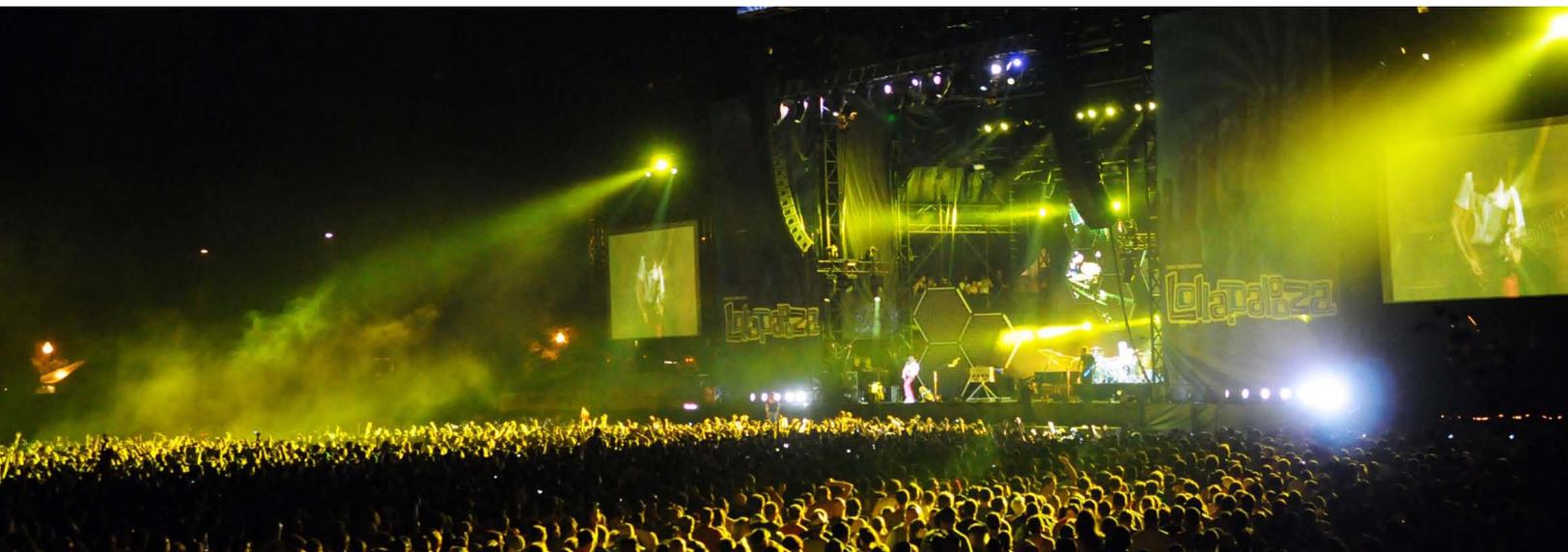


Arts+Labor

# More art, less labor



**Arts+Labor**  
Austin, Texas  
[www.arts-and-labor.com](http://www.arts-and-labor.com)

Leading video production company switches from Final Cut Pro to Adobe® Premiere® Pro CS5.5 and Adobe Creative Suite® 5.5 Production Premium software to raise the bar on live video editing and streaming

When it comes to top music festivals like Lollapalooza and Austin City Limits (ACL), great music, multiple stages, and enthusiastic fans are only part of the equation. Video interviews with the bands, audience interactions, and backstage action bump up the excitement. Video can be shown onstage between acts or streamed live on the web, increasing the audience reach. That's where Arts+Labor comes in. Hired by C3 Presents, the producer of both Lollapalooza and ACL, Arts+Labor has established a reputation producing exceptional content, with help from a professional workflow based on Dell Precision workstations running Adobe Creative Suite 5.5 Production Premium, including Adobe Premiere Pro CS5.5 software.

Arts+Labor previously relied on a combination of Apple MacBooks and Final Cut Pro for music festival productions. However, the demand for faster turnaround and dual broadcast streaming channels resulted in Arts+Labor Creative Director Erik Horn searching for better options.

After switching from Final Cut Pro to CS5.5 Production Premium software—including Adobe Premiere Pro CS5.5—running on Dell Precision mobile workstations, Arts+Labor saw its video production time during events such as Lollapalooza and Austin City Limits cut in half.



