



CERTIFIED TRAINING CURRICULUM

for the 3Play 4800



Instructor Guide

Training Curriculum Instructor Guide

for the 3Play 4800

This is the Instructor Guide for the 3Play 4800 Training Curriculum. It contains the Instructor Notes, the Video Outline, the Activities Summary, and the Answers to the Activities Mastery Questions.

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Instructor Notes

Purpose and Audience

The Training Curriculum for the 3Play 4800 enables learners to set up and operate a 3Play during a live production and to pass the 3Play 4800 Certification Exam.

The course is designed for professionals working in the live event production industry who are already familiar with standard video productions techniques. Students learning video production from the ground up would need other course work to supplement this curriculum, such as camera techniques, lighting, audio, scriptwriting, editing, video graphics, directing, and production.

How to Use the Curriculum

The materials that make up the curriculum consist of videos grouped into 18 sections, a set of notes for the videos, and 30 learner activities. The curriculum is modular in nature, with each section able to stand on its own and be taught in any order.

The sections are:

- 1: Introduction
- 2: Physical Setup
- 3: The Home and Session Page
- 4: Interface and Control Surface Tour
- 5: Live Desktop and Input/Output
- 6: CLIP LIST, PLAY LIST, and Tags
- 7: Modes
- 8: Basic Workflow
- 9: Advanced Event Creation
- 10: Working with the CLIP LIST
- 11: Tagging Clips
- 12: Adding Media
- 13: Playback Speed Control
- 14: CLIP LIST Workflow
- 15: Dual Outputs
- 16: Working with the PLAY LIST
- 17: Social Media Publishing
- 18: Exporting Media

Instructors should look through the materials and videos for the 18 sections and decide which ones, and in what order, to include in their course.

A typical daily lesson plan using the curriculum is given below. We take as an example creating, applying, and searching for tags.

Introduction

The instructor discusses the importance and uses for tagging clips in a replay production.

Watch Videos

The instructor shows the class video *11: Tagging Clips*.

Review Video Notes

The instructor reviews the notes for that video and asks for questions.

Do Hands-on Activities

The instructor takes the learners through *Activities #20 Create Tags Set, #21 Tag Clips, and #22 Search for Tags*.

Ask Mastery Questions

The instructor asks members of the class the *Questions to Test Mastery* from those activities.

Final Review

The instructor answer answers any questions the class may have and previews the next lesson.

As an alternative, the instructor could do the same material as is in the video him or herself as a demonstration in front of the class.

About the Videos

The videos consist of 18 videos with a total of 95 subsections. The total running time of all videos is 1:36:40. A list of the videos and subsections is given in the Video Outline section below, as well as at the beginning of the *Video Notes* document. Each video lists its total running time with each subsection listing its start time within that video.

About the Video Notes

The video notes are intended as a supplement to the training videos, not to stand on their own. They are not a complete set of notes, but rather contain the ideas from the videos that call for special emphasis or which may not have been completely clear. The learner is encouraged to add their own notes based on what they find the most useful content from the videos.

About the Activities

The activities are written for an operational 3Play 4800 model. They assume the included stock NewTek content is present. To the greatest extent possible, the activities are designed to be performed without live camera inputs; however, since the most effective training simulates an actual live production environment, instructors are encouraged to use live inputs whenever possible.

A list of the activities with a brief description, the video sections they relate to, and approximate time to complete are given in the Activity Summary below and at the beginning of the *Activities* document. In the Activities Details section of the *Activities* document, each activity is broken down in to seven attributes explained below:

Description: A description of what the learners do during an activity.

Objective: The learning objective describes what the learners should be able to

do when they have completed the activity.

Initial Conditions: The initial state of the 3Play and content at the start of the activity. These are sometimes specified so that the 3Play will behave a certain way while the learner interacts with the machine. For example, *Activity #19* requires there be several clips with several camera angles in the CLIP LIST so that the learner can switch to other angles of the same play. Other materials necessary to conduct the activity are also listed, such as real-world scenarios or proposed production requirements.

Steps: The main steps to take the learner through to complete the activity. These are high-level instructions for conducting the activity. Instructors are expected to give more detailed instructions to learners during the activity, such as the location of specific media files to be loaded in a media player, etc.

Watch Out for: Common mistakes learners make when performing the activity. They may be specific misunderstandings about how the 3Play operates, or they may be general misunderstandings about the live event production process. This list is not exhaustive; instructors are expected to add their own real-world experience and lessons learned to the activities.

