

Hearst Television Inc.  
**News of the future**



**HEARST** television inc

**Hearst Television Inc.**  
New York, New York  
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Hearst Television aligns with Adobe to build broadcast newsroom of the future and migrate to Adobe® Creative Suite® Production Premium, including Adobe Premiere® Pro software

Regarded as one of the country's preeminent television companies, Hearst Television is recognized for excellence in producing local news, weather, and programming. The broadcasting arm of Hearst Corporation, Hearst Television has 29 stations spanning the country including 12 ABC and 10 NBC affiliates. Combined, these stations reach more than 20 million households, making Hearst one of America's largest television groups. Facing a sea of challenges, from the transition to HD programming to the need to operate more cost-effectively and deliver video content to a variety of channels, Hearst Television is moving over the next five years to a standard toolset: Adobe Creative Suite Production Premium software integrated with the ENPS newsroom control system.

"Adobe's powerful and comprehensive suite of creative tools has been a staple in our creative services area," says Marty Faubell, vice president of engineering for Hearst Television. "We envision that the integrated tools of Adobe Creative Suite 5 Production Premium will touch every facet of our local production, from news laptops and desktops up to and including our HD production suites."

Hearst TV is building the newsroom of the future to deliver breaking news to TV, as well as to additional channels such as the web, on tight timelines. With Adobe tools, staff are creating stories on their own by combining photography, videography, and editorial skills.



### Challenge

- Create file-based newsroom workflow
- Deliver breaking news to additional channels, such as the web, on tight timelines
- Support blended roles that include photography, videography, and editing
- Integrate nonlinear editing with ENPS system
- Reduce costs while improving performance

### Solution

- Migrate to Adobe Creative Suite Production Premium
- Move to Adobe Premiere Pro for nonlinear editing
- Work with Adobe to create plug-in for Adobe Premiere Pro that integrates with ENPS
- Leverage the Adobe Flash Platform for online news delivery

### Benefits

- Moved to tapeless formats to accelerate news delivery
- Equipped reporters with tools for photo and news editing
- Worked faster with 64-bit support and GPU-accelerated Mercury Playback Engine
- Provided PC-based editing stations at 40% less cost than proprietary edit suites
- Enabled fast, efficient news delivery to the web

### An industry in flux

Faubell describes the challenges associated with today's broadcast environment as the perfect storm. In addition to the move from SD to HD, Hearst Television must reduce costs and operate more efficiently. The organization must also deliver breaking news to additional channels, such as the web, on tight timelines and enable everyone on staff to create stories on their own by combining photography, videography, and editorial skills.

"We need to move faster and deliver news in record time to a variety of different channels. We are seeing a sea of change in our industry with tools that offer lower costs, greater productivity, and enhanced efficiency," says Faubell. "The power and sophistication of Adobe Creative Suite 5 used throughout our production workflow will advance our efforts to be more efficient and competitive in a business that changes daily."

### An underground movement

To improve the speed and reduce the cost of video production in the mission-critical newsroom environment, Hearst Television knew it was time to abandon tape and expensive, proprietary editing systems and move to a tapeless news environment using file-based cameras and standard desktop editing software. The question was which solution would best fit the company's needs.

Both broadcast veterans with decades of experience, Faubell and Joe Addalia, director of technology for Hearst, polled the user community across Hearst's network of stations, asking them for their input about which tools they found most useful. It quickly became clear that there was an enclave in the company that steadfastly refused to give up Adobe Creative Suite—Adobe After Effects®, Photoshop®, and Adobe Premiere Pro software. Faubell and Addalia also saw that the people using Adobe tools produced some of Hearst's best work.

"Users were telling us that they couldn't accomplish what they needed to at the station using our proprietary editing suites, but they could do it at home using Adobe Creative Suite Production Premium. They were coming back with amazing work that was miles beyond what people were achieving using our proprietary systems," says Addalia. "That's when we went to Adobe and had a very productive discussion about our future technology direction. The choice to migrate to Production Premium with Adobe Premiere Pro as our nonlinear editor of choice was clear."

### The need to do it all

Adobe Creative Suite Production Premium was a natural fit for Hearst for several reasons. Adobe's integrated set of tools supports the need for reporters to handle photography, editorial, and video production. With Adobe Creative Suite 5 Production Premium, Hearst can equip everyone with a full suite of tools for editing photos in Photoshop, adding transitions or other effects in After Effects, and cutting video footage quickly based on tapeless formats in Adobe Premiere Pro.

Hearst Television is moving from tape to a file-based environment that uses Adobe Premiere Pro for nonlinear editing in the field and back at the stations.



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Mary Faubell  
Vice president of  
engineering,  
Hearst Television

#### Toolkit

Adobe Creative Suite 5 Production Premium. Components used include:

- Adobe After Effects CS5
- Adobe Photoshop CS5 Extended
- Adobe Premiere Pro CS5

"Today, everyone is in the editing business," explains Faubell. "That means we can't just have eight edit stations in the newsroom. In this new world, everyone at every station must be equipped with a full set of tools on a laptop or desktop, and Creative Suite Production Premium meets our needs from both technological and economic standpoints."

