# On Set Best Practices

### There are no short cuts.
They always get you in trouble.

### Work with 1st AC/2nd AC
Create a **Card** Labeling system. They bring the **Card** to you with the **Camera Report**.

### Concentrate. What you are doing is incredibly important.
Don't try to do other things when you are archiving and verifying information.
Set up away from distractions, away from the set.

### Clean, dry, area – not hot/not cold
If production does not have a suitable place for you to work, find one. And then explain to production why it is important.

### Paperwork
**Camera** and **Sound** must give you paperwork for each card so you can verify each shot. If you see problems, let the departments know immediately.

### Audio to Camera
Audio must also be fed to the camera for all shots and set ups.

# Data Wrangler Procedures

PRIOR TO THE SHOOT coordinate the pick-up of the assigned Columbia College Drive/s.
ON SET, plug everything (computer and hard drives) into a reliable power source. DO NOT plug directly into the generator. Set up the Card Reader: supplied with the kit.

On each drive create the following folder structure:

| PROJECT | ▶ | DAY 1 | ▶ | AM | ▶ | AUDIO | ▶ |
| | | DAY 2 | ▶ | PM | ▶ | VIDEO | ▶ |
| | | DAY 3 | ▶ | | | | |
| | | DAY 4 | ▶ | | | | |
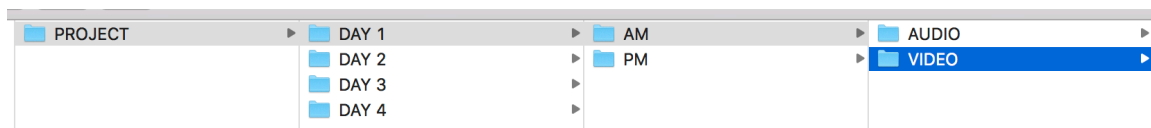
Archive cards sequentially: 001, 002, 003, etc.

==ARCHIVE: Use either ShotPutPro (paid) or DaVinci (free download from Blackmagic)==

## Launch ShotPutPro

Preferences:
- Job:
  - Job Sequence: All at once
  - Verification Options: Checksum verification – MD5 Checksum
- Notification:
  - Enable Desktop Notifications
  - Play sound when job completes
  - Play sound when job errors
- Report:
  - Standard reports: PDF
  - Formatting: Detailed
    - Name: Use Job Identifier
    - Location: Save with job
  - Additional PDF Formatting: All files, Include thumbnails for video, First thumbnail matches first frame
    - Thumbnails per clip: 4 thumbnails

Job Identifier: Project-Card#
Offload From: Drag and drop card
Offload To: Drag and drop all destinations
Play Button: Begin

## Launch DaVinci

Select **New Project** – name it the project

In the browser, navigate to the **Media** (RED Mag, SxS Card, CF Card, SD Card) you want to clone.

- Right-click source Media – **Set as Clone Source**

In the browser, navigate to the **Destination(s)** (Drive 001, 002)

- Right-click destination – **Add as Clone Destination**

- Repeat for multiple destinations

**Select Clone**

<mark>DATA WRANGLER LOG:</mark>

- Mark how many **Clips** are on the card.

- Mark how many **Clips** have been cloned to the drives.

- Do the number of cloned **Clips** match the **Camera Report**?

- Note any discrepancies in number of **Clips** or **Card** number in the **Comments** area of the **Data Wrangler Log** and raise the issue with the 1st AC/2nd AC before returning the **Card.**

QC (Quality Control) the files for each shot to make sure you have picture and sound. Spot-check the beginning, middle, and end. Raise any problems with the 1st AC/2nd AC and note it in the logs.

# Additional Tasks

You are responsible for backing up and verifying all the cards. Double-check your work.

At lunch and the end of the day ask the **Sound Mixer** for the **Audio** and **Sound Reports**. Copy to a folder you created: **AUDIO/DAY 1**.

Director and DP may want to look at takes. If you are not actively backing up a card and the 1st AC/2nd AC is available to coordinate, then go ahead. Keep in mind backing up always comes first.

# Deliver To The Post Production Center

### 1104 S Wabash Ave 6th Floor: 312.369.6770

1. Immediately following wrap, the **Columbia College Drive/s** must be delivered to the Post Production Center.

2. Email the **Paperwork**: Data Wrangler Logs, Camera Reports, Sound Reports, Lined Script, Etc. to [brogerson@colum.edu](mailto:brogerson@colum.edu).

3. The Camera Raw and Audio will be backed up to **LTO** within 24 hours.