Mastery Questions: Questions designed to test if learners have understood the activities and/or can relate them to the real-world experience of live production. Some questions test if the learner has taken an interest in live production and learned more about it by their own, independent research—outside the material covered in the videos and activities. These are not designed as “test prep” questions, even though some questions directly relate to questions asked on the Certification Exam. Instructors are expected to add their own real-world experience and lessons learned by asking their own questions.

Time Required: An approximate time required for *one* learner to complete the activity under the guidance of the instructor. This time will need to be adjusted if there are more learners, and if they are sharing machines.

Other Resources for Learners

A number of other resources are available to aid learners.

The 3Play 4800 User Guide can be found at:

<http://www.newtek.com/support/documentation.html>

Other video resources on NewTek TV are at:

http://www.youtube.com/results?search_query=newtek&sm=3

The 3Play FAQ is available at:

<http://www.newtek.com/support/overview/55-support/3play-support/267-3play-support-faq.html>

Details about the Certification Exam are at:

<http://www.newtek.com/support/certified/exam-details.html>

Learners can talk to experienced 3Play operators on the NewTek Discussion Forums:

<http://forums.newtek.com>

Video Outline

The 3Play curriculum has 18 videos with a total of 95 subsections. The total running time of all videos is about 1:36:40. Each video lists its total running time with each subsection listing its start time within that video.

On the curriculum web page, there are four additional workflow example videos showing the techniques developed in the curriculum videos.

1	<u>Introduction</u>	<u>2:00</u>	5	<u>Live Desktop and Input/Output</u>	<u>14:39</u>
	a) Introduction	0:05		a) The Publish Queue	0:05
2	<u>Physical Setup</u>	<u>9:33</u>		b) The Options Menu	1:25
	a) Media Drives	0:05		c) Help Menu	3:25
	b) eSATA Connection	2:00		d) Message Area	3:35
	c) Video Input Connections	2:10		e) Disk Storage Area	4:00
	d) Video Output Connections	4:15		f) The Grab Button	4:25
	e) Audio Connections	6:05		g) Production Clocks	5:05
	f) Monitor Connections	7:05		h) Multiviewer Area	6:15
	g) Network Connection	7:30		i) Output Configuration	7:45
	h) Other Connections	8:05		j) Genlock	11:55
	i) Front of Machine	8:30		k) Failsafe	12:40
	j) Genlocking	9:20		l) Recording	13:20
3	<u>The Home and Session Page</u>	<u>11:07</u>	6	<u>CLIP LIST, PLAY LIST, and Tags</u>	<u>3:28</u>
	a) Help Icon	0:15		a) Organizing the CLIP LIST	1:05
	b) Registering the 3Play 4800	1:00		b) The PLAY LIST	1:40
	c) Updating the 3Play	2:40		c) The TAGS Area	2:40
	d) Backup and Restore System	3:10	7	<u>Modes</u>	<u>1:49</u>
	e) Other Options	4:10		a) Modes	0:05
	f) Creating a New Session	4:45	8	<u>Basic Workflow</u>	<u>6:02</u>
	g) Import Media	7:10		a) The Workflow	0:05
	h) Social Media Sharing	9:35		b) Marking Events	1:10
4	<u>Interface and Control Surface Tour</u>	<u>3:35</u>		c) Recording	1:45
	a) Interface Overview	0:05		d) More Marking Events	2:30
	b) Control Surface Overview	0:50		e) Cueing Events	3:40
				f) Playing Events	5:10
				g) Out Point Padding	5:30