#### Challenge

- Edit and stream HD video live with ease and speed
- Increase excitement at live events such as music festivals
- Work quickly to save costs and make more time for creativity
- Incorporate footage from multiple cameras: Phantom, Panasonic P2, Red, and more
- Invest in self-financed projects such as feature films

#### Solution

- Use Adobe Creative Suite 5.5 Production Premium with Dell Precision mobile workstations
- Switch from Apple Final Cut Pro to Adobe Premiere Pro CS5.5 to speed video-editing and production tasks through integration among Adobe software components

#### Benefits

- Eliminated need to transcode HD video, saving hours and facilitating rapid creative decisions
- Enhanced video quality and fun through options such as slow-motion video using Phantom camera footage
- Accelerated video editing and other production tasks to control costs and meet deadlines
- Promoted creativity by providing instant feedback to team members
- Saved time and money to invest in self-financed creative projects

"We needed a solution that would perform fast enough to handle our workflow, which was streaming live to the web. In this kind of live stream environment, everything happens at a hyper-accelerated rate compared to normal post-production. We switched from Apple Final Cut Pro to Adobe Premiere Pro CS5.5, After Effects' CS5.5, and Dell workstations for video editing months ago," says Horn. "Because Adobe Premiere Pro CS5.5 supports many different native camera formats, there's no need for time-consuming transcoding, required with Final Cut Pro. And with the Dell PowerEdge network attached storage (NAS) set up, we were able to do away with the crazy environment of underpowered laptops and external hard drives dangerously daisy chained across the mobile production studio."

With the new workflow, Horn and his crew can take footage from everything from Panasonic P2 and Red to Vision Research Phantom cameras, put it on the Adobe Premiere Pro CS5.5 timeline, and even stream it back out for webcasting. "Adobe Premiere Pro CS5.5 is how we get stunning HD video onto YouTube before festival fans do," he says.

#### Finely tuned, highly efficient

C3 and Arts+Labor's festival production workflow is carefully choreographed, and far more foolproof and flexible than when Arts+Labor relied on Apple gear. At ACL and Lollapalooza, for example, C3 equipped the four main stages with multiple camera setups that fed the JumboTrons on site, as well as the live stream to YouTube. Arts+Labor was then able to capture these live streams directly into Dell Precision M4600 mobile workstations on the fly for a very fast turnaround. C3 and Arts+Labor set up a Dell-powered "video village" which took footage from teams of roaming videographers. These teams were out in the field conducting interviews with bands and festival goers, creating original content throughout the day. This footage was ingested natively to create very quick, highly-produced video clips for YouTube content. This formed the core content flowing into the Arts+Labor production trailer.

Another ingest feed to the Arts+Labor trailer came from a Vision Research Phantom high-speed camera, shooting 2500fps. At ACL, a special effects demonstration booth was housed in the Media Lounge. Attendees and bands clowned around in front of the camera in real time, and then viewed their antics in 24fps slow motion. Arts+Labor routed the content to the production trailer for use as vignettes around the streamed shows.

Native support for a variety of tapeless camera formats was key in Arts+Labor's move to Creative Suite 5.5 Production Premium software running on Dell workstations. The team put the new workflow to the test while working on the slow-motion video *Speed of Thought* and experienced huge performance improvements compared to traditional laptops and software that don't support a tapeless workflow.



*Adobe is taking the lead by offering professional features and integration among Adobe Premiere Pro, After Effects, and Illustrator®—Adobe Creative Suite 5.5 Production Premium feels almost like one software package for all types of media.*

**Erik Horn**  
Creative director,  
Arts+Labor

The stage cameras were connected to the main TV production trailer via HD-SDI over fiber. This multicamera feed was live switched with traditional broadcast gear to create several outputs. One video feed was returned to the stage and projected on the sides of the stage and in back of the band for crowd consumption. Another feed was recorded for use in future TV shows. A third output was sent to the Arts+Labor production trailer for ingest and use in YouTube feeds. "The new equipment and workflow are cutting production time in half and allowing for more content from our production crew to appear on stage and online," says Horn.

Audiences flocked to consume the online content, both for ACL and Lollapalooza. According to YouTube, the Lollapalooza live-streamed event, featuring 39 bands, generated 29 million video streams and 100,000 social media posts.

