

SETUP A · VIDEO PODCAST STUDIO · HAMBURG

THREE TAIL 2, ONE OPERATOR, A FINISHED SHOW

How Redpinata routes three OBSBOT Tail 2 through its Video Podcast Studio – and how the same cameras run over NDI and SDI on location.

3×

OBSBOT Tail 2: one wide shot, two close-ups with AI tracking

1

live operator switches and records the whole show

2 h

studio slot – clients leave with the finished, edited video

THE SETUP AT A GLANCE

From fixed framing to tracked close-ups

Before

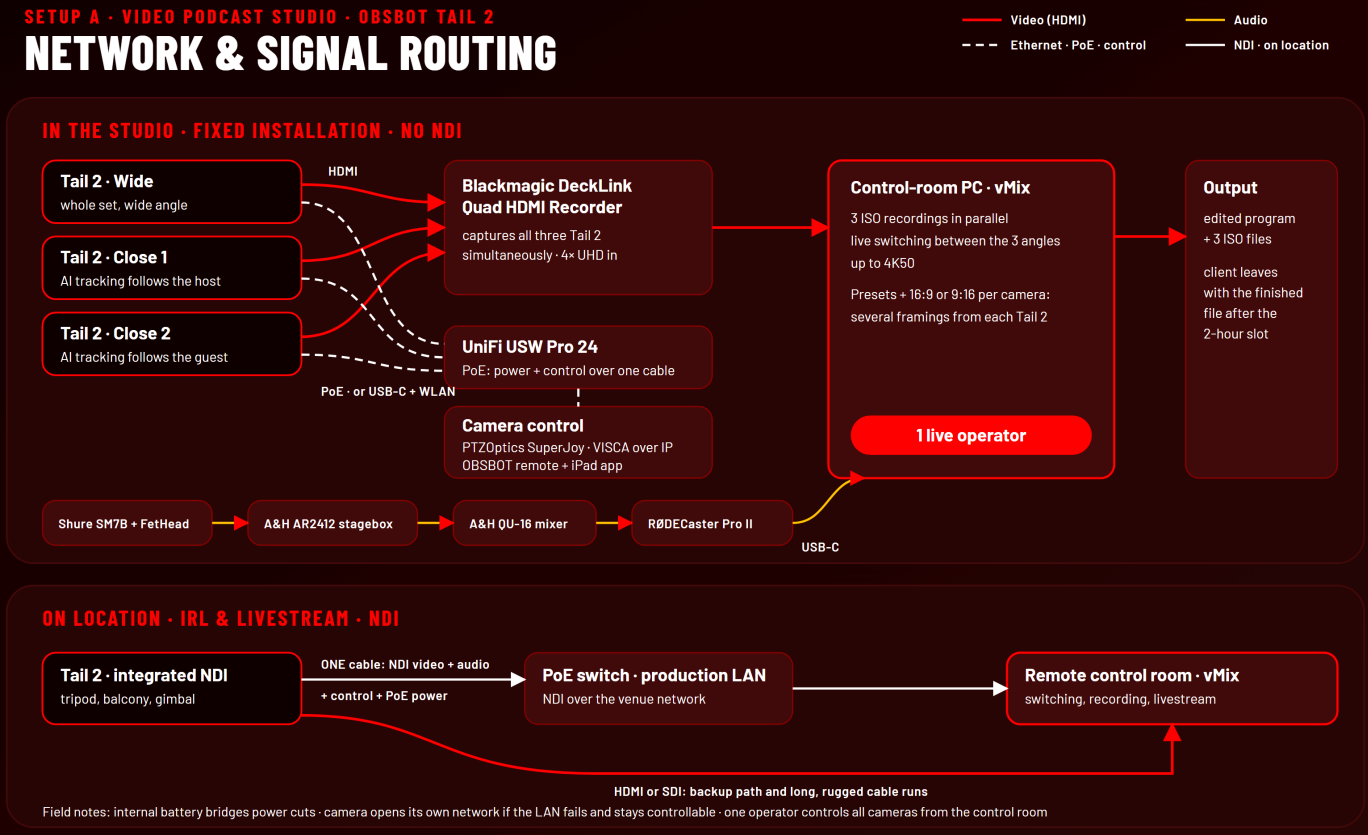
Three Sony A7S III with tele lenses: two close-ups and one wide shot. Before and after every production the cameras were set up and taken down again. During the show the framing was fixed – if a guest leaned back, the shot stayed where it was.

