Producing Multi-Camera Events

for broadcast quality live streams

NABSHOW
Where Content Comes to Life

About the Instructor

- Began career in NYS Senate TV
- Worked in agency world for 5 Years
- Founded DDW in 2004
- Produced 1st multi-cam live stream in 2006
- Provides full-service live production today

Dudley Digital Works
Video Marketing & Communications

DC WEBCASTING
Powered by Dudley Digital Works

What we'll cover

- Live production formats
- Live-to-drive vs. live streaming
- Building a live production team
- Choosing the right tools for the job
- House sound vs. broadcast sound
- Maximizing your production budget

Multi-Camera Formats

1. Conferences and Meetings
2. Talk shows
3. One-on-one interviews
4. Music, theater, sports +more

Conferences & Meetings

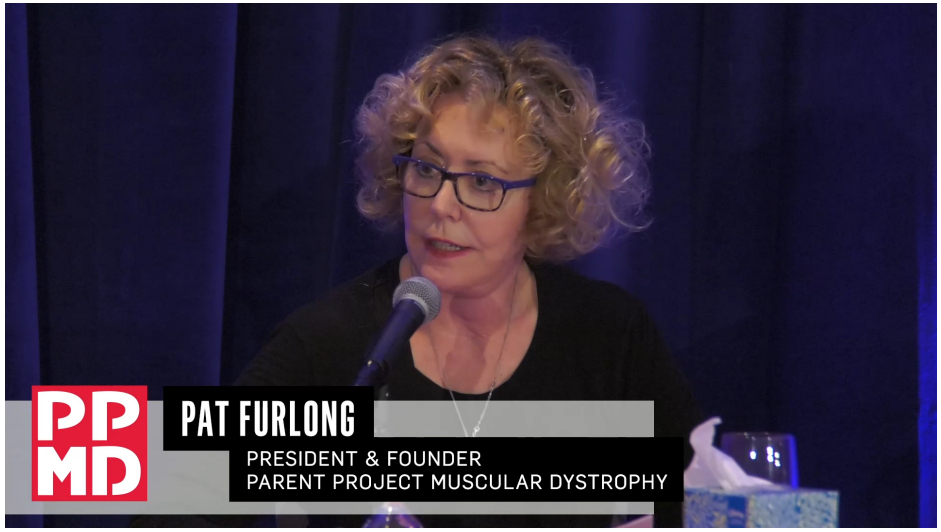
Conferences & Meetings

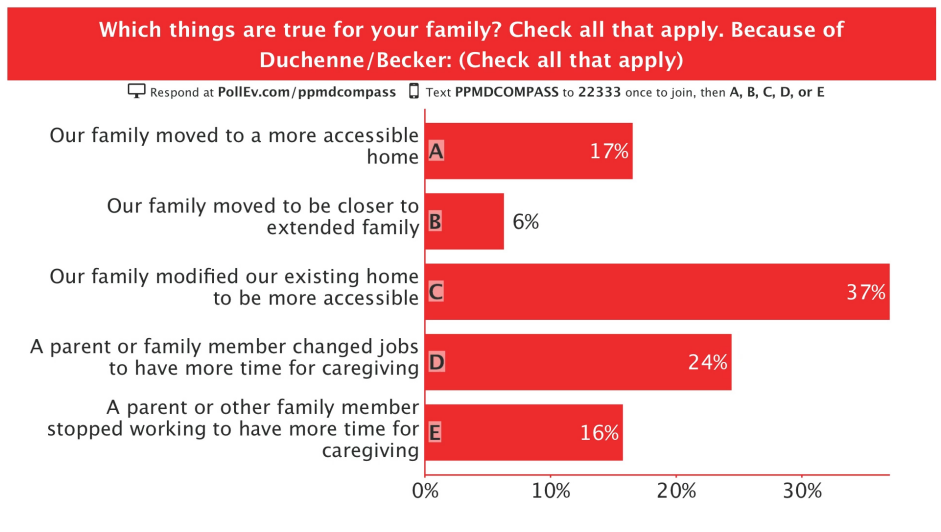
- Conducted in hotel or meeting spaces
- Address or panel discussion focused
- Broadcast is not the only focus
- Working in tandem (or around) A/V
- Requires integrating into event workflow
- Planning and logistics determine success

Conferences & Meetings

- Live switch or edit in post?
- How many cameras are required?
- What's your recording strategy?
- Can you achieve the right positions?
- Are your lenses long enough?
- Do you need more than house lighting?

