

## Get out of the edit suite, get more done

Fraktiv innovates with Adobe® Creative Suite® Production Premium software for on-location workflows that present work-in-progress and previsualisations for viewing online using Adobe Flash® Player



**F**raktiv is a post-production company based in Carnaby Street, London. Run by Oli da Costa, the firm has worked for clients such as Toni&Guy, Motorola, the Extreme Sports Channel, Mercedes-Benz, the online gadget retailer IWantOneOfThose.com, (IWOOT) and leading hair product brand TIGI. Fraktiv has always relied on Adobe solutions, but now that Adobe Premiere® Pro supports file capture from Panasonic P2 digital video cards, Fraktiv can break the mould still further, taking immediate feedback and on-site editing to new limits.

Fraktiv has worked for hair brand TIGI for many years. Recently the firm completed a new promo video project for TIGI, using Adobe Creative Suite Production Premium software to complete the job in just two weeks.



*“There isn’t the breadth of functionality in any other products that there is with Adobe Creative Suite Production Premium.”*

**Oli da Costa, founder, Fraktiv**

#### **Complex results, simple workflows**

Fraktiv and Oli da Costa have worked for hair brand TIGI for many years, but recently faced a deadline challenge on a job that pushed da Costa and his software to new limits. When offered the job to create the promo video for the launch of TIGI’s Academy, he estimated the job of creating the 90-second promo would take a month. TIGI gave him the job, but wanted it delivered in just two weeks.

“We knew the new deadline would be quite a push,” da Costa explains. “Especially as we needed to convert numerous 4K stills into multiple 2D planes before any motion work could be done.” Using Adobe Photoshop®, da Costa painstakingly pulled the model subjects away from their surroundings in each picture, while creating the look and feel he needed throughout the promo.

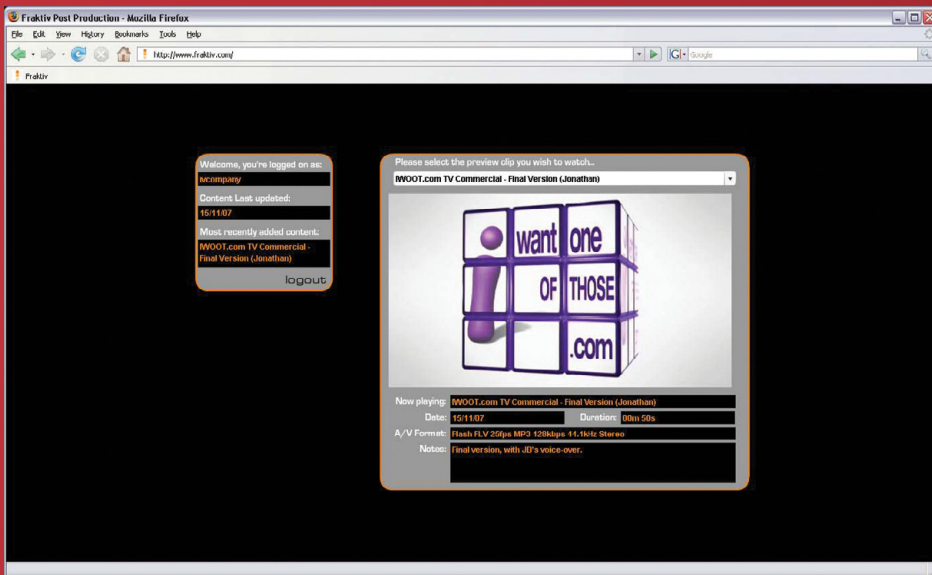
To make a gritty promo with stills photography presented in a seemingly live-action environment, da Costa turned to Adobe After Effects®. After

Effects worked more effectively than Autodesk Combustion or Autodesk 3ds Max because of the easy-to-use interface, shortcuts, and workflows that cut time out of the production process. “I’d built certain plug-ins that I needed to use, and I had to do things I knew were very easy to do in Adobe After Effects,” he says.

da Costa wanted to create a virtual camera that would tilt, pan, and pitch and yaw from still image to still image while more active elements took place in the background. He used Expressions in After Effects to create a virtual joystick for his virtual camera, a tool that then allowed him to radically compress the time it took to create the promo.