With OBSBOT Tail 2

Three Tail 2 on tripods: one very wide shot of the whole set and two close-ups. In the close-ups AI tracking keeps the camera on the person, even when they move in their chair. The cameras are being installed permanently – no more setup and teardown.

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NETWORK & SIGNAL ROUTING



The goal is a fixed installation and a running system that almost operates itself: nothing is plugged and unplugged between productions, and one person in the control room handles cameras, switching and recording – as before, but without rigging the cameras for every show.

The studio runs without NDI. Video takes short, fixed HDMI runs into one capture card; the network carries power and control. NDI is our tool for productions on location (page 7).

Every link, from camera to finished file

Link	From → to	Cable / protocol	Carries
Video	3× Tail 2 → Blackmagic DeckLink Quad HDMI Recorder in the control-room PC	HDMI	All three cameras at the same time (4× UHD inputs)
Capture	DeckLink → vMix (i9-10900X, RTX 4060 Ti 16 GB)	PCIe	Three ISO recordings plus the live program, up to 4K50. Our recording on 22 Oct 2026 ran at 2160p25.
Power, network	Tail 2 → Ubiquiti UniFi USW Pro 24	Ethernet (PoE), or USB-C power plus Wi-Fi	Power and network control over one cable. Ethernet and Wi-Fi can run in parallel.
Control	PTZOptics SuperJoy (PT-SUPERJOY-G1, PoE), OBSBOT remote → Tail 2	VISCA over IP (Ethernet / Wi-Fi), remote	Pan, tilt, zoom, presets, AI tracking on/off
Settings	iPad with the OBSBOT app → each Tail 2	Wi-Fi / network	Frame rate, picture settings, 16:9 or 9:16
Audio	Shure SM7B + FetHead → A&H AR2412 stagebox → A&H QU-16 ↔ RØDECaster Pro II → vMix	XLR, USB-C	Program audio; the RØDECaster also records on its own as a backup



Control room: multiview of all three Tail 2 above the vMix station.



Tail 2 on its tripod, monitors out of focus in the background.

Video stays off the network

Three short, fixed HDMI runs end in one capture card. The DeckLink takes all three cameras at once, so vMix sees three clean sources without any network setup.

The network carries the rest

Power over Ethernet, camera control and settings. Each Tail 2 can sit on Ethernet and Wi-Fi at the same time, and the iPad app connects to each one directly.

CAMERA ROLES

Three cameras, more framings than cameras



Cam 1 · Wide. The wide Tail 2 covers the table, both guests and the set – the safe shot to cut to at any moment.



Cam 2 · Close. AI tracking on host 1.



Cam 3 · Close. AI tracking on host 2.

Frame grabs from the vMix program recording, 22 October 2026, 2160p25. Unretouched camera output.

The tracked close-ups

Person detection keeps each host in frame while they talk, lean back or turn. How fast the camera follows is adjustable, so the motion suits a calm talk format.

More framings from the same rig

Several presets per camera, 5× optical / 12× hybrid zoom (official spec), and a square sensor that reads 16:9 or 9:16. With three cameras we cut more than three perspectives.

FEATURES IN DAILY USE

Tracking, presets, tally, control

Everything on this page is set once per camera and recalled during the show. Nobody has to stand behind a camera.

AI tracking

Person and object detection on the camera. The tracking can be switched on and off from the controller or the remote. While it is active, the camera lights up blue – a built-in tally the hosts can see.

Presets

Stored positions per camera. In a demo a guest held a phone into an agreed zone, and the camera moved into the close-up and back. Tip: tune presets so pan and zoom happen together, not one after the other.

Three ways to control

The OBSBOT remote that ships with the camera, a PTZOptics SuperJoy joystick in the control room (VISCA over IP, powered by PoE), and the OBSBOT app on iPad or desktop for picture settings.

Power

PoE over the Ethernet cable or USB-C. On USB-C the camera joins the Wi-Fi. An internal battery (3 h 40 min, official spec) bridges short power cuts.



Close-up position across the table.



