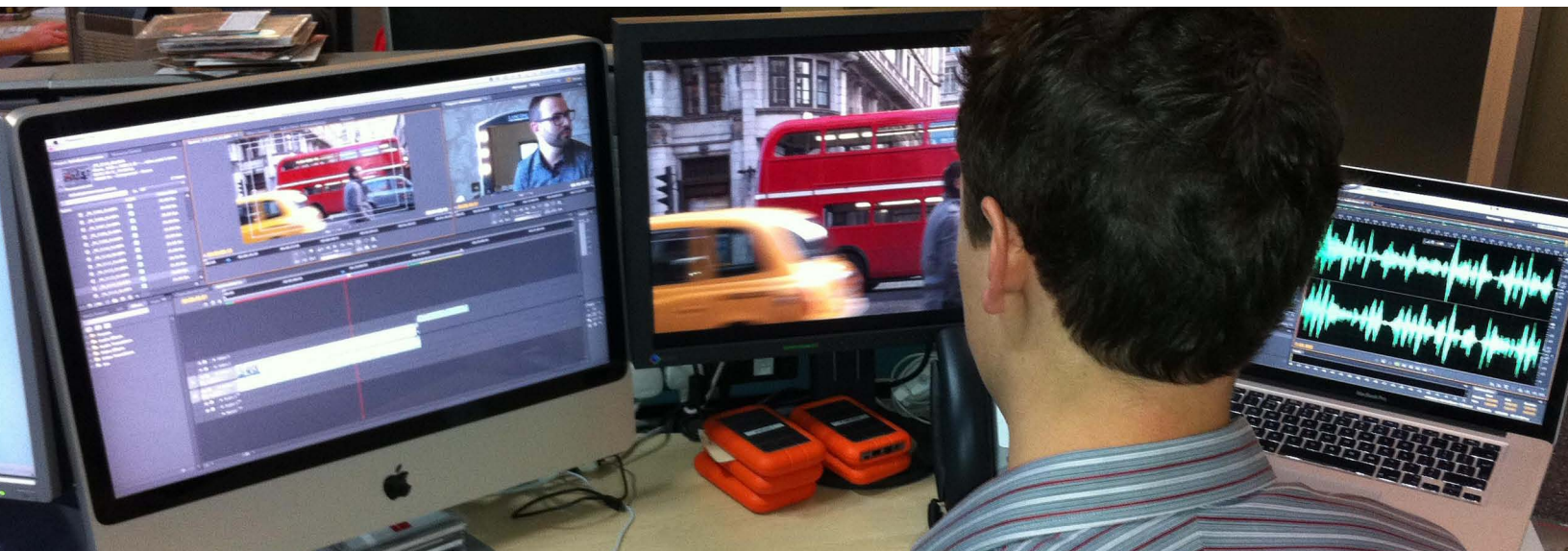


Telegraph Media Group Case Study

# Forward-thinking multimedia company



## telegraphmediagroup

Telegraph Media Group  
London, England  
[www.telegraph.co.uk](http://www.telegraph.co.uk)

Progressive company installs Adobe® Creative Suite® 5.5 Production Premium—including Adobe Premiere® Pro CS5.5—to assist video and cross-media workflows

Founded in 1855, *The Daily Telegraph* newspaper today has a worldwide circulation of 595,000. Despite traditional roots in print, Telegraph Media Group (TMG) has always been at the forefront of digital innovations in the industry. The company's digital arm features a talented in-house team producing editorial and commercial video, broadcast TV commercials, and radio ads that compete with content created by the world's top production facilities. For video production, TMG uses Adobe Creative Suite 5.5 Production Premium to produce both news and commercial video projects.

"We pride ourselves on creating rich editorial video content and commercial work that is smart, interesting, watchable, and very high end—more like short films than traditional advertorials," says Pete Fergusson, head of commercial video for TMG. "As far as we are aware, we're among the only newspapers with an in-house staff creating custom, broadcast-quality commercial video content."

### High volume and quality

TMG's video efforts are a core aspect of the business aimed at engaging desktop and mobile users. Most days, the editorial side of the group generates up to a dozen stories published online, created from original content or video from outlets such as Reuters and The Associated Press.

For both commercial and editorial video, Telegraph Media Group shoots on location, on set, and in studio environments. The team uses Adobe Creative Suite 5.5 Production Premium—including Adobe Premiere Pro CS5.5—for video editing, Adobe Audition CS5.5 for audio editing, and Adobe After Effects CS5.5 for visual effects.