Parent Project Muscular Dystrophy
JOIN THE FIGHT. END DUCHENNE.


PPMD
PAT FURLONG
PRESIDENT & FOUNDER
PARENT PROJECT MUSCULAR DYSTROPHY


Which things are true for your family? Check all that apply. Because of Duchenne/Becker: (Check all that apply)
Respond at PollEv.com/ppmdcompass Text PPMDCOMPASS to 22333 once to join, then A, B, C, D, or E
Our family moved to a more accessible home
A
17%
Our family moved to be closer to extended family
B
6%
Our family modified our existing home to be more accessible
C
37%
A parent or family member changed jobs to have more time for caregiving
D
24%
A parent or other family member stopped working to have more time for caregiving
E
16%
0%
10%
20%
30%

What you don’t know will hurt you.

The Pre-Event Site Survey

- Initiate venue communication ASAP
- Check power drops and circuits
- Develop camera/lighting plan
- Determine an audio strategy
- Connect with IT early if live streaming

House sound
is different from
broadcast audio
YAMAHA
TF1

Talk Show &
News Formats

Talk Show Productions

- Conducted in studio or on location
- You control the set and the workflow
- Conversational with a host (teleprompter)
- Three matching camera minimum
- Lighting and set design required
- Sound engineer/recordist needed

SPORT: BIATHALON

SCHOOL: IDAHO VIRTUAL ACADAMY

ARIANA WOODS

AGE 18

WINTER OLYMPICS

One-on-One Interviews

One-on-One Interviews

- Conducted in studio or on remote location
- You control the set and the workflow
- Interviewer and subject are on-Camera
- Two matching camera minimum
- On-the-fly light, sound and set design
- Can be delivered in full or cut-down

MATTER OF
FACT
with
Soledad O'Brien

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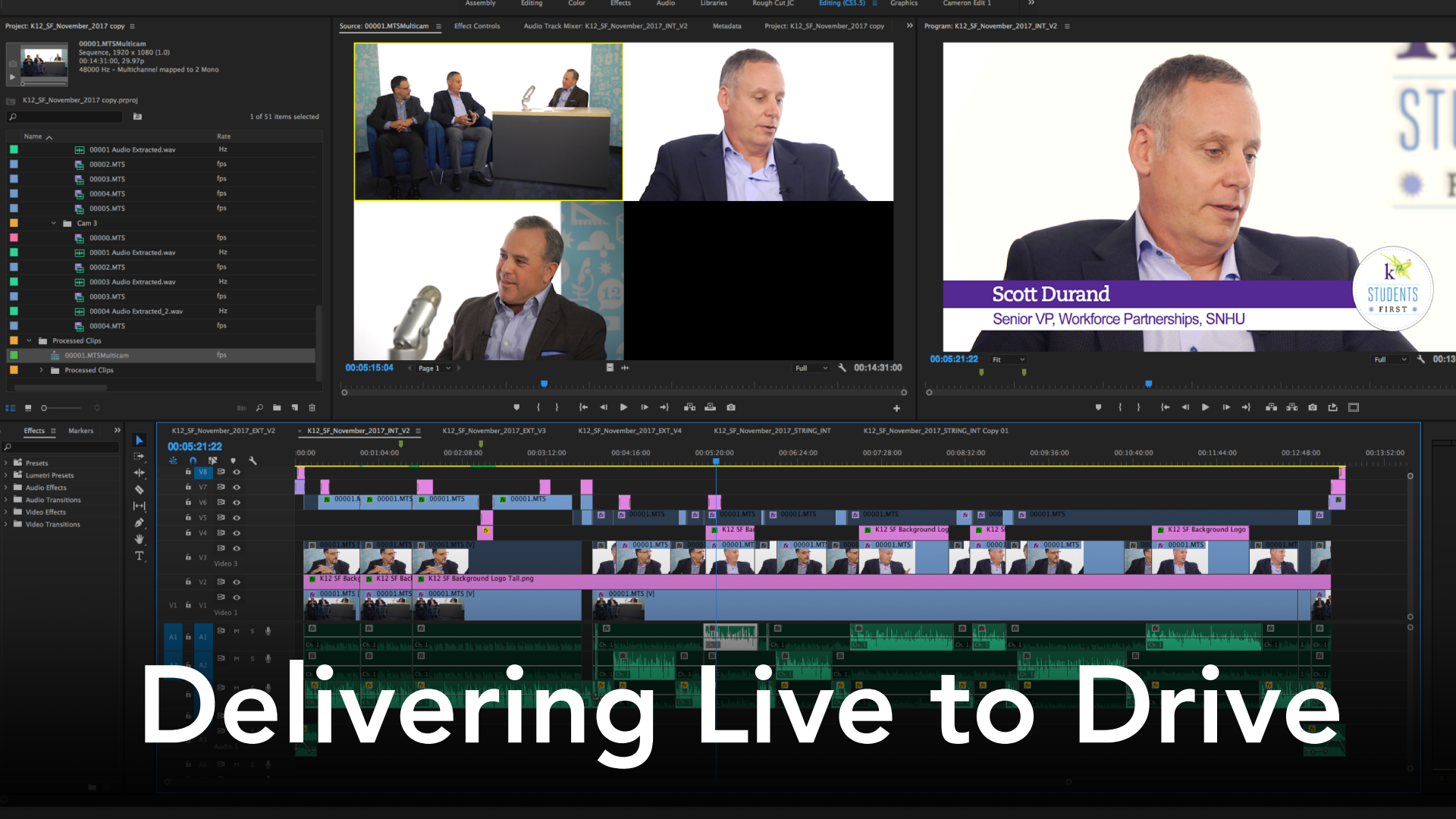

