

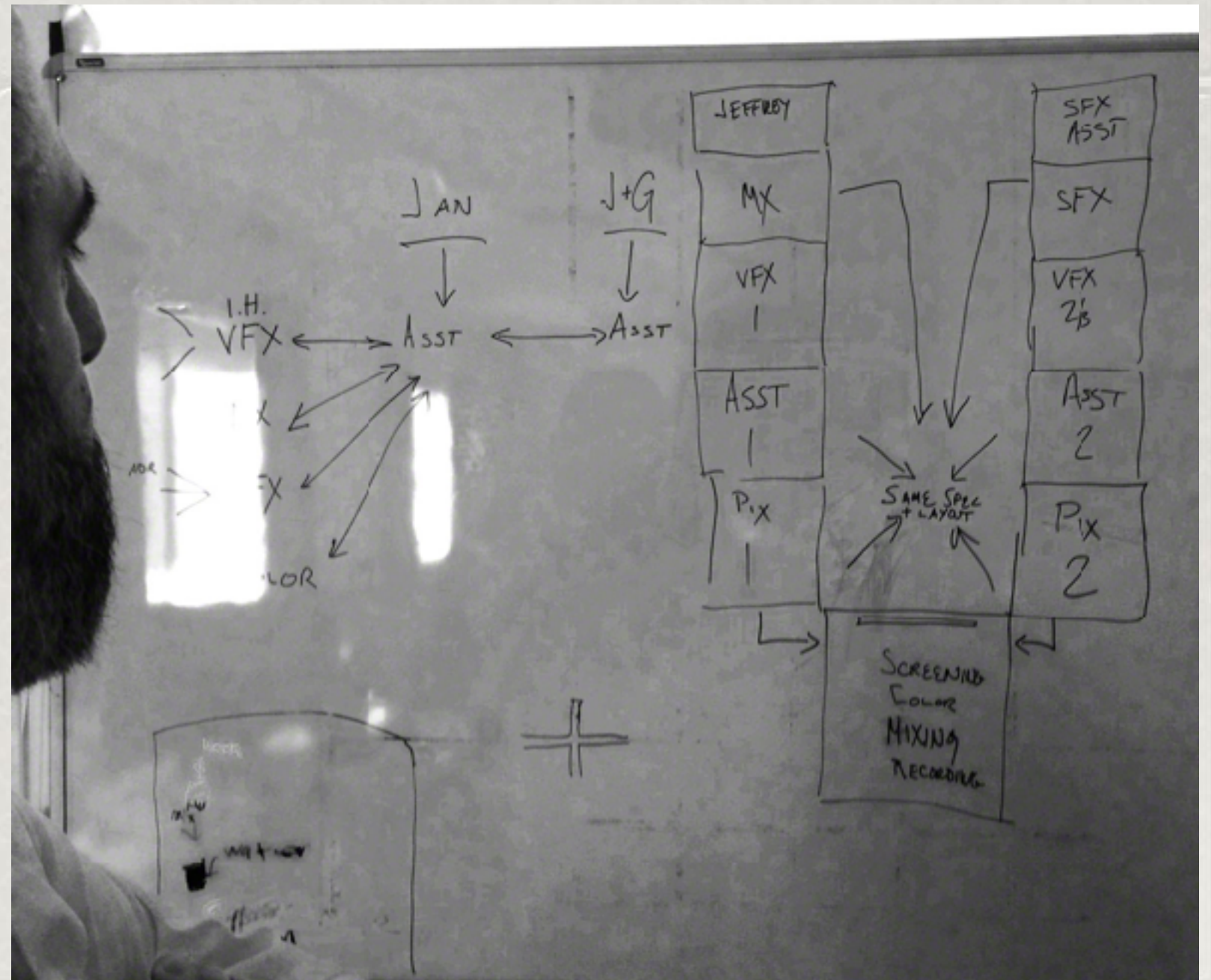
Workflow



The guiding light

Post Production Workflow

- ✿ *A Plan.*
 - ✿ *Determines how work proceeds*
 - ✿ *Keeps everyone on same page*
 - ✿ *Supposed to ease headaches (just minimizes them)*
- ✿ *A Collaborative process.*

