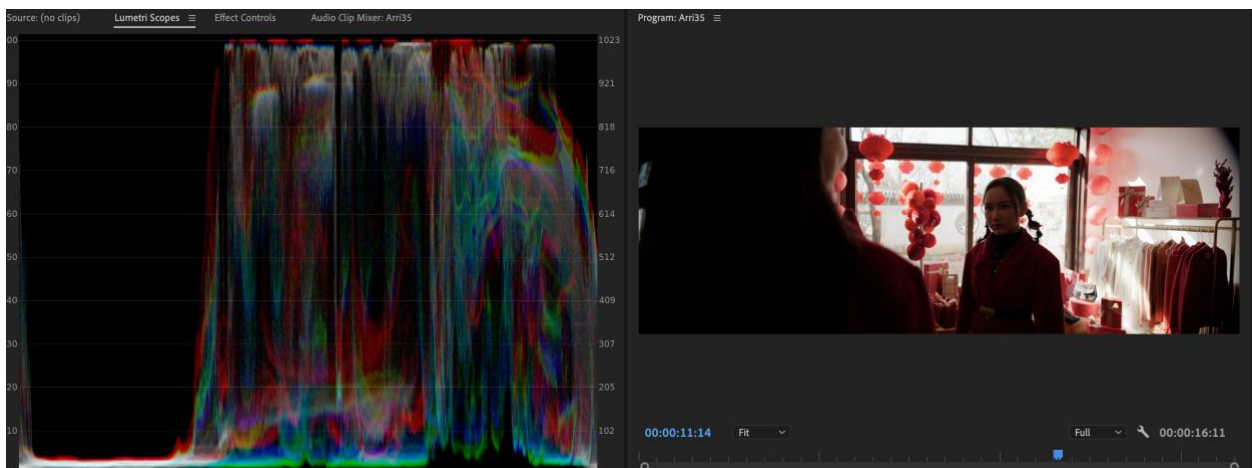


This preset can now be found in the “Effects” panel under “Presets” and can be used straight away.

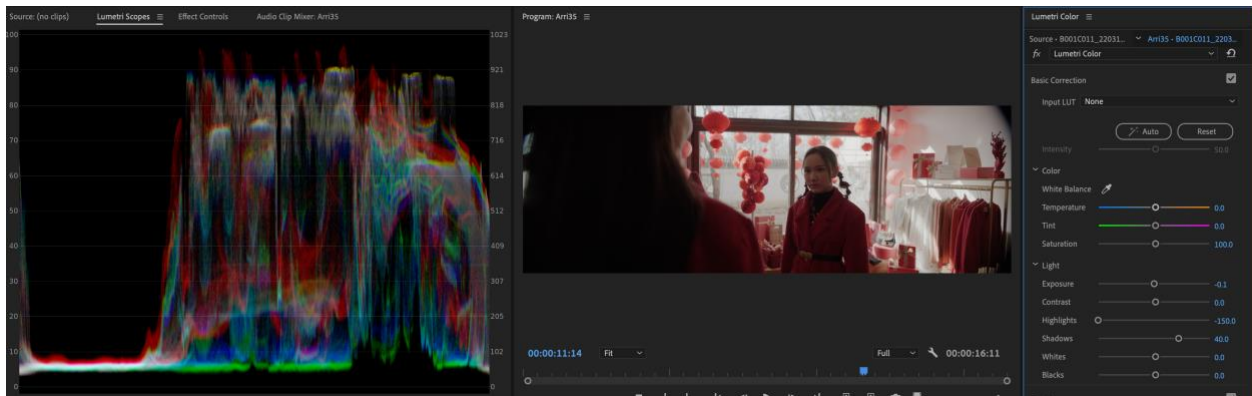


Pre-LUT color values can be adjusted on clips that have had a LUT applied via the “Lumetri Color” effect. This is particularly useful to recover highlights that get clipped, or shadows that get crushed, by applying the LUT alone.

For instance, applying the “Arri Log C4 to Gamma 24-D65_v1-65” to an ALEXA 35 clip with a wide tonal range will lead to clipped highlights and crushed shadow details as shown below:

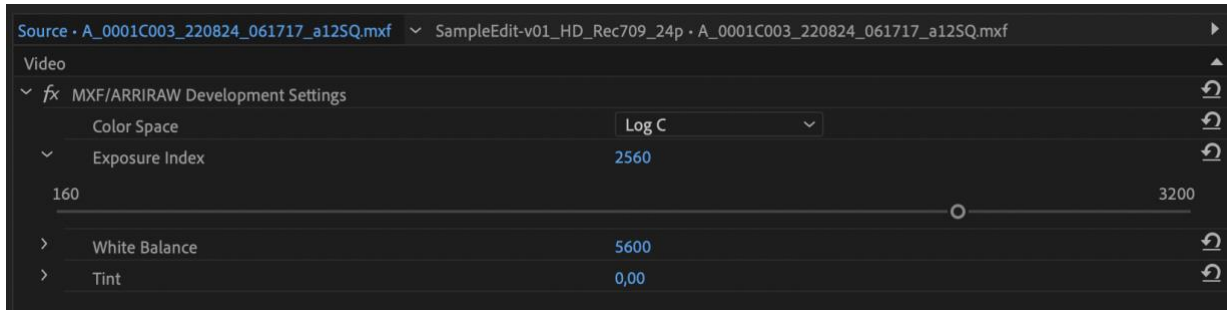


Making adjustments to the clip in the “Basic Corrections” Section of the Lumetri Panel will recover highlight and shadow detail.



4 Access ARRIRAW settings in Adobe Premiere Pro

Currently it's possible to make changes to some of the ARRIRAW debayer parameters within Adobe Premiere Pro. This is possible by opening the "Source" settings of the clip in the "Effect Controls" panel. Here it's possible to adjust the Color Space, Exposure Index, White Balance, and Tint.



10 - ARRIRAW debayer settings

Note: Switching here from "Log C" to "Rec 709" results in a simply image to using the correct "ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube" LUT file. Nevertheless, we suggest using the color workflow shown in [chapter 3](#). Here, the term Log C stands for LogC4, when using ALEXA 35 footage, but can also be LogC3, when using footage of former cameras.

Downloads

Here's a collection for all links that were included in this document.

- [Adobe Creative Cloud Installer](#)
- [Offical ARRI Sample Footage](#)
- [ARRI LogC4 LUT package](#)
- [ARRI LUT Generator for LogC3 \(currently not including ARRI LogC4\)](#)

Contact

In case you have questions or recommendations, please contact the Digital Workflow group within ARRI via email: mailto:digitalworkflow@arri.de