Addalia, "With native 64-bit performance and the Mercury Playback Engine with GPU acceleration in CS5 Production Premium, we get more capabilities and far faster performance at a cost that is about 40% less than a traditional editing station."

#### **An integrated, metadata-rich environment**

Adobe tools also support a completely tapeless news environment, with integration of metadata that makes it easier to archive, search, and repurpose assets. With Adobe's native support of a wide variety of file-based video formats, editors now have one of the fastest possible workflows to view what the camera captured without loss of fidelity—all without time-consuming transcoding or rewrapping. XMP metadata support across components of Adobe Creative Suite 5 Production Premium simplifies the production workflow, resulting in content that gives viewers new ways to interact with and search for video.

#### **Integration with AP ENPS**

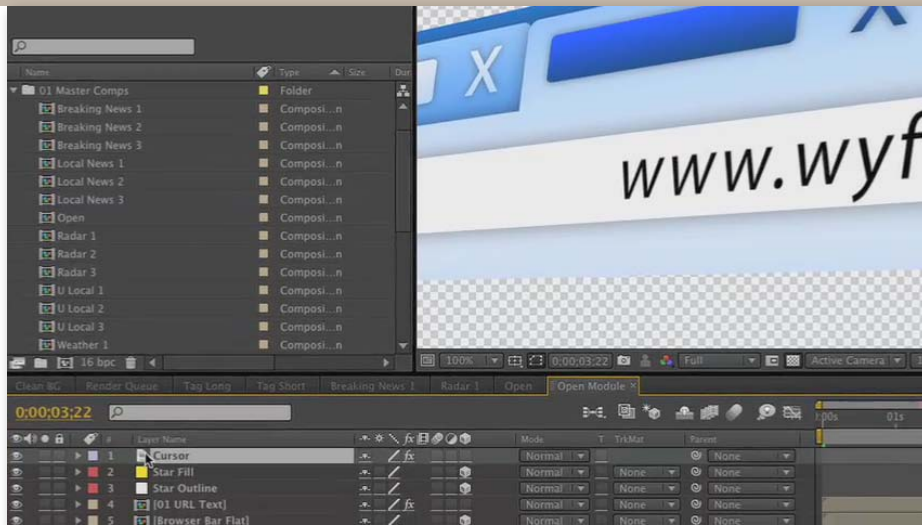
Adding to the benefits, Hearst Television and Adobe worked together to create a plug-in that integrates video production in CS5 Production Premium software with Hearst's newsroom control system, ENPS from AP, which is used as command central in the newsroom to coordinate scripts, rundowns, and playout servers to orchestrate each newscast. Integration of Adobe tools with ENPS allows editors to seamlessly edit and deliver finished news packages back to ENPS—complete with the correct metadata.

"It's important to be able to associate what is created in our editing application—Adobe Premiere Pro—with our server-based playout environment," says Addalia. "By integrating Adobe Premiere Pro with ENPS, we have a one-to-one metadata match to deliver seamless playout and minimize room for error. The ENPS plug-in for Adobe Premiere Pro is impressive, and it fits our workflow to a tee."

#### **Delivery to multiple channels**

Adobe solutions also support the need to deliver more video to the web and eventually to mobile devices using the Adobe Flash Platform. "Web video has become the holy grail for news sites today. We have to address the need to provide news immediately online, and on mobile devices in the near future," says Faubell. "With Creative Suite and the Adobe Flash Platform, we can almost immediately deliver video to the web using the technology platform with the widest possible audience reach. We're also using Adobe Media Encoder to ensure that we can easily deliver out to a variety of media."

A pilot program at WESH in Orlando is just the first formal step in an ongoing relationship that promises to transform Hearst Television's entire news environment.



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### Charting the future

Adobe's video solutions have been used at Hearst Television for years, especially within creative groups producing broadcast packages—and now the use of Adobe tools is quickly expanding. The company is launching a dedicated pilot program at WESH in Orlando, Florida that will provide a blueprint for all the company's other stations.

"WESH is currently using a tape-based environment, but they do a lot of editing in the field, so the decision to pilot a more flexible, powerful solution at WESH made a lot of sense," says Addalia.

For Hearst Television, the pilot is just the first formal step in an ongoing relationship that promises to transform the leading broadcaster's entire news environment. According to Faubell and Addalia, the decision to migrate to Adobe tools is based on superior technology, but also a can-do attitude from Adobe. Says Faubell, "Working with Adobe boils down to one word—energy. The people at Adobe grasped our ideas right away and infused a lot of enthusiasm into helping us realize them. Their creativity, dedication, and commitment have been refreshing for all of us at Hearst Television."

**For more information**  
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