9	<u>Advanced Event Creation</u>	<u>5:33</u>	15	<u>Dual Outputs</u>	<u>7:53</u>
a)	One Button Marking	0:10	a)	Dual Outputs	0:05
b)	Out Point Padding	1:45	b)	Linking Both Outputs Together	0:20
c)	Mark In with No Out	3:10	c)	Preview to Program Workflow	1:45
d)	Delayed Playback Mode	4:00	d)	AutoPlay	2:20
e)	Bookmarking	4:50	e)	Using the TAKE Button	2:40
10	<u>Working with the CLIP LIST</u>	<u>2:29</u>	f)	Setting up a Transition	3:25
a)	Choosing Playback Angle	0:05	g)	Using a Transition	5:25
b)	Clip Angle Previews	0:45	h)	Speed Control Using 2 Outputs	6:35
c)	Unavailable Assets	1:45	16	<u>Working with the PLAY LIST</u>	<u>6:08</u>
d)	Frame by Frame Viewing	2:00	a)	PLAY LIST Tabs	0:05
11	<u>Tagging Clips</u>	<u>9:17</u>	b)	Adding Clips to the PLAY LIST	0:30
a)	TAGS Area Overview	0:30	c)	Adjusting Clip in the PLAY LIST	1:10
b)	Editing Tags and Tabs	1:20	d)	PLAY LIST Transitions	1:25
c)	Applying Tags to Events	3:25	e)	The Ends At Time	2:15
d)	Auto Advance	5:50	f)	Adding Music to the PLAY LIST	3:15
e)	Searching for Tag Information	6:50	g)	Playing the PLAY LIST	3:50
f)	The Event ID	7:45	h)	Adding Media to a PLAY LIST	4:35
g)	Using GO TO	8:15	i)	External Editors	5:00
12	<u>Adding Media</u>	<u>1:36</u>	j)	Exporting PLAY LISTS	5:30
a)	The Add Media Button	0:05	17	<u>Social Media Publishing</u>	<u>5:48</u>
b)	Media Browser	0:40	a)	Publishing	0:05
c)	Add Media Location	0:50	b)	Publish Destinations	1:00
d)	Other Important Notes	1:05	c)	Auto Upload	1:45
13	<u>Playback Speed Control</u>	<u>1:35</u>	d)	Adding Media to the Queue	2:10
a)	Playback Controls	0:05	e)	Adding Stills	4:10
b)	The +/- Button	0:55	f)	Publishing Locally	5:20
14	<u>CLIP LIST Workflow</u>	<u>1:00</u>	18	<u>Exporting Media</u>	<u>3:09</u>
a)	Playout from One Output	0:15	a)	Exiting the Session	0:05
b)	Jumping to Different Angles	0:40	b)	The Export Media Panel	0:45
			c)	Edit Decision List (EDL)	2:50

Activities Summary

1: Introduction

#1 Observe Replay in Action

Learners observe instant replay and slow motion in various sports or other productions which use them. The instructor may want to collect video of different styles of replay and slow motion to show the learners, or they may want the learners to find their own examples.

2: Physical Setup

#2 Attach Computer Connections

Learners attach all the various computer-related connections to the 3Play 4800 and ensure the cables hang safely and securely. If the back of the 3Play is inaccessible, the instructor may prefer to have learners point to the appropriate connections on a photograph of the back, rather than actually attach cabling.

#3 Attach Video Connections

Learners attach all the various permutations of video input and output connections to the 3Play 4800 and ensure the cables hang safely and securely. The connection types are both input and output for: SDI, YUV component, Y/C, composite, and HDMI. Also, learners hook up a genlock connection. If the back of the 3Play is inaccessible, the instructor may prefer to have learners point to the appropriate connections on an image of the back, rather than actually attach cabling.

#4 Attach Audio Connections

Learners attach the various types of audio input and output connections to the 3Play 4800 and ensure the cables hang safely and securely. The connection types are XLR, AES/EBU, and SDI embedded audio. Also, learners hook up a timecode signal. If the back of the 3Play is inaccessible, the instructor may prefer to have learners point to the appropriate connections on an image of the back, rather than actually attach cabling.

3: The Home and Session Page

#5 Register a 3Play

Learners go through the registration process for a 3Play. The instructor may prefer to simulate this process, rather than setting up an unregistered 3Play.

#6 Update a 3Play

Learners go through the process of updating a 3Play. The instructor may prefer to simulate this process, rather than actually updating a machine.

#7 Create a New Session

Learners create a new session according to provided scenarios that simulate the needs of a live production. Learners also rename, and delete a session.

#8 Manually Import Media

Learners manually place various types of supported media files in the proper location for a session using a Windows™ Explorer window. Media can be taken from USB drives, removable media drives, or other sessions on the same media drive as the current session. (This is not the typical way media are imported; the main purpose of this exercise is to teach the learner how a session's directories are structured.)

#9 Import Media Using the Import Media Function

Learners import various types of supported media files into a session using the *Import Media* function. Media can be taken from USB drives, removable media drives, or other sessions on the same media drive as the current session. (This is the preferred way media to import media.)

#10 Set Up Share Destinations

Learners configure accounts for social media sharing in preparation for uploading media to these sites. If desired, they set watermarks and use the *Prepare for Web* options.

4: Interface and Control Surface Tour

#11 Control Surface Practice

Learners actuate the various controls on the 3Play Control Surface.