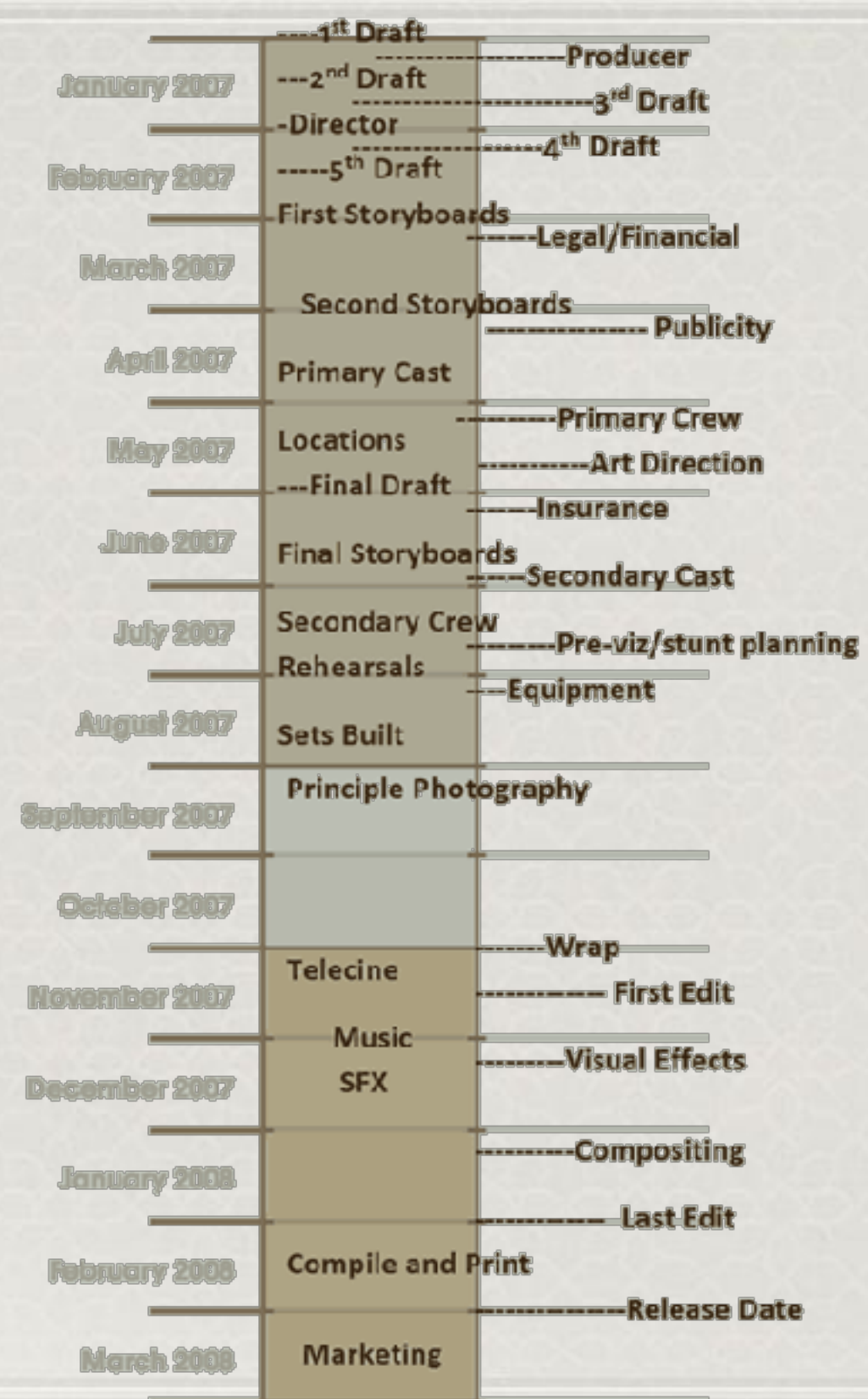


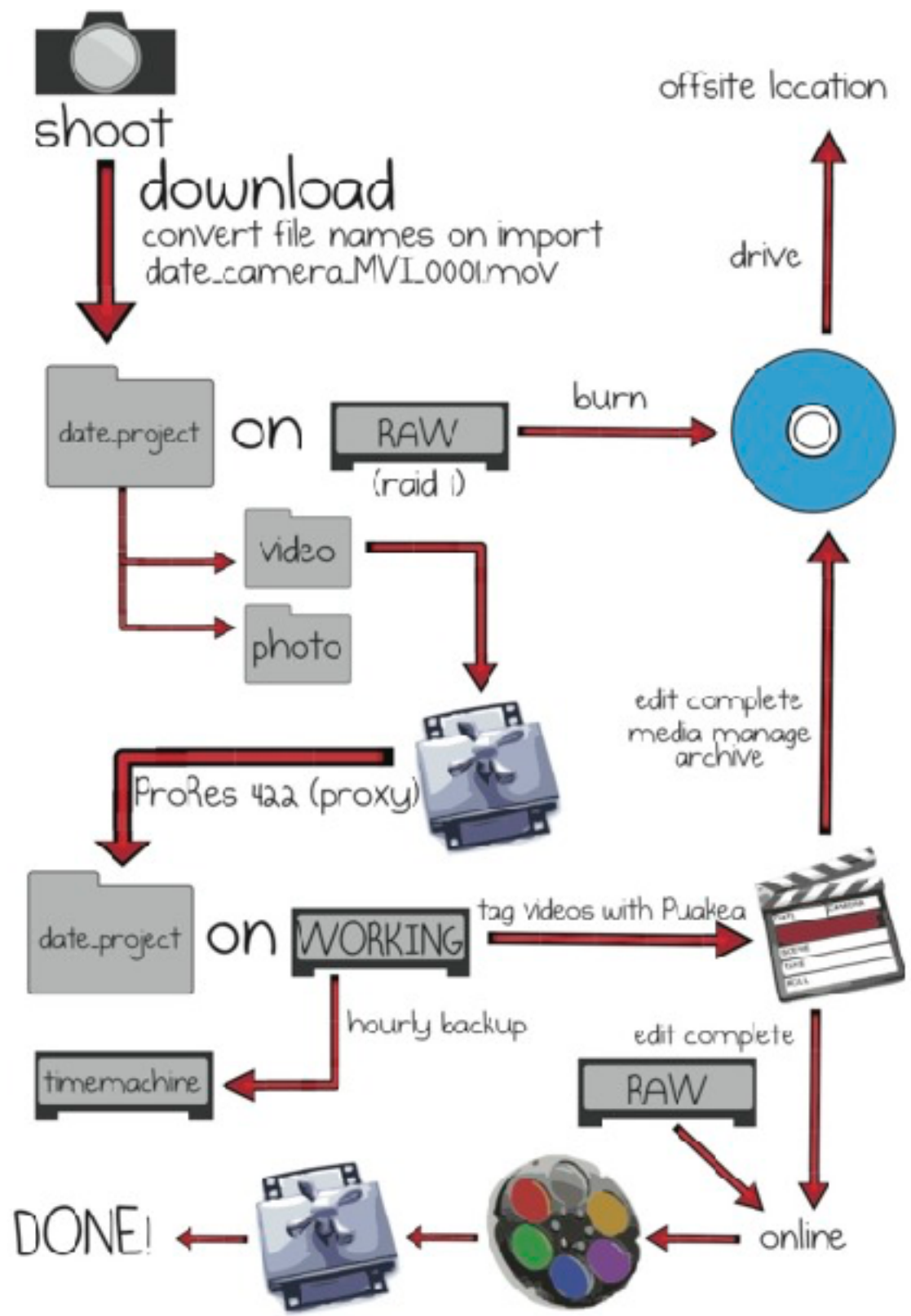
Post Production Workflow

- ✦ *Acquisition*
- ✦ *Editorial*
- ✦ *VFX/Titles*
- ✦ *Sound/Music*
- ✦ *Distribution*

What is best workflow?

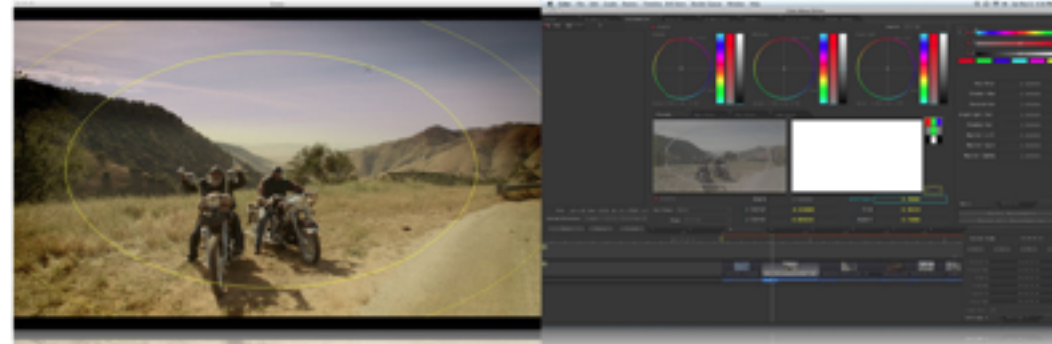
