



Get out of the edit suite, get more done

London post-production company Fraktiv innovates with Adobe® to go mobile with the edit suite, presenting work in progress and pre-visualisations using Adobe Flash® online video for immediate updates



Fraktiv 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 and Mercedes-Benz and recently the online gadget retailer IWantOneOfThose.com. (IWOOT) and leading hair product brand TIGI. Fraktiv has always been an Adobe house, but now that Adobe Premier® Pro allows direct working with 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.



"I could leave the studio, pack everything up and get started on the post production process immediately. It was absolutely fantastic."

Oli da Costa, Founder Fraktiv

Complex results, simple workflows

Oli da Costa has worked for hair brand TIGI for many years, but this year he faced a timescale challenge on a job that pushed him 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 he had in mind would take a month. TIGI gave him the job – but wanted it delivered in just two weeks.

Da Costa explains "We knew the new timescale would be quite a push, 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.

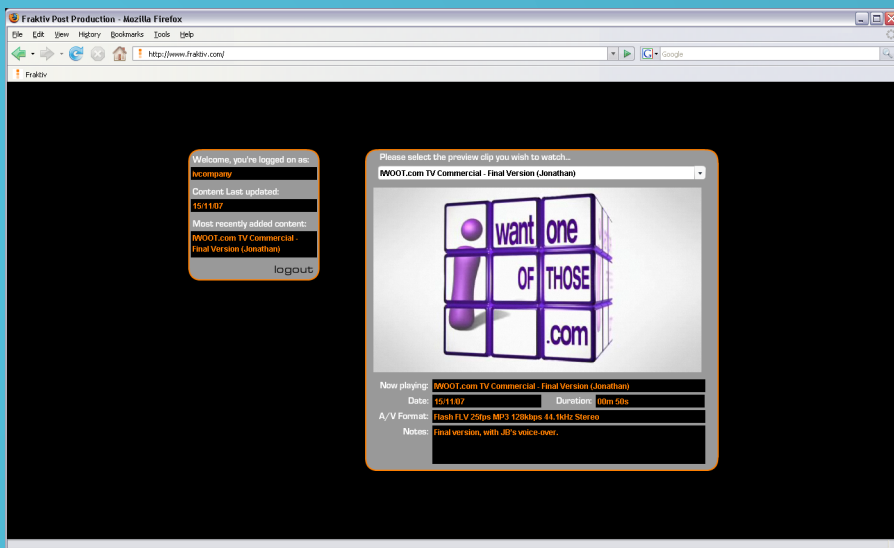
To make a gritty promo with stills photography presented in a seemingly 'live-action' environment da Costa turned to Adobe After Effects®. Adobe After Effects

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 the Adobe After Effects Expressions programming toolset 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 amazing time saving the application gave me." Adobe After Effects Expressions, says da Costa, "Amazingly powerful. The functionality available within Combustion, is a lot more basic and yet more complicated to develop," he says. Expressions is essentially JavaScript™ so, "it's a doddle to web-experienced people," he adds.

"There isn't the breadth of facilities in any other products that there is with Adobe CS3. To be able to stick the multilayered image straight back into Adobe After Effects, spread the



A recent Fraktiv client, the on-line gadget retailer [iwantoneofthose.com](http://www.iwantoneofthose.com). "There isn't the breadth of facilities in any other products that there is with Adobe CS3."

Oli da Costa, Founder Fraktiv

layers and get the depth between them, then position a virtual camera between those layers, it's amazing really."

"The project was just do-able in the timeframe that I had," he ends, "but 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 down to da Costa prototyping another new way of working – he used the P2 plug-in for Adobe Premier Pro for Panasonic P2 solid state storage cameras on his Dell laptop, creating a mobile edit suite he could take to the IWOOT shoot.

The ad concept involved a Rubiks 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 within Adobe After Effects. Pre-visualisations and work in progress were submitted via a

dedicated client area on Fraktiv's website, using Adobe Flash video."

For this project da Costa wanted to use his laptop and Adobe Premier 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 tape less 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 Premier Pro on-site, says da Costa, this method gave great benefits. "Two to three minutes after shooting something it could be on the timeline and I could trim it, 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 shot before."

With Adobe Premier 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 down to London to the office 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.