Tail 2 on its tripod, status LEDs on the base. Every camera sits on a standard tripod thread.

Picture and light

The closer the zoom, the higher the camera pushes ISO – and noise cannot be cleaned up in a live or podcast workflow. We light the set so ISO stays low. Mixed with our Sony cameras on location, the Tail 2 matched surprisingly well.

The 2-hour slot

The Video Podcast Studio is booked in 2-hour slots. One crew member cuts the show live. When the slot ends, the client leaves with the finished video.

1. **Before the slot**
   The cameras stay in place, the system is running. Check the presets per camera and switch tracking on for the two close-ups.
2. **Live**
   One operator switches between the three angles in vMix. Tracking keeps the close-ups framed – nobody reframes by hand.
3. **Recording**
   vMix records the program and three ISO files in parallel. The RØDECaster records the audio on its own.
4. **After the slot**
   The edited program is ready when the guests leave. Post-production is reduced to a minimum; the ISO files remain available.



Tail 2 at the edge of the set during a recording.



Control room during a recording: multiview of the three Tail 2 above the vMix station and audio desk.

0
camera setups and teardowns per production

3 + 1
ISO recordings plus the live program

4K50
maximum vMix format in this setup

NDI and SDI outside the studio

One cable per camera

With a PoE switch the Tail 2 needs a single network cable: NDI video, audio, control and power. On a night stream we fed the audio of our wireless mics straight into the camera – still one cable.

Two paths for redundancy

During an outdoor livestream in a heavy storm, NDI over our own network was the main path and HDMI into a small emergency setup the backup. When the network went down, the camera opened its own network and stayed controllable.

Long and rugged runs

The Tail 2 has an SDI output next to HDMI. Outdoors we prefer rugged SDI cables over HDMI. When NDI over the network is not enough, we switch to SDI or HDMI.

One operator, many cameras

On an IRL show three Tail 2 were steered from a single remote in the control room. On a gimbal the Tail 2 also works as a follow-cam.

	Video Podcast Studio	On location
Video	HDMI → DeckLink → vMix	NDI over the production LAN; SDI or HDMI as backup and for long runs
Power	PoE or USB-C	PoE from the switch; the internal battery bridges power cuts
Control	PTZOptics SuperJoy, OBSBOT remote, iPad app	Remote control room; one operator for all cameras
Mounting	Tripods, fixed positions	Tripod, balcony, gimbal
Audio	SM7B → stagebox → mixer	Wireless mics fed into the camera

Field notes

- Night mode needs NDI switched off.
- OBSBOT supplied our Tail 2 with integrated NDI, together with the Tail Air remote controller.
- The camera can also record to a microSD card and stream natively. We do not use that yet – our livestreams run through our established systems.



The OBSBOT remote: presets and AI tracking on and off, wherever the cameras are.



Tail 2 in low light.

SUMMARY

Key facts and lessons learned

Item	Video Podcast Studio with OBSBOT Tail 2
Cameras	3× Tail 2: one wide, two close-ups with AI tracking
Camera connections	HDMI, SDI, Ethernet (PoE, integrated NDI), USB-C, microSD
Video	HDMI into a DeckLink Quad HDMI Recorder (4× UHD in)
Switching, recording	vMix: live program plus three ISO files, up to 4K50
Power, network	PoE from a Ubiquiti UniFi USW Pro 24 or USB-C; internal battery 3 h 40 min (official spec)
Zoom	5× optical, 12× hybrid (official spec)
Control	VISCA over IP from a PTZOptics SuperJoy, OBSBOT remote, OBSBOT app
Audio	Shure SM7B, A&H AR2412 and QU-16, RØDECaster Pro II
Crew	1 live operator
Output	Finished, edited video at the end of a 2-hour slot

1. **Fix the cameras, not the framing.**
   Tripods stay where they are; presets and tracking do the reframing.
2. **Light for low ISO.**
   Long zoom pushes ISO up. Enough light keeps the close-ups clean.
3. **Set the tracking speed per format.**
   It is adjustable on the camera.
4. **Build presets that pan and zoom together.**
   Otherwise the move looks like two moves.
5. **HDMI in the studio, NDI and SDI on location.**
   Short fixed runs indoors, one network cable or rugged SDI outside – with a second path as backup.



OBSBOT Tail 2.