- ✿ *There is no standard workflow!*
- ✿ *Discuss workflow before you proceed*
- ✿ *Use the workflow that suites your group's purpose*
- ✿ *...and stick with it!*



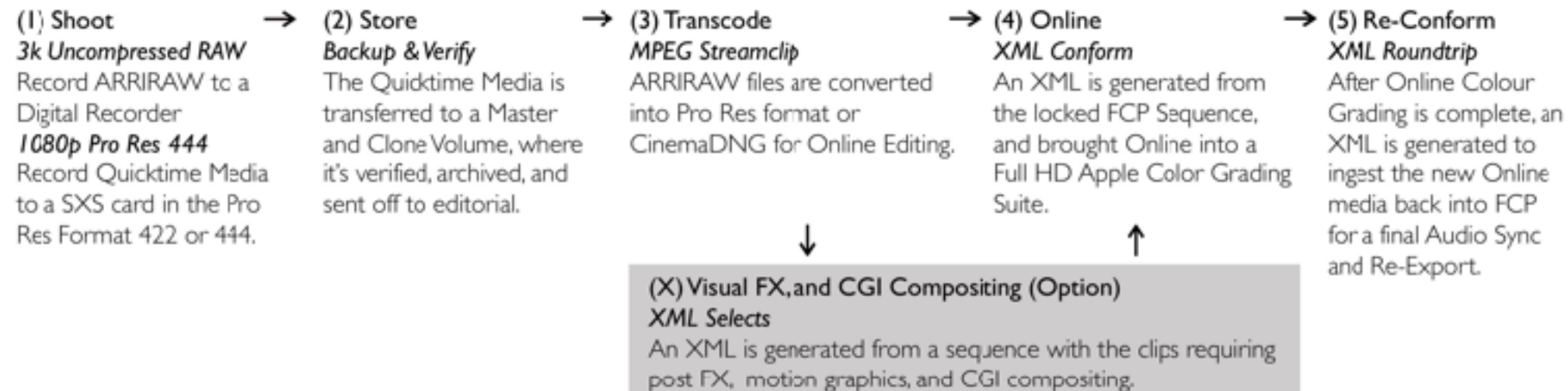


Post-Production Workflow Diagram

ARRI ALEXA



ProRes Alexa Clip courtesy of ARRI.



