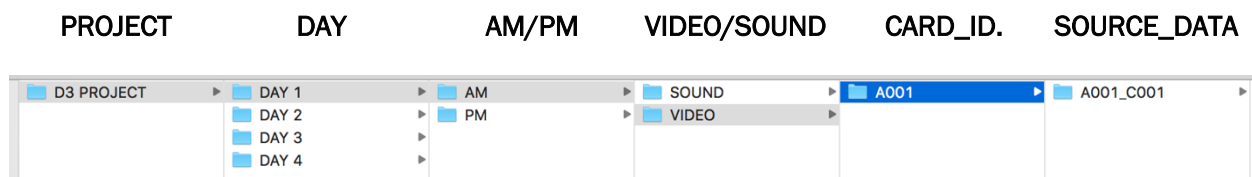


# D3 / DIGITAL CINEMA DIT WORKFLOW

## ON SET:

- Camera and Sound – PROJECT / RAW FRAME RATE 23.976 (Specify any intentional changes on camera reports)
- ALEXA Camera Log-C: Confirmed by DOP/DIT: Sensor: 16:9 / Pro Res- 4444
- RED Gemini Camera RAW: Confirmed by DOP/DIT: REDCODE at 4K Full Format
- Dailies Codec: ProRes 422 and QuickTime H.264 w/SOURCE CLIP NAME and SOURCE TIMECODE (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 department
  - 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:



## DIT EXPECTATIONS: DURING SHOOT

- DIT will ingest CAMERA and SOUND NEGATIVE to ON SET DRIVES.
  - Drive 1: COLUMBIA DRIVE
    - The .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
  - The .DRP file (DaVinci Resolve Project file), and DIT stills should be copied to this drive following the completion of dailies

# D3 / DIGITAL CINEMA DIT WORKFLOW

## DIT WILL:

- Catalogue raw footage to DRIVES 1, 2, and 3
- Ingest all footage with DaVinci Resolve using the Drive 3 - COLOR DRIVE
- Deliver color corrected footage (synced with audio) to Drive 3 - COLOR DRIVE
  - Copy DAILIES to Drives 1 (COLUMBIA) and 2 (DIRECTOR)
  - Copy .DRP file (DaVinci Resolve Project file), and DIT stills to Drives 1 (COLUMBIA) and 2 (DIRECTOR)
- Provide Editor all DIT 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 (6<sup>th</sup> Floor 1104 S Wabash) for LTO Archive and Verification.

## SOUND RECORDIST WILL:

- Verify frame rate of 23.976
- Jam sync timecode throughout production day
- 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.