5: Live Desktop and Input/Output

#12 Configure Session Parameters

Learners configure the inputs, set up genlock, set up timecode, set the production clocks, configure auxiliary output, set SD analog connections, and configure grab options according to provided scenarios which simulate the needs of a live production.

Learners configure a session according to those needs, then the instructor evaluates the session using the scenario as a standard. Where a parameter is not specified by the scenario, the learner may choose any setting which does not interfere with the output or operation of the live production.

#13 Configure Multiviewers

Learners configure the main interface multiviewer, and the secondary multiview output.

6: CLIP LIST, PLAY LIST, and Tags

#14 Set up Tabs to Hold Clips and Tags

Learners manipulate and rename the various 3Play tabs to prepare them to hold marked events.

7: Modes

#15 Change Modes

Learners change between LIVE mode, CLIP LIST mode, and PLAY LIST mode.

8: Basic Workflow

#16 Create and Playback Events Using IN and OUT

Learners mark events, including changing the In Point by repeatedly pressing the *IN* button. They playback clips and control the speed using the *T-bar*. They change camera angles during playback and re-set the In and Out Points using the *SHIFT + IN/SHIFT + OUT* key combinations.

9: Advanced Event Creation

#17 Create Events Using Other Means

Learners mark and play events using *One Button Marking*, by marking only an In Point, and by turning the Jog wheel.

#18 Bookmarking

Learners set and to go bookmarks.

10: Working with the CLIP LIST

#19 Playback Clips from the CLIP LIST

Learners change clip angles by using the *Arrow* keys, the *ANGLE* button, and clicking in the *Clip Angle Preview*. They also jog through a clip in both normal and *Fast Jog* modes.

11: Tagging Clips

#20 Create Tags Set

Learners create tags and organize them by naming the *TAGS* tabs.

#21 Tag Clips

Learners tag clips using the alpha-numeric keyboard, by clicking on pre-defined tags with the mouse, and by using the Tag mode with the keypad.

#22 Search for Tags

Learners search for tagged clips.

12: Adding Media

#23 Add Media to a CLIP LIST

Learners add media to a CLIP LIST.

13: Playback Speed Control

#24 Use the Playback Controls

Learners play a clip using the transport controls, the *T-bar*, and play the clip forward and backward using the +/- button.

14: CLIP LIST Workflow

#25 Play Multiple Angles of One Play

Learners switch between multiple angles and play multiple angles of a clip from the beginning using the *ANGLE* and *SHIFT* buttons and the keypad.

15: Dual Outputs

#26 Set up and Transition Between Dual Outputs

Learners TAKE from one angle of a clip to another and transition from one angle to another using AUTO. They also set up a transition.

16: Working with the PLAY LIST

#27 Populate a PLAY LIST with Clips and Play It with Transitions

Learners add clips to the PLAY LIST using the *Add to Play List* button and by dragging with the mouse. They select transitions to happen between clips, set their parameters, and play the PLAY LISTs.

#28 Playback a PLAY LIST with a Music Bed and Render as a Clip to the CLIP LIST

Learners play an audio file during PLAY LIST playback, set the parameters for that audio file, and render the PLAY LIST as a single clip in the CLIP LIST.

17: Social Media Publishing

#29 Populate the Publish Queue with Content and Publish

Learners add video and stills manually and automatically to the *Publish Queue*. They set the default upload destinations, set upload parameters in the *Publish Queue*, and then upload the media to social media sites.

18: Exporting Media

#30 Export Media

Learners populate the *Export Media* window with various media to be exported, set the export parameters, and export to a specified location.

Answers to Activity Mastery Questions

1: Introduction

#1 Observe Replay in Action

Name as many different types of uses for instant replay or slow motion as you can.

Answers can vary. For sports productions to show key action and highlight reels to the audience. For contest shows to replay the moments of winning and losing each round of play. For raw acquisition of multiple camera feeds. To playback commercials or other video in a production.

What sorts of things do the operators have to consider or keep in mind while doing this work?

Answers can vary. Grabbing replayable clips quickly enough to be able to replay the clip before the next play starts. Identifying clips by player or person for easy searching later. Composing interesting highlight reels according to audience interest.

Name three core responsibilities of a 3Play operator?

Instant replay, rollouts and packages, and playing back clips.

2: Physical Setup

#2 Attach Computer Connections

How many USB ports are there on the 3Play 4800?

Six.

What is a disadvantage to using the USB connectors on the front, rather than the back?

The front cover must be opened and cannot be shut while USB devices are plugged in.

What is the maximum network connection speed the 3Play 4800 supports?

Up to Gigabit Ethernet.