Post-Production Workflow Diagram

HD-SLR: Canon 5D MKII



Production Monitoring HDMI - HD-SDI via BlackMagic Mini Converter

The Mini-HDMI cable from the Canon 5d goes into an HDMI input of the Blackmagic Mini Converter, where the signal is split in between two HD-SDI signals for onboard camera monitor, and a director's monitor. This enables the entire camera department, director, and client to have eyes on the production as its happening, opposed to reviewing it afterwards.



(1) Shoot
 1080p Capture to CF
 Record H264 Quicktime
 to High Speed CF Cards.

→ **(2) Store**
 Backup & Verify
 The Quicktime Media is
 transferred to a Master
 and Clone Volume, where
 it's verified, archivec, and
 sent off to editorial.

→ **(3) Transcode**
 MPEG Streamclip
 Files are converted from
 H264 to Pro Res 422 (HQ)
 for Online Editing.

→ **(4) Online**
 XML Conform
 An XML is generated from
 the locked FCP Sequence,
 and brought Online into a
 Full HD Apple Color Grading
 Suite.

→ **(5) Re-Conform**
 XML Roundtrip
 After Online Colour
 Grading is complete, an
 XML is generated to
 ingest the new Online
 media back into FCP
 for a final Audio Sync
 and Re-Export.

↓ ↑
(X) Visual FX, and CGI Compositing (Option)
XML Selects
 An XML is generated from a sequence with the clips requiring
 post FX, motion graphics, and CGI compositing.



Post-Production Workflow Diagram

RED One Digital Cinema Camera (Mysterium & Mysterium X Upgrade)



(1) Shoot

Red Drive, Red Ram (e-Sata)

- 4k (Redcode 28) 2:1 1-30fps
- 3k (Redcode 28) 2:1 1-60fps
- 2k (Redcode 28) 2:1 1-120fps

RED CF 16gb & 64gb (Sata)

- 4k (Redcode 28) 2:1 1-25fps
- 3k (Redcode 28) 2:1 1-50fps
- 2k (Redcode 28) 2:1 1-113fps

→ (2) Data Management

Backup RAW Footage

- Master Raid Hard Dive
- Clone Raid Hard Drive
- Verify Media and Mark for Camera Department

Transcode Dailies/Offline

- Create Pro Res (LT) Quicktimes for Offline Editorial and Client Viewing



(3) Offline Editing

Pro Res LT @ 1080p

- ↓
- (4) Online & Conform ←
- Generate Online XML File
- Convert XML from QT to R3D
- Relink R3D Media to XML
- Generate 4k RAW Color Project



(5) Colour & Re-Conform

Grade 12-bit RGB RAW FILES with Floating Point Colour Space

- Export 4k Pro Res 444 Quicktime Media
- Send XML to Final Cut Pro for Online Conform
- Export Final Reconformed Project with Graded Online Media and Post Sync Music and Sound

(X) Visual FX, and CGI Compositing XML Selects (Option)

An XML is generated from a sequence with the clips requiring post FX, motion graphics, and CGI compositing.

Production Workflow

On Set Display/ Monitoring

- DVI Out → RED EVF
- DVI Out → RED LCD

- HDMI → Preview Monitor
- HDMI HD-SDI Converter

- HD-SDI → Production Monitor
- Directors Monitor
- DMT Monitor

On Set Storage

- Red Drive
- Red RAM
- Red CF

SD CARD

Camera looks can be preset during the pre-production stage, and enable the client to see as close to final image, without having to ingest into a grading system for processing.

