

SHOOTING FILE-BASED BEST PRACTICES

Pre Production

- Identify your production tools, their respective output formats, and record codec (e.g. RAW, ProRes, R3D, SStP, mxf, etc.).
- Calculate sufficient record media requirement based on record format/codecs selection.
- Identify anticipated production frame-rates and calculate additional data volumes to ensure adequate on-set record and storage capacity.
- Identify the editorial platform and required file format (i.e. Avid DNx, or Apple ProRes).
- Identify the finishing path to determine if you will be conforming from high-res editorial media (e.g. DNx175), or if pulling original capture files for conform as .dpx or other uncompressed format.
- Identify on-set color requirements (e.g. pre-configured color looks, LUTS, or shot-to-shot on-set color management).
- Identify additional dailies deliverables (e.g. DVD, or h.264 for mobile devices, etc.).
- Thoroughly test selected camera/s and workflow to confirm your choices.

Production Data Management

- Assign a qualified Data Manager the task of backing up original camera data on-set.
- Camera data should be copied to a RAID protected drive (preferably RAID 6) using software that provides at least MD5 checksum support.
- Copy acquisition files to a secondary shuttle drive, also with checksum. Avoid drag and drop copies, which provide no data integrity checksum.
- Assign unique numbers to each on-set camera magazine for tracking.
- Create a check-in & check-out system for record magazines using colored tape or other easily recognizable marking to identify recorded mags.
- Use ascending, non-duplicate Camera Roll naming systems for each camera roll. (A001, B001, etc.).
- Use the camera to format magazines 'native to the camera' as opposed to a computer operating system format.
- When using proprietary mags (e.g. Codex) use native record device software/hardware to format the mags.
- Retain all camera mags/cards containing original acquisition data until files have been duplicated, QC'd, and preferably archived to LTO.
- At the end of production, each recorded mag should run through 'secure' deletion.
- At the end of production each on-set RAID should run through 'secure' deletion or be shipped to the post facility as additional back-up until project completion.

Sound

- For 24P production, record 23.98 48K sound to match footage.
- Standard recording equipment should be used for compatible polyphonic broadcast wave multi-track files.
- Sound-roll name metadata should be inserted into the broadcast wav files.
- Production sound can be delivered on dvd-rom or CF card, or on a hard drive with production source material.

Camera Reports

- Reports should include camera roll name, scene & take, and circle take information. Recording Mag numbers is helpful. Episode # is also helpful.
- Indicate if 'A,' 'B,' or 'C' camera.