



Adobe

Evan Butson Managing director, TDE Post

Adobe® Creative Suite® 5 Production Premium



On top down under

Whether he's pioneering tapeless workflows for events like the Beijing Olympics or testing out his home-built MicroTrack device to capture "floating" camera shots of his pug, Tubs, Evan Butson of TDE Post in Melbourne, Australia is always an innovator. For Butson, Adobe Creative Suite 5 Production Premium is now his stock in trade in creating content for clients such as BHP Billiton, Hard Rock Cafe, Honda MPV, THQ, Oxiana, Shell, 50 Kaliber Films, Ford, and RACV.

"Adobe Creative Suite 5 Production Premium is charting the future of post-production," says Butson. "For the Beijing Olympics, shot on Panasonic P2s, the turnaround times for daily content were so tight that we couldn't have done it without tapeless workflows and CS3 Production Premium. Now, CS5 provides noticeable performance enhancements, including the ability to cut DSLR footage with dramatic ease and speed. Adobe has effectively streamlined the workflow to the point that from shooting to cutting is one step—it cuts production time 50 to 60%."





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Breaking new post-production ground

Butson is also advancing the use of metadata to streamline workflows. Working with Butson, 50 Kaliber Films is in the process of digitizing, archiving, and entering metadata for the entire media library of a 100-year-old company. "When I started with 50 Kaliber, they were a Final Cut Pro house," says Butson. "They now use Creative Suite Production Premium for a lot more work because of support for metadata and features like Dynamic Link."

At 50 Kaliber, the media is digitized, then interviews and other video content are run through Adobe Soundbooth™ to create searchable text transcripts using the Speech to Text feature. The media is then archived to a video database.

Although they still have Final Cut Pro stations, 50 Kaliber is now editing all projects involving heavy motion graphics using Adobe Premiere® Pro and After Effects® because Dynamic Link delivers much faster turnarounds, Butson says. "The unique ability to import and export Final Cut Pro projects into and out of Adobe Premiere Pro CS5 has made the transition to Adobe even easier," he adds.

Just as it did with the Beijing Olympics, TDE Post will soon be creating daily video podcasts of the World Cup in South Africa on behalf of a major client. The whole job will be shot on DSLR cameras and cut in Adobe Premiere Pro CS5. "This is something we would never have been able to accomplish had it not been for the native DSLR support in both Adobe Premiere Pro and After Effects CS5," says Butson. "It is just one more example of the breakthroughs we can achieve by working with Adobe's video tools."



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