Name at least two reasons why cabling should be hung so people won't get tangled in them.

- 1 Tripping over cables can un-plug them from the TriCaster during the production causing that source or output to disappear.
- 2 So cables will not become damaged during the live production.
- 3 For safety so that no one gets hurt by tripping over them.

Which port is faster USB or eSATA?

eSATA

#3 Attach Video Connections

Given various input and output scenarios, describe how the video cabling is attached to the 3Play.

SDI signals attach with a single BNC cable for audio and Video. Component signals attach with 3 BNC connectors for video only. Y/C attaches with two BNC connectors for video only. Composite video attaches with one BNC for video only.

Can the 3Play output SDI and component video at the same time from the same output row?

Yes, it always does.

Can the TriCaster output component and Y/C from the same output row at the same time?

No as these outputs use some of the same connectors.

What is the purpose of genlock?

To lock the latency of all the equipment in the production workflow.

What things can generate a genlock signal?

A Black Burst generator.

What is the advantage of genlocking cameras together?

Without genlock, using the 3Play's frame sync only, the latency can drift. When genlocked, latency is locked and there is no drift.

Name at least two reasons why cabling should be hung so people won't get tangled in them.

- 1 Tripping over cables can un-plug them from the 3Play during the production causing that source or output to disappear.
- 2 So cables will not become damaged during the live production.
- 3 For safety so that no one gets hurt by tripping over them.

#4 Attach Audio Connections

How many channels of audio does the 3Play take from an embedded SDI signal?

The first four channels.

How many channels of analog audio can be input into a 3Play 4800?

Sixteen.

How many channels are supported for the audio outputs?

Four.

How is the Row 2 audio out different than Row 1?

Row 1 carries the audio for the video shown in Channel A; Row 2 carries the audio for the video shown on Channel B.

What audio is heard in the embedded SDI audio on output connection 3?

Output connection 3 carries the same signal as either Channel A or Channel B, depending on the 3Play's current channel delegate.

Besides using the analog or AES/EBU jacks on the TriCaster, how can you output an audio signal?

The SDI video output connections also carry four channels of audio.

A timecode signal is connected to which connection?

Audio 7a.

Name at least two reasons why cabling should be hung so people won't get tangled in them.

- 1 Tripping over cables can un-plug them from the 3Play during the production causing that source or output to disappear.
- 2 So cables will not become damaged during the live production.
- 3 For safety so that no one gets hurt by tripping over them.

3: The Home and Session Page

#5 Register a 3Play

When does a 3Play need to be registered?

Before the first use.

What happens if the 3Play is not registered?

There will be a NewTek watermark on the output.

Where do you find the 3Play serial number?

On the back plate.

What is the easiest way to register a 3Play ?

Connect the 3Play to the Internet. Go to the *System Utilities* menu and choose *Register 3Play*. Then follow the prompts.

How is a 3Play registered without an internet connection?

Call NewTek customer service at 1-800-862-7837.

Does the 3Play serial number or registration code change after a restore?

No.

#6 Update a 3Play

Why do you need to update the 3Play after doing a restore?

All updates will be removed by doing a restore.

Should Windows™ updates be performed on the 3Play?

No, never. The 3Play software is written to take advantage of the precise

operating system configuration at the time of shipping. Changing or updating the operating system could adversely affect 3Play performance.

Should the 3Play hardware ever be upgraded or changed?

No, never. The 3Play software is written to take advantage of the precise hardware configuration at the time of shipping. Changing the hardware could adversely affect 3Play performance.

How much time should you allow before needing to use the 3Play for a live production when updating?

Give yourself a couple of hours for install and familiarization.

Is it possible for features to change or be added by doing an update?

Yes, the interface can change dramatically as can functionality. It is best to read all documentation of the new update before trying to use it.

Where can you find the currently installed version of the software and hardware?

In the *About* screen on the *Home* screen from the *Utilities* menu item on the menu ring.

#7 Create a New Session

How does the 3Play name a session if the operator doesn't specify a name?

If the session is not given a new name it will use that day's date.

How might that cause problems?

If multiple sessions are created this way within the same day, they will be that day's date and sequentially numbered. This can become very confusing so specific names for sessions are recommended.

Where is NTSC J television broadcast?

Japan.

How can you tell what the resolution of the session is by looking at the live desktop?

It is shown on the left side of the Dashboard.

What does genlock do?

Locks the latency of all devices that are genlocked together.

When is it important to record time code?

When you want to be able to log events and get back to them accurately in editing. Also when doing multi-camera editing so you can easily sync clips.

