



CASE STUDY

ZDF – Summer night music at Waldbühne Berlin

14 cameras | 3 hours recording | 1,248 cuts, transitions, markers

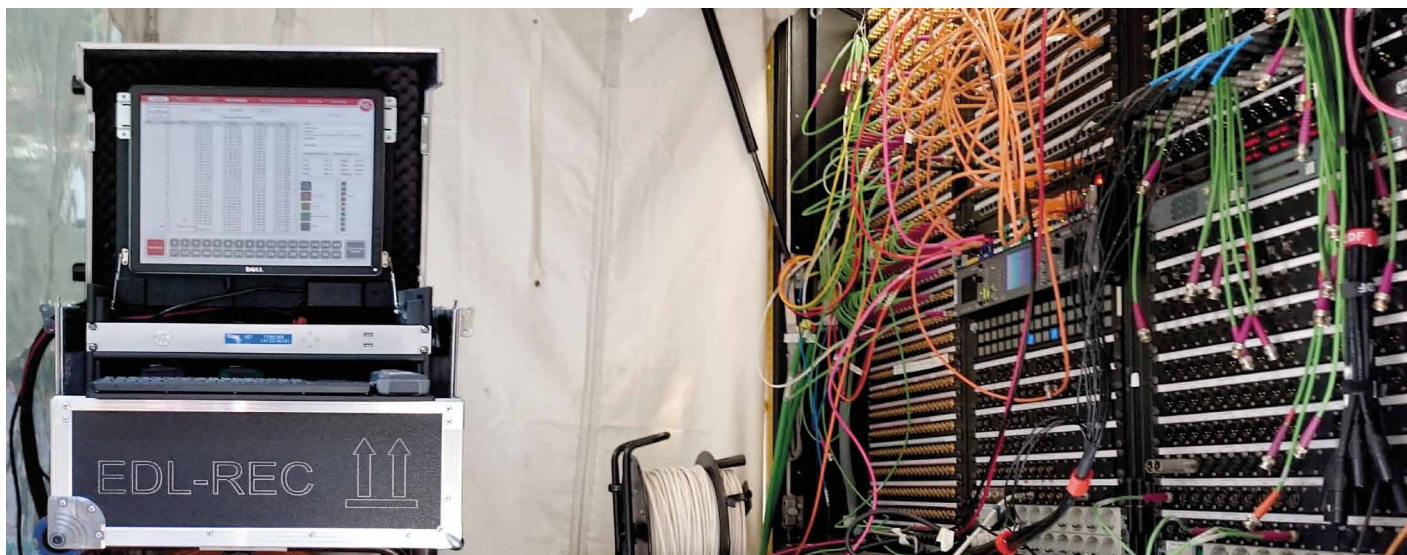
EDL-REC GmbH based in Berlin develops, builds and sells Edit Decision List-Recorders. They are recording live cuts & transitions from the vision mixer and creating ready-made Edit Decision Lists in multicamera-mode for all common non-linear editing systems.



Wednesday: setup | Thursday: final rehearsal | Friday: recording
Saturday: AVID post-production | Sunday: 75 minutes broadcasting

Customer

ZDF (Zweites Deutsches Fernsehen), one of the largest public television broadcasters in Europe, is based in Mainz, Rhineland-Palatinate. Today, ZDF also operates the two thematic channels ZDFneo and ZDFinfo. In partnership with other public broadcasters, ZDF jointly operates the European channels 3sat and ARTE. The corporation has a permanent staff of 3,600 plus a similar number of freelancers.



EDL-Recorder in the flightcase attached to the connection panel of the ZDF OB van.

Challenge

The ZDF outside broadcast department recorded an open air classical concert in the Berlin Waldbühne. A mix of Drone-, Tower-, Crane-, Steady-, Hand-, Studio- and Spider- cameras were used, and 5 of them were wireless. All cameras were iso recorded. There was only one day left for first post-production before the broadcast. For production reasons and fast turnaround needed, the OB van also served as the editing suite. Later on, there followed an additional multi-day post-production for the longer version for 3sat.