Scott Durand
Senior VP, Workforce Partnerships, SNHU
STUDENTS FIRST
Delivering Live to Drive

Live-to-drive tips

- Have a camera sync workflow established
- Sound is just as important as picture
- Pick-ups are OK… if you do it right
- Nobody ever regrets redundancy
- Bridge the divide between field and post
- Trust and follow your process

Live Switch and Streaming

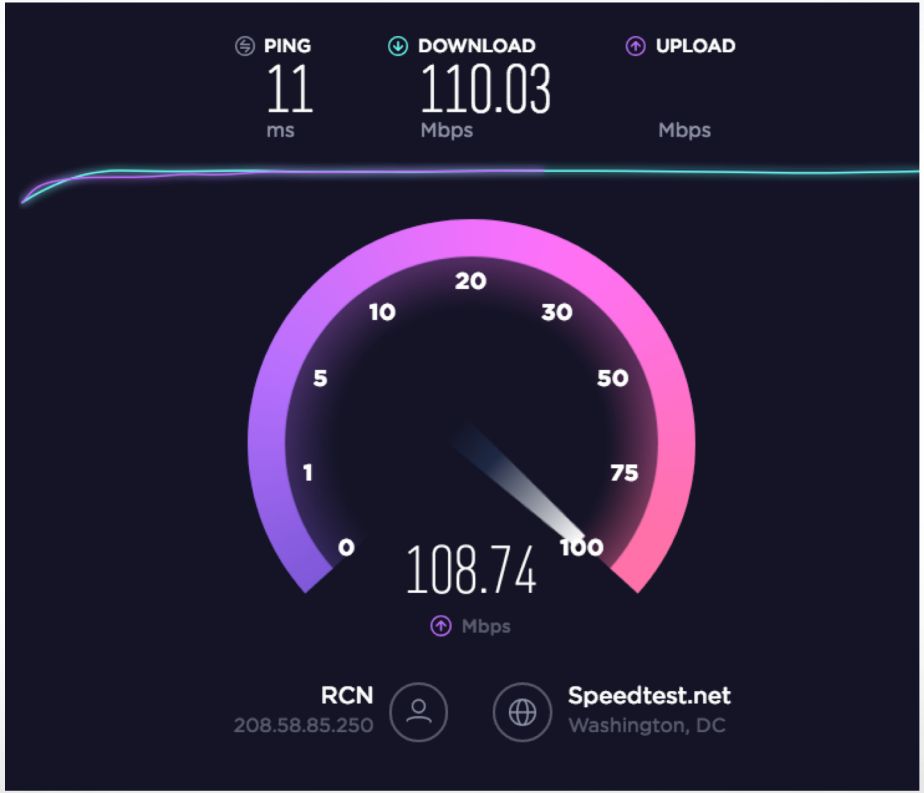
Broadcast and streaming tips

- Invest in pre-production and a strategy
- Pre-build as much as you can
- ID your shot caller & let them drive
- Synchronize camera, sound and GRFX
- Have a means of crew communication
- Follow your process, but be flexible