How can you tell external timecode is being used?

The *Time Clock* readout in the upper right-hand corner of the main interface is blue.

Does creating a session using another session as a template copy the media?

No.

#8 Manually Import Media

Explain how the media directories for a session are structured.

Each session has unique Audio, Clips, and Stills folders for its media assets. This is where the *Import Media* function places session content; these folders are easily located from the *Add Media* browser in the replay desktop.

Which types of video clips, still images, and audio files are supported by the 3Play?

Supported file types include:

Video — AVI, MPEG-2, MOV, AVCHD, MXF

Image — JPEG, PNG, Targa32

Audio — WAV, MP3

The *Import Media* module indicates which files need transcoding and which do not.

Are there any popular video formats not natively supported by the 3Play?

Apple® PRO RES clips are not natively support but can be imported using the *Import Media* module and transcoded into a file format the 3Play can use.

What is the danger of copying video files directly to the hard drive instead of using the Media Importer?

The file may need to be transcoded to play properly. In by-passing the *Media Importer* function, you won't know this until you try to play the file.

#9 Import Media Using the Import Media Function

What is the preferred method of loading content into a 3Play?

Using the *Media Importer* function.

What are the dangers and/or symptoms of media being copied directly into a media drive as opposed to being imported using the Media Importer function?

The file may need to be transcoded to play properly. In by-passing the *Media Importer* function, you won't know this until you try to play the file. Also, the file may be placed in the wrong location making it difficult to find when trying to load into a media player.

What determines when the operator should enable transcoding for clips when the option is available?

If media does not play back properly when tested in the CLIP or PLAY LISTS.

#10 Set Up Share Destinations

Where in the interface are social media sites logged-in to or configured?

On the *Home* or *Session* page in the upper-right corner.

How are social media sites logged-in to or configured during live operation?

Social medial sites cannot be configured during live operation. They must be

configured or logged-in to before live operation or they show up as not configured.

If a company has a corporate Facebook page, how does an individual employee of that company upload media to Facebook?

When logging in to Facebook, choose to post as any page for which you are an administrator.

What does the Prepare for Web option do and when would an operator want to use it?

It converts the large, native files that the TriCaster records into smaller, easier to manage files at lower quality for web playback.

Where does the watermark come from when used on a media file?

The image file can come from any available drive on the system.

4: Interface and Control Surface Tour

#11 Control Surface Practice

How does the interface indicate which of the three operational modes (LIVE, CLIP LIST, PLAY LIST) it's in?

When the 3Play is in LIVE (or Delayed) mode, no areas of the interface are highlighted; when in CLIP LIST mode, the CLIP LIST area has a yellow highlight around it; when in PLAY LIST mode, the PLAY LIST area has a blue highlight around it.

What does the changing color of the T-bar mean?

The *T-bar* lighting serves two purposes. The light color denotes the delegated source it is controlling at any moment—green for LIVE, blue for the CLIP LIST, and gold for the PLAY LIST. Normally, the light is brightest at the top of the *T-bar*'s stroke, representing 100% playback speed. At the opposite extreme of *T-bar* travel, the light is noticeably dimmed. In +/- operating mode, the light is dimmed at the mid-point, representing 0% speed (playback stopped).

5: Live Desktop and Input/Output

#12 Configure Session Parameters

What does genlock do?

Locks the latency of all devices that are genlocked together.

When is it important to record time code?

When you want to be able to log events and get back to them accurately in editing. Also when doing multi-camera editing so you can easily sync clips.

How can you tell external timecode is being used?

The *Time Clock* readout in the upper right-hand corner of the main interface is blue.

What will happen to an analog SD output if the analog output is not configured correctly?

It can be an HD output or it can be set up to output the wrong format such as *Component* versus *Composite* & *Y/C*.

What is video interlacing?

The splitting of video frames into fields.

When is de-interlacing typically used when grabbing frames?

Set the frame grabbing to *De-Interlace* whenever the session is interlaced and there is motion in the frame; do not use it when the session is progressive.

How can you tell whether the current session is an interlaced one or not?

It will have an “i” at the end of the resolution, such as 1080i. The resolution of the current session and the current session name are found in the *Dashboard* at the top of the interface.

How can you tell when a session is being created whether or not it will be interlaced?

It will have an “i” at the end of the resolution such as 1080i.

Where are grabbed frames stored?

On the session drive. If the session drive is D, they are saved to
D:\Media\Stills\{Session name}\Captured.

What file format are frames saved in?