POST GOES LIVE!

WWW.EDL-REC.COM



"I found working with the EDL-REC very good, since you could fine-tune all the cuts, even those where you otherwise would have had to say that because of time "it's alright". Director and producer were also happy."

Uli Peschke
editor and sound engineer

During recording, EDL markers are set via the hand-held keypads.

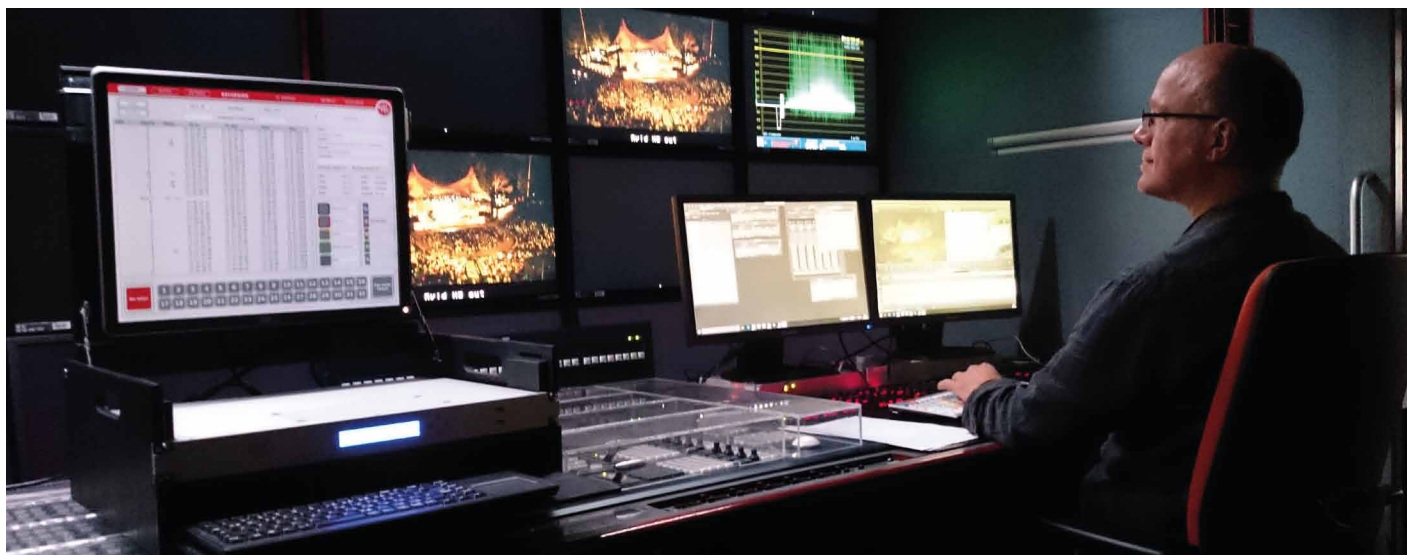
Solution

The EDL-Recorder forms the previously missing link between post- and live production.

It recorded all the cuts and transitions made on the vision mixer.

Introductions, songs, highlights, extras and repairs were marked by the EDL-REC hand-held keypads.

The subsequent EDL export took three minutes, the relinking and AVID check in less than two.



EDL-REC in the studiorack when exporting for Ingest next to the AVID editing suite in the directors room.

Benefits

Each source can have its own separate timing offset setup, thus guaranteeing the correctly synchronised multi-camera playback sequence with all the associated media. An immediate overview was available using the "live" markers. All the recorded programme cuts can be trimmed without having to first set IN and OUTs. Fast and easy rearranging of Live cutting order was possible. Intercuts were easy to insert. The multi-camera AAF from the EDL-Recorder also formed the basis of the fine editing for the long version.

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