

## SESSION # 5 – Luisa Winters

4/20/09, Mon 5:00 PM - 6:15 PM Track: Digital Video Production  
Session: **Using Adobe OnLocation for Capturing and Monitoring**

*Adobe OnLocation is used to record live events directly from your camcorder onto a laptop. Its advantages are easy to see: Check your picture quality on the laptop screen; your clips are ready for editing as soon as you are done with the shoot; write metadata that will help you in the editing process and much, much more. Come to this session and see what Adobe OnLocation is all about.*

*Audience: Videographers that want to learn more about Adobe OnLocation*

**What is Adobe OnLocation?** Adobe OnLocation is an application that allows you to record your video files directly to disk, via your laptop or workstation. OnLocation is available for both Windows and Intel-based Mac systems.

**Connect Camcorder** OnLocation supports several file formats and other camcorders (DV, HDV, and P2-based cameras). What you need to do is connect the unit to the laptop Via Firewire and OnLocation will detect the file format based on the camcorder that is connected. **Right now OnLocation supports Firewire connection only... but I have to assume that Adobe is working on other ways to input video so that OnLocation can support a greater variety of files.**

### **Plug a FireWire cable to the computer.**

1. With the camera turned off, plug the other end of the cable into the camera's FireWire port. (make sure your camera is off before you plug it in... we don't want to fry
2. Turn on the camera, and set it to the Record or Camera mode.
3. If video from the camera doesn't appear automatically, choose the camera from the menu in the upper-left corner of the Field Monitor.  
It's that easy!

You can connect several cameras to the system, but keep in mind that each one of them has to be connected to a separate Firewire port; the system must have one bus for each camera. You can even use the split screen to compare the white balance of the different cameras.

By default, the Field Monitor automatically displays the aspect ratio of the video stream. You can also manually control the aspect ratio.

### **Calibrate the Field Monitor**

1. Click the Calibrate Field Monitor button.
2. Chroma setting to zero
3. Locate the set of three narrow, dark bars below the second and third bars from the right. Adjust Contrast value until center and left bars are identical and right is lighter.
4. Locate the set of three narrow, white bars below the second and third bars from the left. Adjust the Brightness until the two bars on the left are identical and the right is darker.
5. Click Blue Filter.

6. Adjust Chroma value until the tall section at of each outer bar is the same as the small block just below it.
7. If necessary, adjust the Phase value until the third and fifth bars are the same shade as the small blocks just below them.
8. Click OK.

### **Calibrate the camera with SureShot**

To achieve best results the SureShot panel analyzes the image and provides graphical feedback that takes the guesswork out of calibrating cameras and adjusting lighting.

Note: SureShot requires the Focus & Exposure Chart

You can download it here:

[http://help.adobe.com/en\\_US/OnLocation/3.0/onlocation\\_cs3\\_sureshot.pdf](http://help.adobe.com/en_US/OnLocation/3.0/onlocation_cs3_sureshot.pdf)

1. Disable the camera's automatic controls, particularly auto-focus, auto-white balance, and auto-iris.
2. Frame and light the scene.
3. Choose Window > SureShot Camera Setup.
4. Select Enable.
5. Place the Focus & Exposure Chart next to your primary subject, and adjust the card so it's receiving the same light. If necessary, tilt the card down to avoid reflected glare.
6. Frame the chart using the Percentage of Frame slider in the SureShot panel.
7. Adjust your camera's focus control until the Focus meter in the SureShot panel is as high as possible.
8. To maximize highlights and shadows (the upper and lower Exposure meters in the SureShot panel), do any of the following:
9. Reposition, add, or remove lights.
10. Adjust camera settings such as iris, shutter speed, exposure, or gain.
11. Flip the chart over to the blank, white side. Then set the white balance control on your camera to maximize the White Balance meters in the SureShot panel.

### **Set audio levels**

The meters should stay mostly in the yellow region, and audio-pop alerts should be rare. If audio-clipping alerts occur, significantly adjust microphone position or lower input level.

### **Enable or disable a zebra – Use icons in field monitor**

Use the Zebras to monitor the levels or bright and shadow areas

Only one zebra can be active at a time, so enabling Zebra 1 disables Zebra 2, and vice versa.

### **About the waveform**

The Waveform Monitor displays brightness values from 0 to 255, with the broadcast limits of 16 and 235 clearly delineated.

- To add a new monitor, choose Window > Waveform Monitor > New Waveform Monitor.
- To display an existing monitor, choose Window > Waveform Monitor > *[color component]*.

## Display histograms

You can display multiple histograms, each measuring a different color component.

- To add a new histogram, choose Window > Histogram > New Histogram.
- To display an existing histogram, choose Window > Histogram > [*color component*].

## Display Vectorscope

You can display a Vectorscope

- To show the Vectorscope, choose Window > Vectorscope

## About alerts

Video alerts - If brightness levels are too high. Video alerts appear during and after recording.

## Audio clipping alerts

Clipping alerts indicate sounds that exceed the amplitude range of the current audio bit depth.

## Navigate to alerts

After recording a clip, navigate to alerts to evaluate potential video and audio issues they identify. Use the icons in the Field Monitor.

## Adjust or disable alerts

If OnLocation flags unproblematic video or audio, or misses genuine problems, adjust alert thresholds. If video or audio quality isn't critical for a particular project and you find alerts distracting, disable them.