JPEG.

#13 Configure Multiviewers

How are the monitor displays configured?

By right clicking on the monitor and choosing the source from the context menu.

What are some reasons to rename an input monitor?

To help identify which shot is which or who the camera operator is for an input.

How does renaming an input monitor affect the recorded file of that input?

The recorded file has the same base name as the input monitor.

What type of connection is the Multiview output (SDI, DVI, HDMI, Component, etc.)?

DVI.

6: CLIP LIST, PLAY LIST, and Tags

#14 Set up Tabs to Hold Clips and Tags

What are some of the reasons to name tabs with specific names?

One reason is for organizational purposes, such as saving clips from each quarter of a sporting event in different tabs. Another reason is that when a PLAY LIST is rendered as a clip, it uses the tab name as the clip name. TAGS tabs can have

names denoting what type of tags are in that tab.

Why would putting multiple tags be helpful?

If you tag a clip with three tags—for example *Seahawks*, *Smith*, and *TD*—then you can search for it several different ways: just *Seahawks*, or just *Smith*, or *Seahawks* and *TD*, etc.

7: Modes

#15 Change Modes

What does the LINK button do?

Enabling *LINK* does not alter the current Channel Delegate. Rather, the *LINK* button toggles a special 'lock-step' mode.

In broad terms, *LINK* mode causes transport control operations (Play, Stop, etc.) to occur in tandem. Other operations—such as changing clip selections—are not linked.

For example, when *A* is lit along with *LINK* on the Control Surface or replay desktop:

- The replay desktop displays Channel *A*'s operational state.
- Pressing *Stop* or *Play* affects playback for CLIP LIST or PLAY LIST sources on both channels simultaneously.
- Selecting a different clip (or CLIP LIST/PLAY LIST page) affects the delegated channel only (in this example, *A*).

8: Basic Workflow

#16 Create and Playback Events Using IN and OUT

Name some situations where being able to repeatedly press the IN button would be useful?

In a continuous action sport, such as basketball or soccer-football, where the start of the action of interest happens unexpectedly.

Since Out Point Padding can be set to Infinite, what is the value of marking an Out Point?

When playing back a clip from the CLIP LIST, operators often want the 3Play to continue playing indefinitely. However, when that clip is added to the PLAY LIST, it is typically desired for that clip to end shortly after the interesting action is over so that the PLAY LIST will transition to the next clip.

Why is Out Point Padding useful?

It avoids have a frozen frame on air—this way the TD can switch away with moving video.

9: Advanced Event Creation

#17 Create Events Using Other Means

Name some situations where using One Button Marking would be useful?

In a continuous action sport, such as basketball or soccer-football, where the start of the action of interest happens unexpectedly.

Name some situations where marking an In Point, but not an Out Point would be useful?

If the operator knows where the start of the interesting action is, but doesn't know when it ends. They can mark an In Point, go to CLIP LIST mode, and begin playing the clip, then mark an Out Point when appropriate.

Name some situations where turning the Jog wheel to delay playback would be useful?

If it is desired to begin replay before the interesting action has even completed, turning the Jog wheel enables replay of the action before it is over.

#18 Bookmarking

What is the maximum number of bookmarks that can be made?

Ten.

What happens if the operator makes more than this number?

Once the limit is reached, pressing *BOOK MARK* again erases the oldest bookmark and sets a new one.

What happens if the operator continues to go to set bookmarks after reaching the last one?

The 3Play wraps around to the first one.

If the 3Play is in LIVE mode and the operator goes to a bookmark, what mode does the 3Play go to?

Delayed playback mode.

Does the 3Play need to be recording to set bookmarks?

Yes.

10: Working with the CLIP LIST

#19 Playback Clips from the CLIP LIST

What is the value of the Clip Angle Preview?

These small previews show all recorded angles for the currently active CLIP LIST event row. This is most useful during playback when the operator wants to see what the other camera angles are displaying prior to switching to them.

What is the effect of turning on Fast Jog?

The jogging speed is increased by 8 times.

11: Tagging Clips

#20 Create Tags Set

Come up with some different sets of tags and tabs for different sports or other live events.

Answers will vary. One possible choice for American-football would be to have one tab for each team, one tab for each player, and one tab for the types of plays that can occur in that game, such as TD, fumble, FG, pass, run, penalty, etc.

#21 Tag Clips

What is the keyboard shortcut to show/hid the TAGS area?

Hold down *SHIFT* while pressing the *TAG* button on the Control Surface.