“It meant I could surf through the images in the course of the video. The whole camera animation was done in half an hour, whereas it would have possibly taken me days in other software. That was an amazing time savings the application gave me,” says da Costa. “Expressions in Adobe After Effects are incredibly powerful. The functionality available within Combustion is a lot more basic and yet more complicated to develop,” he says.

“There isn’t the breadth of functionality in any other products that there is with Adobe Creative Suite Production Premium. To be able to put the multi-layered image into Adobe After Effects, spread the layers and get the depth between them, and then position a virtual camera between those layers; it’s amazing.”



For a recent project for IWOOT, the shoot took place just three days before da Costa delivered the finished ad to the Broadcasting Advertising Clearance Centre. He used the P2 plug-in for Adobe Premiere Pro for Panasonic P2 solid state storage cameras on his Dell laptop, to create a mobile edit suite he could take to the IWOOT shoot.

“The project was just doable in the timeframe that I had,” he says, “and it wouldn’t have been possible at all with any other suite of products.”

### Taking the edit suite out of the edit suite

Rapid prototyping was certainly the name of the game when Fraktiv won a contract from IWOOT. da Costa’s IWOOT shoot took place just three days before he delivered the finished ad to the Broadcasting Advertising Clearance Centre. This incredibly short turnaround time was partly due to da Costa prototyping another new way of working; he used the P2 plug-in for Adobe Premiere Pro for Panasonic P2 solid state storage cameras on his Dell laptop to create a mobile edit suite he could take to the IWOOT shoot.

The ad concept involved a Rubik’s cube with video clips of IWOOT products overlaid on its tiles. This meant creating a CG moving cube, shooting live action elements to overlay on it, and combining the two with IWOOT branding in post-production. The cube was created in Autodesk 3ds Max, edited and graded in Adobe Premiere Pro, with all the final post production undertaken in Adobe After Effects. Previsualisations and work-in-progress were submitted via a dedicated client area on Fraktiv’s website, for viewing using the Adobe Flash Player.

For this project da Costa wanted to use his laptop and Adobe Premiere Pro on-site, allowing him do most of the editing, capture, and checking of rushes while on set. Given the team had decided to go with the P2 tapeless

digital workflow solution, with on-set support provided by Panasonic, they could ingest the video straight to a triple-backed-up state on-site, erase the P2 cards, examine the takes with the client on-site, and decide what to use without any wasted time.

Though the shoot would have been possible without having Adobe Premiere Pro on-site, says da Costa, this method provided great benefits. “Two to three minutes after shooting something, it could be on the timeline and I could trim it, and offer three takes to the client and the producer. This means that by the time you’re ready to shoot your next piece you’ve already done your edit for the one you just shot.”

With Adobe Premiere Pro on-site and a completely digital workflow, da Costa’s clients can have immediate feedback during a shoot.

“Given that our client was based in Yorkshire, he would have had to come back to London and we’d have had to spend a day going through all of the rushes. Having an on-set editing application that natively understands P2 is so powerful,” da Costa says. “At the end of the day I could leave the studio, pack everything up and get started on the post-production process immediately. There were no typical production delays, such as tape loading. It was absolutely fantastic.”

### Breaking the mould of post-production

da Costa’s method of immediate feedback has so impressed clients that he used it again straight away with TIGI to shoot hair colour

### Company

#### Fraktiv

London, England

[www.fraktiv.com](http://www.fraktiv.com)

### Challenges

- Deliver projects under very tight deadlines
- Provide high-quality, immediate feedback to clients
- Update clients with work-in-progress

