



BUILDING A HYBRID WORKFLOW FOR A VIEW FROM THE TERRACE

By **James Cranfield**, CEO, Cinedeck

Edit 123, a post production agency based in Glasgow, recently spearheaded the production of *A View From The Terrace*, a unique perspective on Scottish football.

Currently filming its sixth series, the show is produced by creative agency Studio Something and built on the foundations of podcast *The Terrace*. Airing on BBC Scotland, it has developed something of a community for fans of Scottish football and is even described as the 'dream job' for many Scottish football fans. It's a popular production that has made a dent in the hearts of many.

In the process of post production for the show, the team at Edit 123 discovered its workflow was restricting and needed to adapt by leveraging advances in broadcast technology. Studio Something made the decision to shoot in as-live locations, which required a hybrid post production workflow that Edit 123, at the time, did not have available.

THE PREVIOUS WORKFLOW

In our ever-changing broadcast and post production industry, it is becoming more crucial than ever to prioritise the rise of hybrid editing. Prior to its most recent work with *A View From The Terrace*, Edit 123

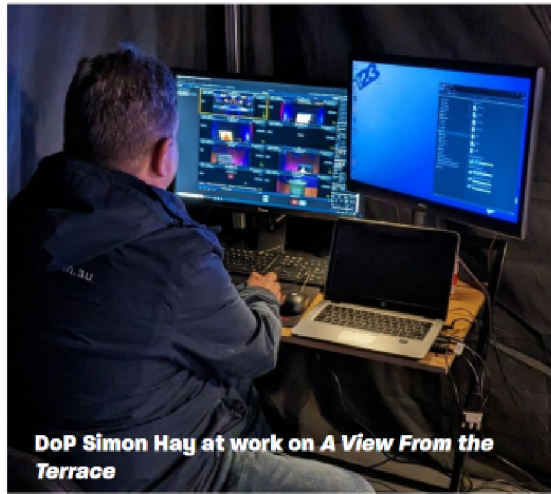
had been working with seven cameras directly linked to cards. These cards were backed up to two separate G-Raids, with approximately 1.5 hours wait for each recording to process for the offline edit, not to mention the issue of identifying each category of content within the cards when the team needed them.

With the workload for editors becoming overwhelming, and the processing times only getting longer and more burdensome, a change was desperately needed. It quickly became apparent that in an industry which is only getting faster, the workflow was required to mirror this in order to be optimal for these scenarios.

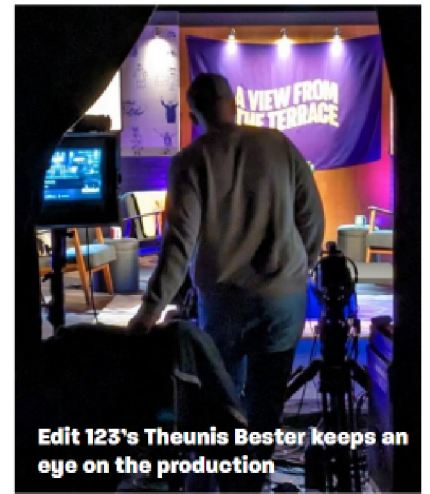
Clearly, the implementation of the previous workflow into a hybrid or as-live environment would not have been possible due to the extreme processing times, lack of identifiable storage and building editor workload. This was a problem because by the time the show ended up with the relevant people it would be practically midnight, and this footage needed to be ingested early on Thursday morning before the 10:30pm broadcast that same evening. It was this development which led Lewis Holleran, technical operations manager for Edit 123, to reach out to Cinedeck for a solution.



Lewis Halloran, technical operations manager at Edit 123



DoP Simon Hay at work on A View From the Terrace



Edit 123's Theunis Bester keeps an eye on the production

On the topic of the previous workflow, Holleran says: "It was a lot of long hours for everyone involved. The main objective was to speed up the workflow, and by doing so we opened some doors of opportunity that we didn't expect."

A NEW APPROACH

Edit 123 approached Cinedeck with the intention of developing a hybrid solution to its outdated workflow. The goal of reducing editor workload, creating strict budgets and freshening things up in the post production environment set the groundwork for the plan moving forward. The previous workflow would not have been suitable for the company's work with Studio Something, and as a result change was needed.

Together, Edit 123 and Cinedeck decided on the implementation of a multi-channel recorder, which would link directly to seven cameras with embedded audio. The intention for this implementation was to increase security and speed up the process, whilst also making the workflow hybrid-friendly.

Instead of recording directly to cards, the new workflow records directly as Avid Media Files to an on-site Avid Nexis by the Cinedeck

Ingest Server. The server then simultaneously ingests to a LucidLink cloud for transfer to Edit 123 and to an SSD Raid as a back-up. The show is also stored on the camera cards for extra security in comparison to the old on-premises workflow.

In the new scenario, records are cut down into five-minute sessions, making the footage available to edit five minutes after recording instead of the 1.5 hours in the previous workflow. This has proven to be a game-changer for Edit 123. Without the need for two separate G-Raids and cards as the only form of storage, identifying and processing the footage has become much easier, and opened up the opportunities for Edit 123 in ways they could never have imagined.

THE FUTURE

In Scotland, many ideal locations for film shoots are inaccessible with little space available for a traditional OB truck. This makes Edit 123's shift to a new workflow impactful to its hybrid capabilities and allows for the off-site editors to have a more accessible and efficient workload surrounding its projects in these locations.

On the future of their workflow, Lewis Holleran comments: "It has great potential to be used elsewhere in other fixed rig or multi-cam productions, maybe even when Scotland get to the European Championships in Germany."

Having implemented the new workflow, Edit 123 has significantly expanded its prospects for future shoots as well as made it possible to utilise previously inaccessible on-live locations.

Going forward, Edit 123 is continuing to develop its agency and adapt to the fast-paced industry of post production. With its recent implementation of Cinedeck's leading technology, team morale is high for new developments in its editing prospects. ■