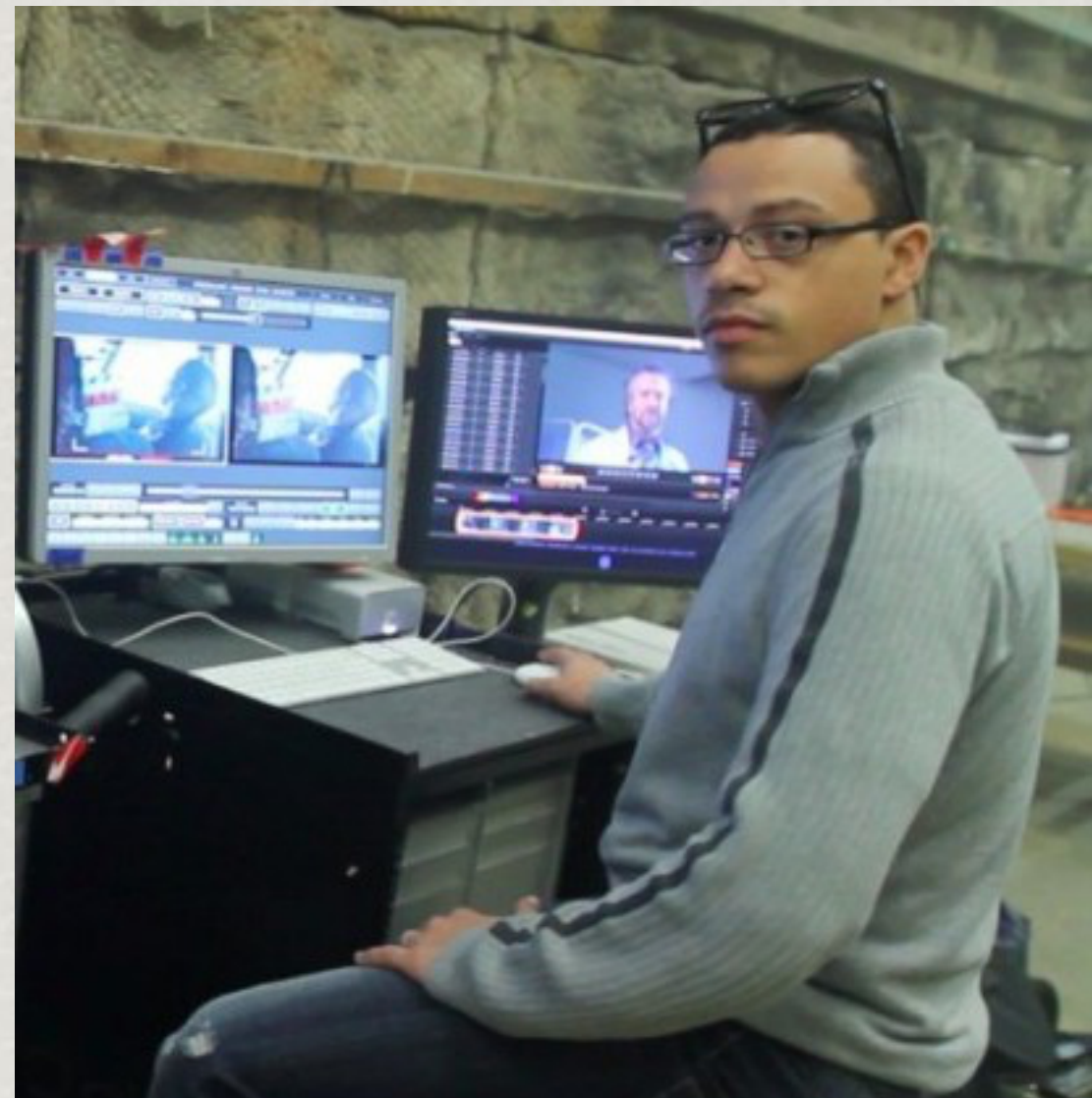
The Digital Imaging Technician

- ✦ *Video Engineer (early days)*
- ✦ *“Paint” the video camera*
- ✦ *Rapid change in role due to digital production*



The Digital Imaging Technician

- ✦ *Camera troubleshooting*
- ✦ *Look management*
- ✦ *Verifying/backing up data*
- ✦ *Preparing dailies for editorial*



The Digital Imaging Technician

- ✦ *Download Footage*
- ✦ *Verify that everything shot has made it to a safe destination without corruption, Verifying/backing up data*
- ✦ *make a back-up of the footage at least once before reusing the camera media/volume.*



The Digital Imaging Technician

- ✦ *familiar with camera settings, formats, timecode and frame rates*
- ✦ *strong computer skills*



The Digital Imaging Technician

- ✦ *“Look Management”*
- ✦ *Shape look of image during or after recording*
- ✦ *Work with DP or cinematographer*



The Digital Imaging Technician

- ✦ *downloading and securing of data;*
- ✦ *media management;*
- ✦ *setting looks, applying/generating LUTs/color decision lists (CDLs);*
- ✦ *prep for editorial/lab processes/
streaming;*
- ✦ *transcoding and syncing dailies on-set
(optional);*



The Digital Imaging Technician

- ✦ *camera technician responsible for menu/settings management;*
- ✦ *advising the DP on camera-specific considerations for lighting/exposure.*