Speed Kills

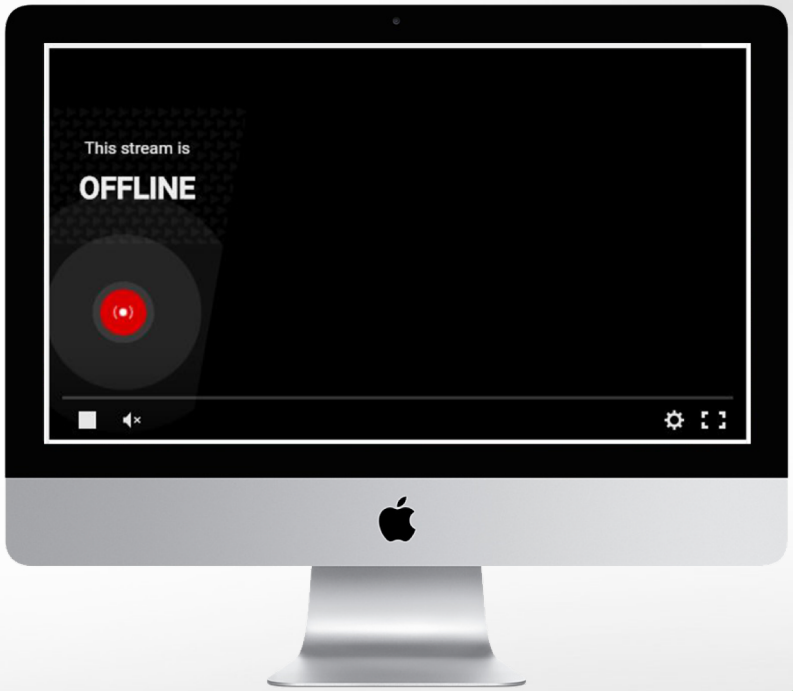
- You're only as good as your connection!
- Don't make any assumptions!
- Bring IT into the fold from the start!
- The bigger the pipeline, the better!
- Test location upload speed repeatedly!

Speedtest.net



The Recipe for Failure

- Lack of Preparation
- Incompetence
- Inflexibility
- Complacency
- Cutting Corners



All-In-One Solutions

Switching & Encoding Hardware

NewTek™

TriCaster TC1
with TC1LP
(4K 60p Capable)

Switching & Encoding Software

Wirecast

What's the best solution?

It’s only time and money.

DIY Multi-Camera Model

Edit in post

- Utilize safety lock down camera positions
- Isolate audio tracks
- Envision the final product during recording
- If unsure, get multiple takes

Mid-Tier Multi-Cam Model

Live switch and stream

- Technical Director
- Camera Operator (1-3)
- Audio Engineer
- Stream Tech / Utility Infielder

Enterprise Productions

Big Spender Model

- Producer/Director/Floor Director/TD
- Camera Operators (4+)
- Lighting Director/Gaffers/Grips, etc.
- Dedicated Audio Engineers
- Front & Backend Stream Support
- and many more…

Finding a Balance

What's the scope and budget?

What's the deadline?

Risk vs. reward?

Production complexity vs. project goals?

Do you have the talent and tools to execute?

The job determines the right tools.

Building Your Toolbox

Camera Requirements

- Resolution – 480p, 720p, 1080p, 4K?
- Format – NTSC, PAL or both?
- Outputs – SDI, HDMI or both?
- Servo Zoom or DSLR Lenses?

Building Your Toolbox

Lighting Requirements

- Tungsten, daylight or variable?
- Wattage - short or long throw?
- Incandescent, fluorescent, LED or HMI?
- Grip and electrical support?

Building Your Toolbox

Sound Requirements

- Field mixer or console?
- Analog or digital?
- Lavs, headsets or handheld?
- Wireless or cabled?

It shouldn't be the first time, every time.

Live multi-cam is all about...

1. Shaping/managing expectations
2. Creating an executable strategy
3. Aligning all the moving parts
4. Foreseeing potential problems

Live multi-cam is all about...

5. Having solutions at the ready
6. Delivering on your promises
7. Having the right partners
8. Trusting/following your process

Crawl, walk…

and then run.

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