Customer:

Fraktiv
www.fraktiv.com

Industry:

Video post-production

Challenges

- Deliver in very short timescales
- Provide high-quality immediate feedback
- Update clients with work in progress
- Solution

Solution

- Move to a tapeless digital workflow, go mobile with the edit suite and post work in progress online

Results

- Delivery within ever-shortening timescales
- Client and director can see results on-site within minutes
- Clients get minute-by-minute feedback with small-sized video files

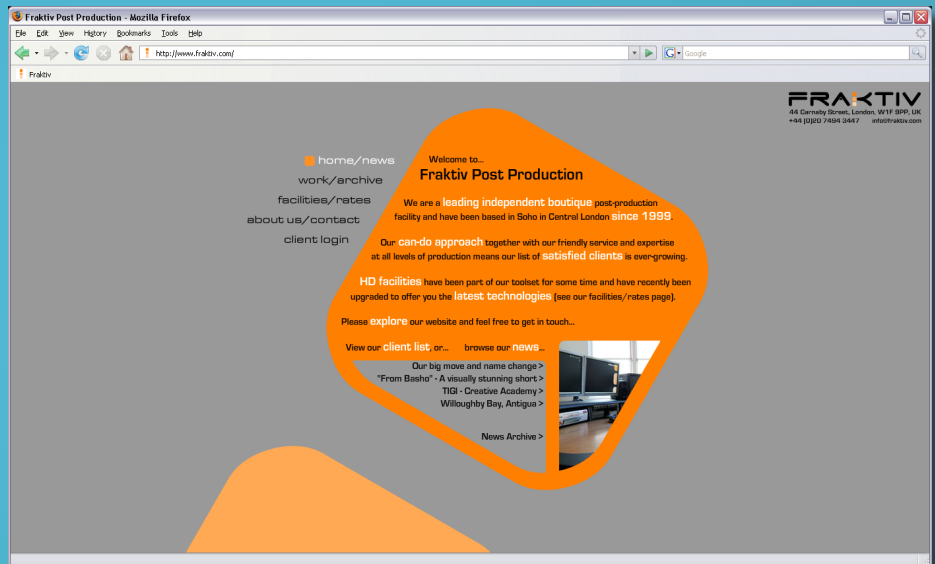
Systems At A Glance

Adobe® Creative Suite® 3 Production Premium including:
Adobe After Effects
Adobe Premier Pro
Adobe Flash
Adobe Photoshop

Platform: Microsoft Windows
Created as Full HD 1080p resolution

“Presenting news, video libraries, and building the secure client login area, things I only dreamt of with my old site, were really simple to put together in Adobe Flash.”

Oli da Costa, Founder Fraktiv



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 went straight into work with TIGI again with it, shooting hair colour 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 put in. “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 was all done in the hair studio, and by the end of the day what we’d shot for the day was all edited, completed and could have been delivered on DVD, all because we’ve got the edit suite on a laptop. It’s such a powerful way of working.”

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

Getting it up there and out there

Adobe is also vital in presenting da Costa’s work online. His website is entirely built using Adobe Flash and its powerful yet easy to use XML features, and the promo work he has done to date is on the site in Adobe Flash

video format. However there is also a password-protected client area of the site where clients can get rapid delivery of work in progress and pre-visualisations that Adobe Flash video really delivers to clients.

“It enabled me to deliver the latest pre-visualisations with more information about what’s going on.”

Using Adobe Flash also means da Costa has slashed his website’s size from 8MB to just 1MB, and has allowed him to host video content at higher quality because of Adobe Flash video’s compression technology. “Resolution and quality-wise they’re much better clips,” he says, “and I now encode everything at 25 frames per second, whereas previously it was limited to 12fps.”

Adobe Flash 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 round to doing because I didn’t have the time or the database skills, but with Adobe Flash the barrier to entry for presenting news, video libraries, and building the secure client login area, things I only dreamt of with my old site, were really simple to put together in Adobe Flash.”



Adobe Systems Incorporated
345 Park Avenue
San Jose, CA 95110-2704
USA
www.adobe.com

Legal: Adobe, the Adobe logo, Adobe Creative Suite 3 Production, Adobe Flash, Adobe Premier Pro, Adobe Photoshop, Adobe After Effects are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. JavaScript™, Autodesk® Combustion and Autodesk® 3ds® Max and all other trademarks are the property of their respective owners.

© 2008 Adobe Systems Incorporated. All rights reserved.