

## Functioning

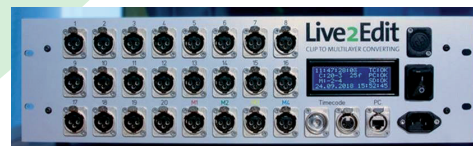
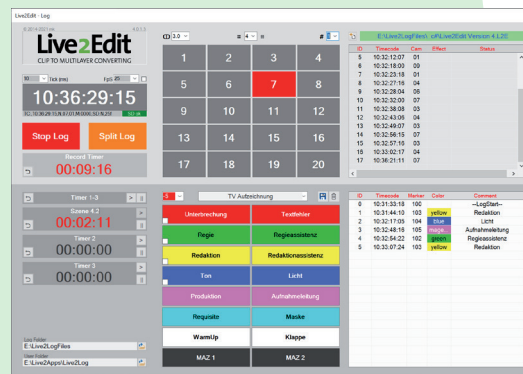
During the recording of an event with a multicam system, **Live2Edit** captures the control signals from the video switcher (OB van, studio, mobile control desk) and the corresponding timecode. Immediately after the end of the recording it generates an edit sequence for a post-production system; all the camera feeds are grouped in the sequence (optionally with PGM) and all edits of the live mix are available for immediate processing – as though the sequence had been created directly in the composer by a cutter.

If required, markings (for highlights, corrections, etc.) can be entered by the director, editor or producer at any point using marker buttons. These then appear in the timeline of the post-production system as (coloured) markers.

## Technical requirements

To deploy **Live2Edit** we need

- ▶ A work place with the following specifications
  - ▶ Space for our equipment
    - 1 notebook
  - ▶ Connections
    - 230V power supply, undimmed
    - RJ45(LAN) connection to connector panel (see below)
  - ▶ View of
    - Camera monitors, single or as multi-split, with redlight signal
    - Timecode display
  - ▶ Two-way audio contact with control desk, director, vision mixer
- ▶ On the connector panel of the OB van or studio (direct from vision mixer if mobile control desk)
  - ▶ A GPO-signal from the video switcher for each camera
    - Contact (close or pulse),
    - XLR, connection pin 3→1 or pin 3→2
  - ▶ Timecode (XLR or BNC), undamped
  - ▶ RJ45(LAN) connection to the operator's work place
  - ▶ Space for GPI box: 50x30cm (or 3 U in a 19" rack)
    - (we bring XLR-multicore for connection to the connector panel)
- ▶ Optional
  - ▶ XLR lead to our GPI box for each marker button (max. 4)



## Recording

- ▶ All sources must be clearly labelled; we recommend giving the camera or source number first, followed by production-related names, e.g. c01\_xxx ... c16\_xxx; avoid special characters and diacritical marks. (For EVS recordings, adjust the channel labelling accordingly, as this is used internally by some post-production systems).
- ▶ All sources must include a synchronous timecode signal.
- ▶ All cameras must be recorded continuously without any interruptions to the timecode.

A timecode offset possibly caused by radio paths (e.g. Steadi- or Spidercams) can, if required, be compensated by **Live2Edit**; discuss this with us on location.

If the framerate of the timecode delivered to us deviates from that of the recording system (e.g. recording 50 fps, supplied timecode 25 fps), be sure to let us know this. **Live2Edit** can compensate for such a timecode difference.

If external material is fed in during the live recording, we recommend that you treat this like an additional camera and record it simultaneously and continuously with the camera data stream (with the ongoing timecode). It can then also be captured by **Live2Edit** and patched into the sequence at a later stage.

## Generation of the sequence for post-production

After the end of the recording, **Live2Edit** must have access to all source data streams (in a format which can be processed by the relevant post-production system) in order to generate the edit sequence(s) - either via external disk drives or a connection to the file server.

If the sequence is to be created offline, we need (via mail or via exchange server) a project file with the master clips of all sources and the **Live2Edit** log file; we will send you back the finished sequence.

The time which **Live2Edit** needs to generate the edit sequences depends on the length of the recorded material, the number and arrangement of the sequences and special requirements (e.g. compensation of timecode offset caused by radio paths).

## Note on the accuracy of the recorded edit data

**Live2Edit** is designed to create edits which are accurate down to a single frame. In OB vans and studios, however, there are always technical delays in the handover of the GPIO signals; these can often differ even from signal to signal. In a test run we determine the average frame offset and can then compensate this when creating the edit sequence; deviations from the average frame offset may remain, however.