



Photo credit: John Clifford, Multi-Cam Madness™ Category-5 Entertainment, Inc.

Mitch Jacobson Deploys Telestream Pipeline for Quick Turnaround Multi-cam Edit While Ingest

Workflows demanding immediate access to high-quality content are exactly what Pipeline was designed to do. The ability to begin editing content while it is being captured saves a significant amount of time and money.

"Without a direct-to-disk multi-cam ingest while editing system like Pipeline, I would not have had the time to create my programs and make our quick-turnaround deadlines, period. Pipeline allowed me to get an edge on my competition by providing a cost-effective way to get results with very little set-up time using off-the-shelf equipment. In quick-turnaround situations, Pipeline came through."

Mitch Jacobson
Owner/executive producer
Category-5 Entertainment, Inc.

Background

Mitch Jacobson is a renowned multi-camera editor who has cut concert videos for the likes of The Rolling Stones, Aerosmith and Paul McCartney. He is the owner and executive producer at Category-5 Entertainment, a creative editing boutique in New York City. Mitch is an Apple Certified Pro and specializes in Avid and Final Cut Pro systems. He has over 25 years experience cutting network TV programs and concert films for A&E, CBS, Fox Sports, E! Entertainment, PBS and others. He is the presenter of a national speaking tour called *Multi-Cam Rocks! – Workflows for Multi-Camera Editing* and is the author of an upcoming book entitled: *Mastering Multi-Camera Editing*, to be published by Focal Press in 2009.

The Challenge: *capture, digitize & edit multi-cam events on a very tight deadline*

Jacobson was initially introduced to Telestream's Pipeline video capture device at a 2008 tradeshow in New York City. He wanted to see how he could apply this solution to quick turnaround editing situations at multi-camera concerts and live publicity events. So, he put Pipeline to the test at an Elton John concert and at the press launch of Guitar Hero: Aerosmith in Times Square.

For the Guitar Hero event, in addition to providing output for satellite and three building-size monitors in Time Square, Jacobson needed to cut together a publicity package in time to make the national evening news. His main problem was how to capture, digitize and edit the six-camera, 90-minute performance while meeting a very tight deadline. If he'd had to wait to capture all those angles, it would have taken all day and into the night, and he wouldn't have been able to meet his deadline.

At the Elton John concert, working with his video director Peter Moll of Gray Matter Entertainment, Jacobson needed to cut a demo to present to Elton's management for screening directly after the show.

The Solution: *immediate access to high-quality content for editing*

At the Guitar Hero event, Pipeline enabled Jacobson to capture all the camera feeds in real time and put markers in Final Cut for immediate editing while the performance was taking place. According to Jacobson, "The package was cut, and an hour later it was all over the world!"

For the Elton John concert, six live streams were captured at the same time onto one Mac through two 4-channel Pipelines which were ganged together and synched for matching timecode. This enabled Jacobson to immediately begin editing and cut the demo using the first three songs during the concert. The rest of the performance was recorded through Pipeline as alternative footage.

The Result: *in quick-turnaround situations, Pipeline came through*

"Without a direct-to-disk multi-cam ingest while editing system like Pipeline, I would not have had the time to create my programs and make our quick-turnaround deadlines, period," reports Mitch Jacobson, owner and executive producer at Category-5 Entertainment in New York City. "Pipeline allowed me to get an edge on my competition by providing a cost-effective way to get results with very little set-up time using off-the-shelf equipment. In quick-turnaround situations, Pipeline came through."

A typical multi-cam workflow

Pipeline provides real-time capture of all the multi-cam angles and records them directly onto a local hard disk for immediate use or onto a storage area network (SAN). The SAN solution allows multiple computers and editors to simultaneously access the same files on their workstations while the event is happening – with the ability to simultaneously edit the files and collaborate at the same time. This enables editors to do quick turnaround editing jobs. In the case of the Elton concert, 6 streams, 5 cameras and a line-cut were all captured at the same time on one Mac through two 4-channel Pipeline systems ganged together and jam-synched for matching timecode.

How it works

Pipeline captures standard def (SD) and/or high definition (HD) serial digital video feeds. Pipeline Quad simultaneously captures 4 SD feeds on a single box and encodes them to DV25, IMX, ProRes SD (SQ) or uncompressed 8-bit files. Pipeline HD Dual simultaneously captures 2 HD video feeds on a single box and encodes them to Pro Res 422 HQ, DVCProHD, DNxHD or any of the SD formats. Systems can be ganged together to meet any ingest requirements. Pipeline creates individual QuickTime movies or Avid DNX clips on the fly. Scheduled recording allows users to schedule cameras to start recording and begin to roll-record at a scheduled time. A workflow can include ingest of both live feeds and tape assets. This is great for sports, concerts and other types of live events.