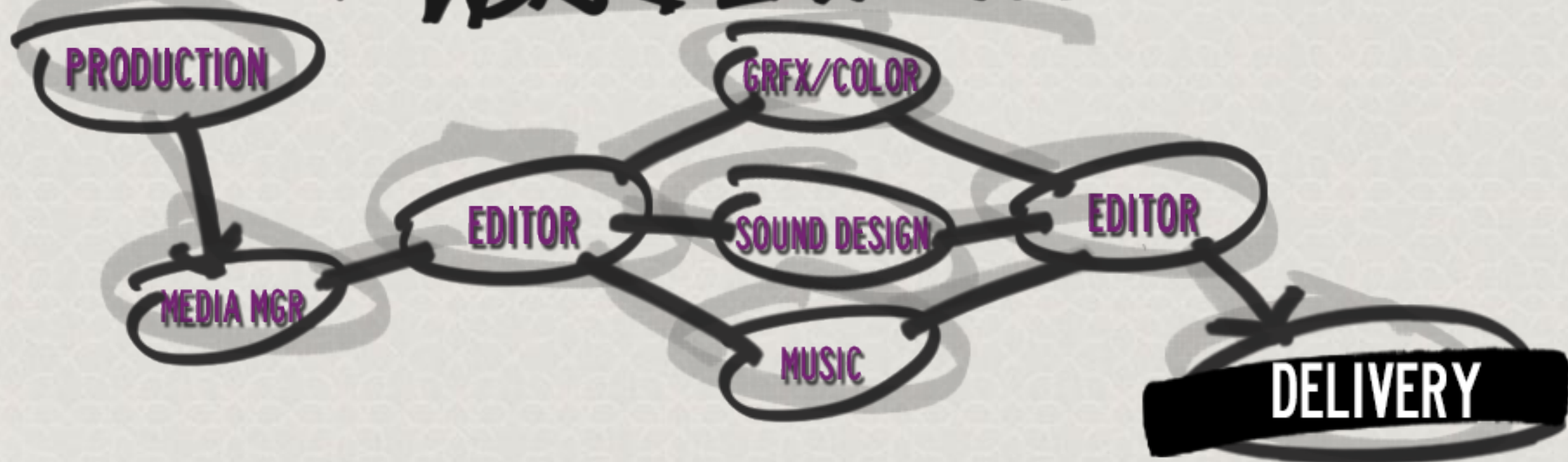


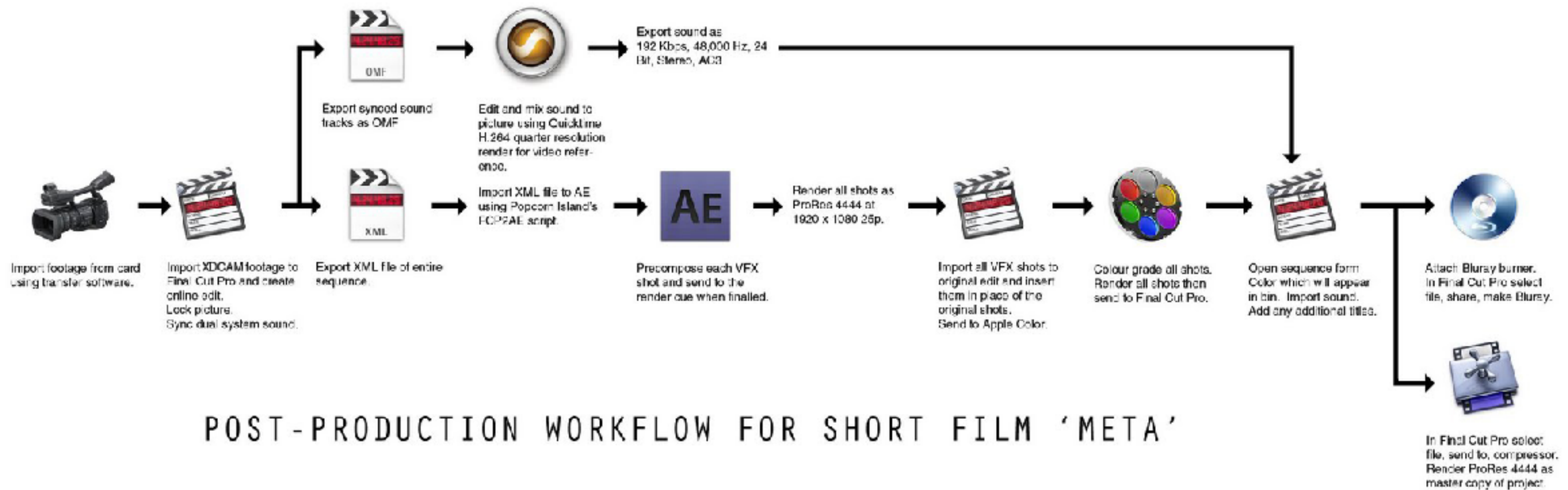
The Digital Loader

- ✦ *is in charge of taking the magazine from the camera and making perfect copies and back-ups.*
- ✦ *verify data*
- ✦ *reference camera/sound reports*
- ✦ *Spot-check media*
- ✦ *2 back-ups, return cards to DP*



