

D3 / DIGITAL CINEMA FALL 2018 WORKFLOW

ON SET:

- **Camera and Sound** – PROJECT / RAW FRAME RATE 23.976 (Specify any intentional changes on camera reports)
- **RED Camera RAW:** Confirmed by DOP/DIT: R3D RAW / RED COLOR (TO BE DEFINED BY DOP/DIT/CINEMA FACULTY)
- **Dailies Codec:** ProRes-422 W/SOURCE FILE NAME (Burn in, confirm with faculty)
- DIT/CAMERA/FACULTY should collaborate to confirm this is how they are intentionally shooting / delivering.
- **Hand Off: No Exceptions**
 - **Camera Mags** will be **handed off to DIT** as needed by camera dept.
 - **Sound Files** will be reloaded 2x per day - Once at lunch, and once at wrap.
- Data received before lunch will be filed under the **AM** folders.
- Data received after lunch will be filed under the **PM** folders.
 - (Cards from camera + audio files from sound mixer)
 - AM handoff: Promptly at lunch break
 - PM handoff: Promptly at wrap

File folder Example:

PROJECT	DAY	AM/PM	VIDEO/SOUND	CARD_ID.	SOURCE_DATA
D3 PROJECT	DAY 1	AM	SOUND	A001	A001_C001
	DAY 2	PM	VIDEO		
	DAY 3				
	DAY 4				

DIT EXPECTATIONS: DURING SHOOT

- DIT will ingest CAMERA and SOUND NEGATIVE to ON SET DRIVES.
 - **Drive 1: COLUMBIA DRIVE**
 - The .CUBE LUT files, .DRP file (DaVinci Resolve Project file), and DIT stills should be copied to this drive following the completion of dailies
 - **Drive 2: DIRECTOR DRIVE**
 - PURCHASED by production, 1 week before principle: To be delivered to the DIT during CAMERA PREP, SEE DIT/FACULTY SPECS

These drives are to be separated at EOD by production and distributed to the DIT each morning. NO EXCEPTIONS.

- **Drive 3: COLOR DRIVE - 3rd copy of all data.**
 - To be used by DIT for NEGATIVES/ RENDERED DAILIES and stored on the DIT cart at all times as a 3rd safety backup until end of semester.

DIT WILL:

- Catalogue raw footage to **DRIVES 1, 2, and 3.**
- Import/render all footage with DaVinci Resolve using the Drive 3 - COLOR DRIVE.
- **Export** color corrected footage (synced with audio) to Drive 3 - COLOR DRIVE.
 - Copy DAILIES to Drives 1 (COLUMBIA) and 2 (DIRECTOR).
 - Copy .CUBE LUT files, .DRP file (DaVinci Resolve Project file), and DIT stills to Drives 1 (COLUMBIA and 2 (DIRECTOR)
- Provide Editor all logs + reports from: Camera, Sound, and Script.

LEAVING THE SET EACH DAY AT WRAP:

- **Each Drive must leave the set separately**
 - Drive 1 (COLUMBIA DRIVE) – Determine who is responsible
 - Drive 2 (DIRECTOR DRIVE) – Determine who is responsible
 - Drive 3 – Lives on DIT Cart

AFTER SHOOT:

- DIT completes the DAILIES using the DIT Cart.
- Once DAILIES are complete, Deliver Drive 1 (COLUMBIA) and Drive 2 (DIRECTOR) to the Post Center (6th Floor 1104 S Wabash) for LTO Archive and Verification.

SOUND RECORDIST WILL:

- Verify frame rate of 23.976
- Supply Audio Files to DIT 2x per day. Once at break, and once at wrap.
- Sound must provide SOUND LOGS with all tracks properly identified (what tracks were recorded and what was their placement) to DIT.

NOTES FOR DIT/EDITORIAL/PRODUCTION:

- If needed, production will create duplicate copies of any documents for their records, with the support of the DIT/editor.
- Each department will have (1) copy of onset reports.

EDITORIAL:

- Begin organizing project
 - Verify footage, FRAME RATE, sync and include of all reports - Consult with DIT.
 - Do all reports accurately reflect what you received?
 - Create the Project, begin to organize media.