### Challenge

- Empower in-house team to handle hundreds of video projects annually
- Span media with high-quality output for web, mobile, TV, and radio
- Reduce focus and time spent on mundane tasks to free time for creativity
- Speed production of daily news video

### Solution

- Install an integrated, all-Adobe workflow that includes Adobe Premiere® Pro CS5.5
- Use Adobe Audition® CS5.5 for radio spots and Adobe After Effects CS5.5 for color-grading, animated films, and more
- Rely on Adobe Media Encoder CS5.5 for fast batch media encoding

### Benefits

- Saved time on routine tasks, such as format conversion and media encoding
- Created exceptional content for multiple media and devices
- Produced short advertorial films and editorial content of notable quality
- Assisted in meeting tight deadlines for daily news

### Toolkit

Adobe Creative Suite 5.5 Production Premium. Components used include:

- Adobe After Effects® CS5.5
- Adobe Audition CS5.5
- Adobe Premiere Pro CS5.5
- Adobe Media Encoder CS5.5

The commercial half of the team turns out upwards of ten projects per month for prestigious clients such as Barclays, BMW, Jaguar, Visit New Zealand, and Sony—all shot at locations around the globe, edited, and post-produced in house. Recently, TMG worked with French car manufacturer Citroën to develop a campaign combining magazine and online video advertising to deliver a viral, permission-based promotion. The end result is four engaging short films shot on location in London using the ARRI ALEXA camera. Another recent advertorial series invites viewers to visit the Caribbean island of St. Kitts. Footage shot on DSLR cameras forms the foundation of four short films highlighting interviews with locals that let the stories of the island's history, culture, nightlife, food, and music naturally unfold.

To take advantage of cross-media synergies, TMG links some print and video advertorials. Readers of the print newspaper, for instance, can use a mobile phone or tablet to hover over a Digimarc Reader mark (similar to a QR code) in the print newspaper advertorial copy. This automatically launches the advertorial video on their mobile devices. According to Fergusson, these types of multidevice, multimedia interactions are increasingly in demand among advertising clients who want to reach broader audiences, including media multitaskers.

### Many formats, no need for time-consuming conversion

To support this high volume and broad array of quality projects the team uses a tapeless workflow based on Adobe Premiere Pro CS5.5 software. According to Fergusson, among the biggest challenges for both commercial and editorial work is mixing footage from sources as varied as high-end DSLR and ARRI ALEXA cameras, Sony XDCAM, .FLV files, and Flip Video—and dealing with a similarly broad array of audio formats.

"We are first and foremost a news organisation, so we need to publish video online as quickly as possible. We used to spend valuable time each day converting various formats before we could even begin editing," notes Fergusson. "Now, we drop everything onto the Adobe Premiere Pro CS5.5 timeline and get right to work, helping us deliver daily news faster."

### Integrated tools offer multiple options

Although video editors on editorial and commercial teams spend the bulk of their time working in Adobe Premiere Pro CS5.5, they also employ other tools in CS5.5 Production Premium. Editors can right-click in Adobe Premiere Pro CS5.5 to open Adobe Audition CS5.5 where they remove hums, wind noises, and other distracting sounds. The team also creates radio commercials for advertisers, and for TMG themselves, using Adobe Audition CS5.5, mixing content such as voiceovers and music that begins in various formats and ends in a cohesive, engaging commercial.

"Producing these ads in house using our own audio equipment and software such as Adobe Audition CS5.5, gives us full creative control and helps us get an ad on air across the United Kingdom within a day," says Fergusson.

Adobe Premiere Pro CS5.5 helps the Telegraph Media Group team mix footage from sources as varied as high-end DSLR and ARRI ALEXA cameras, Sony XDCAM, .FLV files, and Flip Video, while Adobe After Effects CS5.5 helps stabilize footage shot with handheld cameras.



*"Producing these ads in house using our own audio equipment and software such as Adobe Audition CS5.5, gives us full creative control and helps us get an ad on air across the United Kingdom within a day."*

Pete Fergusson  
Head of commercial video, Telegraph Media Group

Adobe After Effects CS5.5 is often used for final colour grading to polish videos—an especially vital factor for the group's commercial work. Dynamic Link in CS5.5 Production Premium lets editors move back and forth between After Effects CS5.5 and Adobe Premiere Pro CS5.5 without intermediate rendering. After Effects CS5.5 was also used to create a series of stop-motion animated short films in association with UCAS, the organisation responsible for managing applications to higher education courses in the United Kingdom.

Once editorial or commercial video is ready for publishing online, the team outputs different versions—low-res, native resolution for archiving, and high-res. Team members drag a project from the Adobe Premiere Pro CS5.5 timeline into a watch folder in Adobe Media Encoder CS5.5 for up-front encoding. The source feeds go to video streaming provider Ooyala for final encoding and delivery to multiple platforms, including mobile phones and tablets. As demand for video that can be consumed on multiple devices increases, TMG will continue to leverage its experience and expertise to deliver quality content on both the commercial and editorial sides of its business.

**For more information**  
[www.adobe.com/products/creativesuite/production](http://www.adobe.com/products/creativesuite/production)



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