### Solution

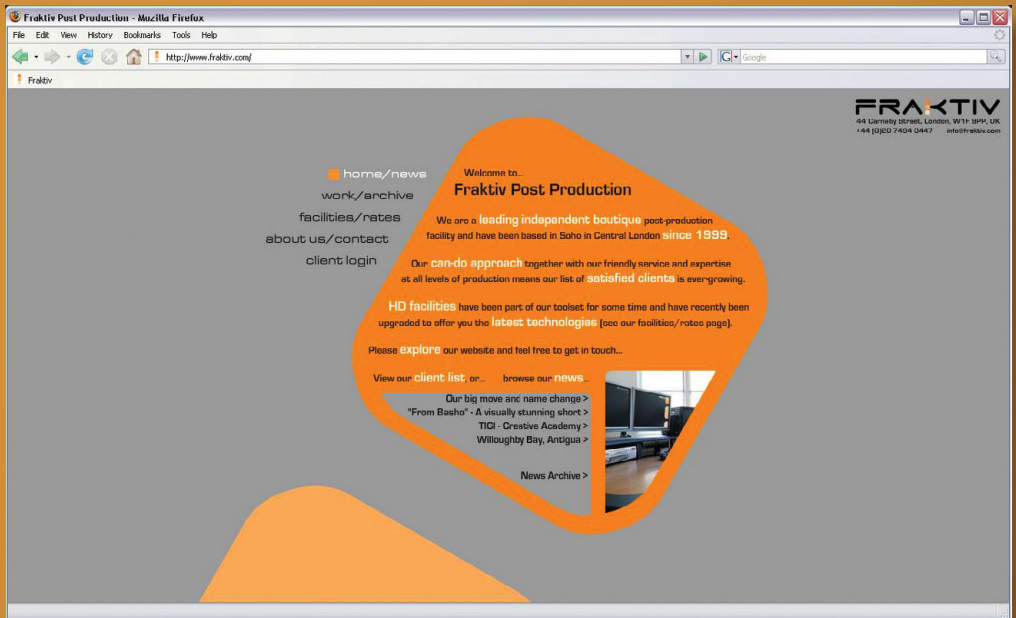
Move to a tapeless digital workflow, go mobile with the edit suite, and post work-in-progress online using Adobe Creative Suite Production Premium.

### Benefits

- Accelerate delivery of work-in-progress and completed projects
- Improve on-site review allowing client and director to see results on-site within minutes
- Provide clients with minute-by-minute feedback with small-sized video files

### Toolkit

- Adobe® Creative Suite® Production Premium. Components used include:
  - Adobe After Effects
  - Adobe Premiere Pro
  - Adobe Flash Professional
  - Adobe Photoshop
- Platform: Microsoft® Windows® running on Dell laptop
- P2 plug-in for Panasonic P2 solid state storage cameras



For the IWOOT project, previsualisations and work-in-progress were submitted via a dedicated client area on Fraktiv's website, where clients could view content using Adobe Flash Player.

models. In the downtime that occurred when models' hair colours were processing, da Costa was already editing the video taken when the colouring was being applied. "By the time we were ready to shoot the second part of it, I could go to the director and ask what changes he'd like to make to the first part. The shoot and the edit were all done in the hair studio, and by the end of the day, what we'd shot was all edited on our laptop, completed, and could have been delivered on DVD. It's such a powerful way of working."

For compressed formats or for smaller, faster work, Adobe Premiere Pro and P2 provide superb flexibility.

### Getting it up there and out there

Adobe solutions are also vital in presenting da Costa's work online. His website is entirely built using Adobe Flash Professional and its powerful, easy-to-use XML features. The promo work he has done to date is on the site as Adobe Flash Video files. However there is also a password-protected area of the site where clients can get rapid delivery of work-in-progress and previsualisations. "It enabled me to deliver the latest previsualisations with more information about what's going on," says da Costa.

Using the Adobe Flash Platform also means da Costa has slashed his website's size from 8MB to just 1MB, which has allowed him to host video content at higher quality because of the compression technology in Adobe Flash Video. "In terms of resolution and quality, they are much better clips," he says. "I now encode everything at 25 frames per second, whereas previously it was limited to 12 fps."

Using the Adobe Flash Platform has dramatically improved Fraktiv's web presence, concludes da Costa. "A lot of the things I could have done with the old site I never got around to doing because I didn't have the time or the database skills. With the Adobe Flash Platform the barrier to entry was low for presenting news, video libraries, and building the secure client login area. They were really simple to put together. These were things I could only dream of doing on my old site."



**Adobe Systems Incorporated**  
345 Park Avenue  
San Jose, CA 95110-2704  
USA  
[www.adobe.com](http://www.adobe.com)

Adobe, the Adobe logo, Adobe Premiere, After Effects, Creative Suite, Flash, and Photoshop are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Microsoft and Windows are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. All other trademarks are the property of their respective owners.

© 2009 Adobe Systems Incorporated. All rights reserved. Printed in the USA.  
95012184 03/09 R