- WORKFLOW CHART -





Recordings



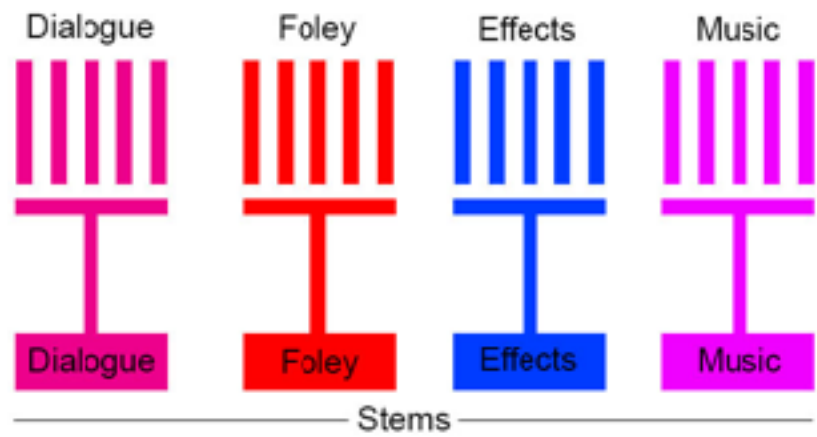
Syncing Dailies



Tracks



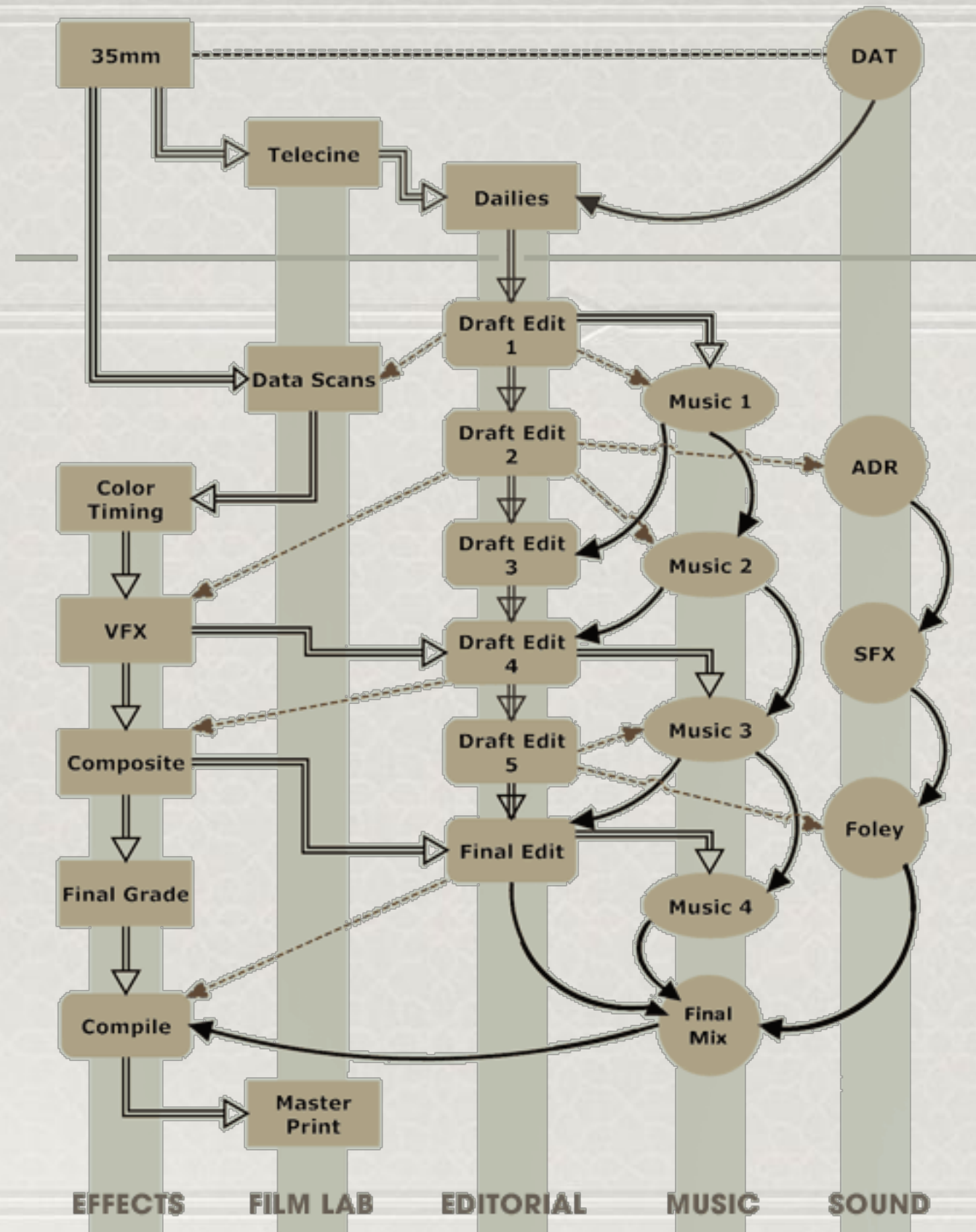
Sound Editing



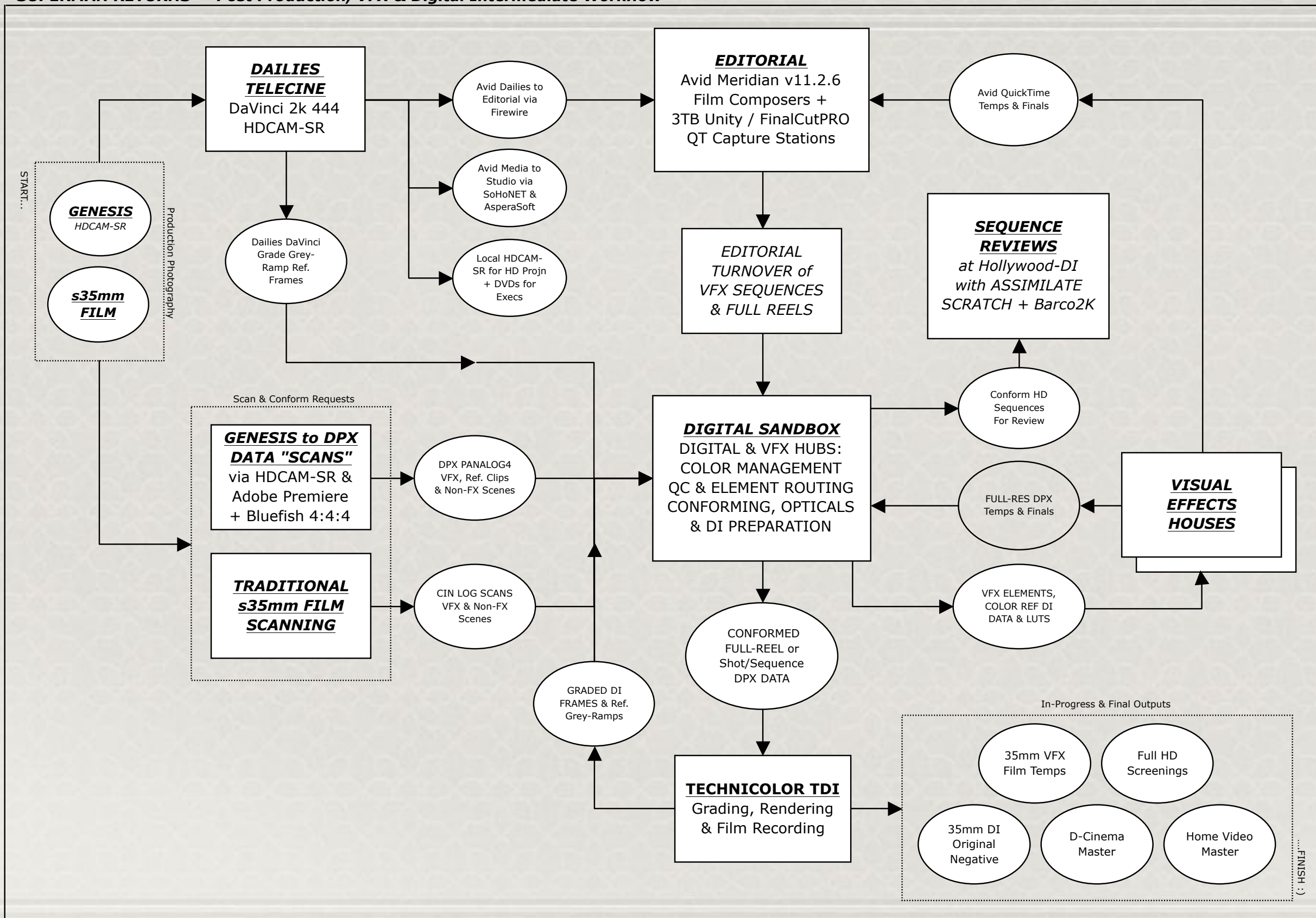
Premixes + Cue Sheets



SOUND MIXING



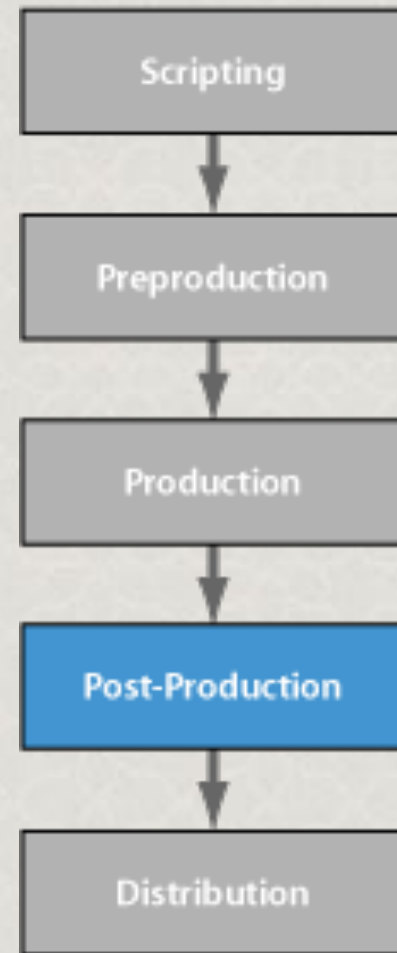
"SUPERMAN RETURNS" - Post Production, VFX & Digital Intermediate Workflow



Editing Workflow

1. *Planning / objectives*
2. *Import your footage*
3. *Organize your edit*
4. *Sync sound*
5. *Essential editing commands*
6. *Mixing audio*
7. *Grading footage*
8. *Distribution*

Industry Workflow



**Final Cut Pro
Post-Production Workflow**