In a TAGS tab with more than 10 predefined tags, what key combination selects a tag in the first row?

First, press the digit to select the appropriate row in the tab, then press the digit to select the tag in the appropriate column.

Is there a way to apply the selected tags to all angle of a clip at once?

Pressing *SHIFT* + *ENTER* on the Control Surface causes the tags to be applied to all angles of a clip at once.

Can tags be automatically applied when the TAGS area is hidden?

Yes, the *TAGS* area does not need to be visible to function.

#22 Search for Tags

Give some examples of why an operator would search for specific clips.

An operator may want to find all plays resulting in a score, or all plays by a specific athlete, or all plays of a certain type.

12: Adding Media

#23 Add Media to a CLIP LIST

Can still images be added to the CLIP LIST?

Yes.

Can you add a clip that is not internal to the session?

Yes.

13: Playback Speed Control

#24 Use the Playback Controls

What is the difference between pressing the Stop button the first time and pressing it the second time?

Press the *STOP* button to end playback. Press *STOP* again to jump to the first

frame of the current clip (or double-press *STOP* during play to do this). With the *PLAY LIST* delegated, pressing *STOP* a third time jumps the 'play head' to the In Point of the first clip in the current playlist.

14: CLIP LIST Workflow

#25 Play Multiple Angles of One Play

How can an operator watch all the angles of a clip play while the 3Play is outputting only one angle?

Turn on *Clip Angle Preview*. This option toggles the display of Clip Monitors in the area below the CLIPS LIST tabs. These small previews show all recorded angles for the currently active CLIP LIST event row.

15: Dual Outputs

#26 Set up and Transition Between Dual Outputs

If the playback speed in Channel B is less than 100%, at what speed does the clip transitioning from Channel A to B play after the transition?

It plays back at whatever speed it was playing on Channel A before transitioning.

Is it possible to set up a clip in Channel A while Channel B is playing back?

Yes.

16: Working with the PLAY LIST

#27 Populate a PLAY LIST with Clips and Play It with Transitions

What are some particular uses for the PLAY LIST, as opposed to the CLIP LIST?

The *PLAY LIST* plays back a prepared playlist that may include clips or other imported media and transitions. The *CLIP LIST* plays back timed segments of captured (or imported) media. The *PLAY LIST* plays back all the clips in the selected tab, one after the other, and can have transitions between the clips and a music bed playing underneath the playback.

#28 Playback a PLAY LIST with a Music Bed and Render as a Clip to the CLIP LIST

What audio file formats are supported for PLAY LIST playback?

The common *WAVE* and *MP3* audio file formats are supported.

What happens if the audio file is longer than the total duration of the PLAY LIST in which it plays?

Playback of files that are longer than the playlist duration will be automatically truncated (and faded out) when *PLAY LIST* playback ends.

What are some uses for an audio track in a PLAY LIST?

For doing edits to the beat, highlights, rollouts, etc.

17: Social Media Publishing

#29 Populate the Publish Queue with Content and Publish

Can a video file be uploaded to a social media site while it is still being recorded?

Yes.

Name two ways to add media to the Publish Queue?

Manually add a clip by right-clicking and choosing *Add to Publish Queue* from the context menu, or open the *Publish Queue*, click *Add*, and navigate to the file to be shared.

Can content be uploaded to social media sites without opening the Publish Queue?

Yes if it is set to *Auto Upload*.

How is one image configured to upload to multiple social media sites at once from outside of the Publish Queue?

Right-click on the image and check as many of the destinations as desired.

How is one image configured to upload to multiple social media sites at once from inside of the Publish Queue?

In the *Publish Queue*, select the image, then choose *Duplicate* on the left-hand menu. Set the *Destination* drop-down for the copy to the new destination.

18: Exporting Media

#30 Export Media

What is the reason for choosing from among the choices of Target and Preset?

To quickly and easily find a file format to use in an external application.

Name some uses for an exported file and what Target and Preset settings are right for that use.

Final Cut – Quicktime; View on iPad - mobile device – iPad

Is there a way to get a QuickTime file out of the media exporter with no render time?

Yes, the renderless conversion selection under the Apple® *Final Cut* target wraps the file to appear as an MOV with no render time.

If a web stream was not recorded as a streaming file, is there a way to convert the recorded MPEG file for use on the web?

Yes, the *Media Exporter* can convert it to Flash® or Flash® 9.

Can a single MPEG file be converted to multiple formats in one pass?

Yes, the clip can be cloned in the *Export* panel, and different output parameters can be set for each instance.