TAPELESS WORKFLOW BEST PRACTICES

1. Consult the editorial company and post company.

2. Consider whether you need both a DIT and a Data Wrangler on the shoot.

   - Data Asset Manager (DAT) or Digital Downloader – Checking, protecting and organizing your assets. They are transferring the data to external hard drives (1 master, 1 for post) and can help archive to an LTO. If you're shooting file-based, you need to hire a DAT. Also have them involved with prep and as early as possible to help answer questions; be liaison to post production house.

   - Digital Imaging Technician (DIT) – The image custodian, equipment coordinator and all-around digital maestro. Sometimes you need one, sometimes you don't. If your DP or Director likes to do a lot of in-camera image tweaking you need one. If you have multiple cameras you want to all look the same you probably need one. Any time you're working with new cameras or complex setups having one may be helpful.

DMS v4
DATA MANGEMENT SYSTEM

128 GB RED RAM DRIVE (GREY)

3. Use RAM Drives (Solid State) instead of RAID Hard Drives (spinning discs) for moving data during the shoot much safer.

4. Back up your data to two different drives DURING the shoot. Not after the shoot has wrapped.

5. Archive your footage to LTO tape during the shoot, or at the post house. On-Set archiving is safer. This can be done with DMS Systems.

6. If you are buying hard drives for the shoot, it is best to buy multiple smaller drives than a single larger drive. You want drives that have a single hard disk internally and not multiple drives in a RAID configuration. It is best to have drives with all four major interface ports on them: FW400, FW800, USB 2.0, eSATA. *You can buy these drives from the Tape Company.

7. The drives should have a real case and not be shipping in cardboard boxes. Pelicans make great, affordable cases for this purpose. You can buy Pelicans at Calumet, or rent them from Fletcher with your camera package.

8. Make sure that your data wrangler is actually confirming that each and every file opens and has the correct image.

9. Never, under any circumstances, ship the backup drive or LTOs with the master drive. In fact, after the shoot, the two drives or LTOs should never be at the same company at one time.

10. When shooting sync sound, make sure you clap the slate.

11. Avoid letting the camera roll for long periods of time. This creates very large files that are hard to handle.

TRANSPORT DRIVES IN AN APPROPRIATE CASE

12. If you are creating/using custom LUTs (Look Up Tables) for monitoring during the shoot, consult your post house on how these LUTs will affect the post production pipeline.

13. Never light a shot based on the image you see on the monitor. It is best to use a meter, like film, and think of the monitor as video assist.

14. Keep the amount of footage per mag or drive reasonable. Don't fill up the entire Red Drive!

15. For most jobs, you need to make dailies of the footage for your editor. Consult your editorial/post house for specs. The DMS can make quick Dailies, though they would not be color corrected.

16. The RED camera can shoot at different frame rates. However, all shoots have a "base frame rate". It is either 23.98 or 29.97. If you mix between the two base frame rates, everyone needs to know. It affects how the dailies are made, and how the final frames will be rendered for the final grading.

17. <u>Do Not Forget Step 1</u> - Consult the editorial company and post company, then call Fletcher Camera & Lenses to book your rental package.

LTO Tape

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