Choose Edit > Preferences (Windows) or OnLocation > Preferences (Mac OS).

In the Quality Monitoring section, do any of the following:

- For video clipping alerts, adjust the Brightness, Area, and Duration thresholds.
- For audio pop alerts, adjust the Magnitude threshold.
- Disable or enable specific alerts.

## Check continuity between a live camera and a previously recorded clip

To check continuity between a live camera and a recorded clip, display a frame from the clip in the split region, and make the camera the active source.

Scrub to an appropriate frame in a recorded clip.

In the Field Monitor, click the Split Screen button.

To switch the active source to the live camera feed, click Stop, or press the Esc key.

## Frame with the grid

Use the grid to divide the screen into thirds, which can help you determine framing and composition.

## Display and adjust the action-safe margin – Use the icon in the Field Monitor

## Shot-recording workflow

To create each shot, start recording. Repeat this step until you've recorded all the needed shots.

If a particular shot merits a second take, create a take placeholder and record into it

## **Take-recording workflow**

In preproduction, do the following:

Add placeholders to the Shot List, and enter any descriptive metadata needed

Adjust the numbers in the Sequence column to reflect the shooting schedule.

## **In production, do the following:**

Select the first placeholder in the Shot List, and start recording. To create additional takes, start recording again.

After you have all the takes you want for a shot, select the next placeholder and record into it.

Repeat this step until you've recorded all your content.

## **To select Take or Shot recording mode, use the Panel Menu**

**To edit** a text property like Clip Name or Description, click once to select a shot. Then click the property, and type.

To edit a numeric property like Rating, drag across it.

To enable or disable an option like Good, click it.

## **Show or hide metadata**

From the options menu for the Metadata panel, select Metadata Display.

To show or hide schemas or properties, select or deselect them from the list.

## **Setting the recording format**

If you don't know which format to use, select AVI Type 2, the preferred format for Adobe Premiere Pro. In the upper-right corner of the Field Monitor, click the panel menu icon, and choose Recording File Format.

## **Controlling recording from Adobe OnLocation or a camera**

You can initiate recording with either Adobe OnLocation or your camera. To begin recording, either click the Record button in the Field Monitor, or press F2.

At any time while recording, you can start a new clip by again clicking the Record button to stop recording, click the Stop button in the Field Monitor, or press Escape.

If you have a tape or P2 card in your camera, you can start and stop recording with the camera's controls.

In the Field Monitor, click the Remote Control Toggle button.

To record clips, start and stop recording using the camera's controls.

Note: For long recordings that require you to change the tape in the camera, deselect the Remote Control Toggle button. Disabling this option ensures that Adobe OnLocation continues recording when a tape runs out.

## **Timecode for recorded clips**

When you control recording from a camera, the Timecode on tape matches the Timecode in the Adobe OnLocation clip. When you control recording from Adobe OnLocation, the Timecode depends on whether tape was rolling in the camera. If tape was rolling or the camera was generating run-free Timecode, the clip adopts the Timecode from the camera. If not, the Timecode starts at 0:00:00.

## Grabbing still images

To grab an image of the current frame, click the Still Image Grabber button in the Field Monitor.

## System resources

### Display all or half the video lines

By default, the Field Monitor displays all the video lines. To improve system performance or remove interlacing artifacts seen during rapid movement, display half the lines. Though displaying half the lines is primarily helpful for processor-intensive HDV streams, this setting affects video display from both DV and HDV cameras.

In the upper-right corner of the Field Monitor, click the panel menu icon, and choose Monitor Settings. From the Visible Lines menu, select one of the following:

- All - Displays both fields for the highest quality.
- Odd or Even - Lowers CPU usage by displaying only one of the two fields.

### HDV is resource intensive:

- Quit other applications, including anti-virus software.
- Hide any panels that you're not using. The Waveform Monitor and Vectorscope use the most CPU resources.
- In the Field Monitor menu, change the Visible Lines option to Odd or Even.
- Use a faster computer. Adobe OnLocation runs most efficiently on dual-core processors.

## Transfer clips to another video application

Choose File > Export,

Specify a location for the copied files, and click Save.

Adobe OnLocation notifies you when the copying process is complete. The copied files appear in a Clips folder at the location you specified.

*Luisa Winters is an internationally celebrated instructor, presenter, and musician. An accomplished videographer, editor, 3D animator and graphics designer, she has created and edited scores of broadcast video and web projects for corporate, government, and educational, commercial and private clients.*



*An accomplished violinist, Luisa was, at the age of 13, a full-time member of the National Symphony Orchestra in the Dominican Republic. While attending the legendary Peabody Conservatory (in Baltimore, MD), Luisa learned from master musicians: Henryk Szeryng, Berl Senofski, Aarond Rosand, Charles Libove, and Leon Fleisher, among others.*

*Expressing her art in digital form, Luisa became an editor and motion graphics artist in 1985, and has been performing both arts full-time since that point in time. Luisa was the Adobe Premiere Pro Technical Chair for the Post-Production Conference at the 2008 NAB convention in Las Vegas.*

*Luisa is the author of Total Training for Adobe After Effects CS4 - Essentials (DVD), Absolute Training Premiere Pro Essentials (DVD), Adobe Premiere for Videographers (DVD) and Scores of magazine articles on Adobe Production Premium techniques (in English and Spanish).*

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