"Timing is everything when you're providing online, HD video and audio content during large festivals," says Daniel Gibbs, video director for C3 Presents. "Thanks to Dell Precision workstations and Adobe Premiere Pro software we were able to cut production time in half, bringing more live music, backstage action, audience interaction, and festival footage online than ever before."

#### **The workflow's origins**

The revamped professional workflow was initially put to the test when Arts+Labor collaborated with Dell on a video, *Speed of Thought*, created in early 2011. Shot with a high-speed Phantom camera from Vision Research, the slow-motion video follows a beautiful custom motorcycle from Travertson Motorcycles zooming down a racetrack, first past a designer modeling the same bike with 3D modeling software on a Dell Precision mobile workstation, simulating engineering tests in the field. The camera reveals a video crew that is filming and capturing the action in real time. The video then continues to show—in 1,000fps HD detail—hats flying off heads, coffee flying through the air, and people running for cover as a huge spaceship comes crashing onto the scene. This is rendered in real time, showing the process from storyboard to final video.

To produce this dramatic video, the Arts+Labor team used two Dell Precision M6600 mobile workstations and two Dell Precision T7500 tower workstations running Creative Suite Production Premium software on the Windows® 7 operating system. The benefits of these technologies were instantly clear to the creative team. "We saw the eyes of the camera operator light up when he used the Dell Precision mobile workstation running Adobe Premiere Pro to ingest the video from the Phantom camera—there was a huge performance improvement compared with traditional laptops and software tools that don't support native, tapeless camera formats," says Horn.

Integration among the components of CS5.5 Production Premium, as well as native support for almost every HD video format, accelerates Arts+Labor's video production workflow, saving the company time and money.



#### Toolkit

Adobe Creative Suite 5.5 Production Premium. Components used include:

- Adobe After Effects CS5.5
- Adobe Illustrator CS5
- Adobe Photoshop® CS5 Extended
- Adobe Premiere Pro CS5.5

#### Platform:

- Dell Precision M4600 and M6600 Mobile Workstations
- Dell Precision T7500 Tower Workstation
- Dell PowerEdge network attached storage

#### The future is now

When Arts+Labor looks at trends in professional media, they look toward Adobe and Dell and see the future. "The main competitor has fallen behind in the pro market with no backward compatibility, no multicam, little to no support of multiple formats—the list goes on," says Horn. "Adobe is taking the lead by offering professional features and integration among Adobe Premiere Pro, After Effects, and Illustrator—Adobe Creative Suite 5.5 Production Premium feels almost like one software package for all types of media."

Whether they are on site at a music festival or working on feature films, TV commercials, or educational animations for a wide range of clients, Arts+Labor relies on a full suite of Adobe software. Adobe's 64-bit applications let the company take advantage of much greater memory capacity than before to speed up key editing and post-production tasks. Adobe Premiere Pro CS5.5 supports almost every HD video format natively—a huge advantage over Final Cut Pro—so the team can review video on location to make faster creative decisions, without waiting hours for raw footage to be transcoded into an acceptable format for editing.

Video production processes are accelerated as well, according to Horn. "The latest versions of Adobe Premiere Pro and After Effects are closely integrated with tools like Adobe Dynamic Link that provide roundtrip editing without rendering," says Horn. "We can know exactly how the end result will look, right away. It's been pretty eye opening. And stabilization tasks? When we saw Warp Stabilizer in After Effects CS5.5 our jaws were on the ground. We can take ultra-shaky footage and make it look as if it was shot using a dolly in a single pass."

#### Lower costs, enhanced creativity

Speeding up these and other tasks using Adobe and Dell technologies has helped Arts+Labor reduce production costs considerably. Those cost savings can help the company sustain its competitive edge. "By saving time and money, we can pass these savings along so it's easier to attract and retain clients," says Horn.

Cost savings also enable the company to reinvest in creativity. The firm can hire more artists and invest in its own, self-financed creative projects such as the feature-length films it produces. Says Horn, "Ultimately, we will be able to tell more stories in new and more creative ways than ever before with the latest Dell Precision mobile workstations and Adobe Creative Suite 5.5 Production Premium software."

#### For more information

[www.adobe.com/products/creativesuite/production](http://www.adobe.com/products/creativesuite/production)



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