DATA MANAGEMENT

PRE-TO-POST

Guide to Avoiding the ‘Fix it In Post’ Conundrum

The Video Marketers Guide to Efficiency in the Pre-to-Post Pipeline

PREPARED BY ENCLAVE POST

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TABLE OF CONTENTS

FORWARD

WELCOME

At Enclave Post, we understand that today's digital marketing landscape demands more than just eye-catching visuals—it requires seamless, cost-effective workflows that keep projects moving swiftly from pre-production all the way through post-production. Having worked closely with marketing executives, agencies, and video creatives, we've seen firsthand how the right strategies, tools, and techniques can make a world of difference.

This guide represents the culmination of our insights at Enclave Post, where we've built a business model around simplifying complex processes and empowering teams to deliver high-quality video content without breaking the bank. We've combined our experiences with passive solar-powered offices, remote collaboration, and a nimble team of experts to offer clients both quality and sustainability. In an industry where efficiency is often traded for quality, we believe that with the right approach, you don't have to choose.

Whether you're a seasoned digital marketer or just stepping into the world of video production, this guide will walk you through the critical stages—from pre-production planning to final edits. We'll share best practices for working with post-production teams like ours, explore ways to streamline your workflow, and introduce innovative tools that cut down on wasted time and resources.

In an age where every marketing dollar matters, Enclave Post is committed to helping you maximize your budget and produce content that stands out. Let's take this journey together, and unlock the potential of a smarter, more efficient production process.

Here's to making your creative vision a reality—without the headaches.

Sincerely,
The Team at Enclave Post

OVERVIEW

PURPOSE

The redundancy of original camera files (OCF) and audio files throughout a production is crucial. Data loss can be a huge financial burden and creative loss. There are multiple ways to backup and verify production assets. Below are some best practices to help you save on cost before it's too late.

SPECIFICATIONS

VIDEO

All footage should be shot at a minimum resolution of 3840x2160 (UHD) and a timebase of 23.976FPS for footage that will be synced with audio. Shooting a higher resolution allows you to reframe or crop in to shots in the edit. 4K DCI and above are preferred for cropping in post. And it's a good idea to leave additional headroom in all of your shots to accommodate cropping in post. Please choose a RAW or LOG format for all OCFs (original camera files). No LUT should be baked into the files. Make sure that camera audio is recording for audio as a backup syncing method. This can save a lot of time and help you get proper dailies faster.

If using a camera that supports proxy generation alongside full resolution media, please enable this feature to generate proxies IN-CAMERA. Proxies will need to be uploaded daily (or overnight on multi-day shoots) to a designated "DAILIES" watch folder. A link is usually provided by the Post Supervisor, which will automatically upload the proxied assets into Frame.IO or Iconik, folder for stakeholders to view dailies.

AUDIO

Please use JAM SYNC for audio and visual sync.

ORGANIZATION

MINIMUM EXPECTATIONS

3:2:1 Principle

Examples

Capture Device (e.g., camera card or sound card)

RAID 5, 6, or 10 (or above) storage (RAID 0 is only acceptable for temporary transfer/shuttle drives, and not for backup purposes.)

Hold at least three copies of all original camera files (OCF) and audio.

Store the OCF and audio copies on at least two different types of media.

Keep at least one of these backups in a different geographical location from the others.

***Production should be responsible for ensuring 3:2:1 practice is maintained through final delivery to upload portal.*

OFFLOAD

Please use industry standard software such as ShotPut Pro or Pomfort to offload media with CHECKSUM VERIFICATION. SOLID STATE drives (SSD) are preferred for transfers to save time during the production. Your editor will thank you!

FOLDER STRUCTURE & NAMING CONVENTION

Along with information like the name of the file, camera unit, version number etc., you should include the date the file was edited or footage was shot based on ISO 8601 standard (YYYYMMDD).

Checksum Verification

If using MHL, a single MHL should be at the root of every camera and sound roll. One MHL per roll.

During the checksum process, a unique machine-readable checksum manifest (e.g., MHL) should be generated with every offload and accompany the files through all the transfers, including final delivery.

All copies of original camera and audio files should be offloaded using checksum verification, either MD5 or xxHash64be. Checksum verification is built into most professional offload software.

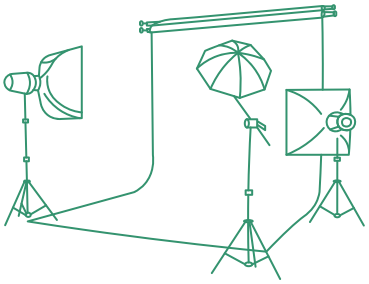
MD5 and xxHash64be are checksum formats. MHL (Media Hash List) is a manifest format (i.e., listing of file names and checksum values of those files).

Visual inspection of camera files during offload (spot check)

The best time to check for any image or sound file irregularities is during the offload. The visual inspection should cover any possible major recording or data transfer issues and serves as a technical check.

Example method: Scrubbing through the material to perform a spot check of all captured media.

If OCF is held on temporary storage, these are some considerations before wiping anything from that storage.



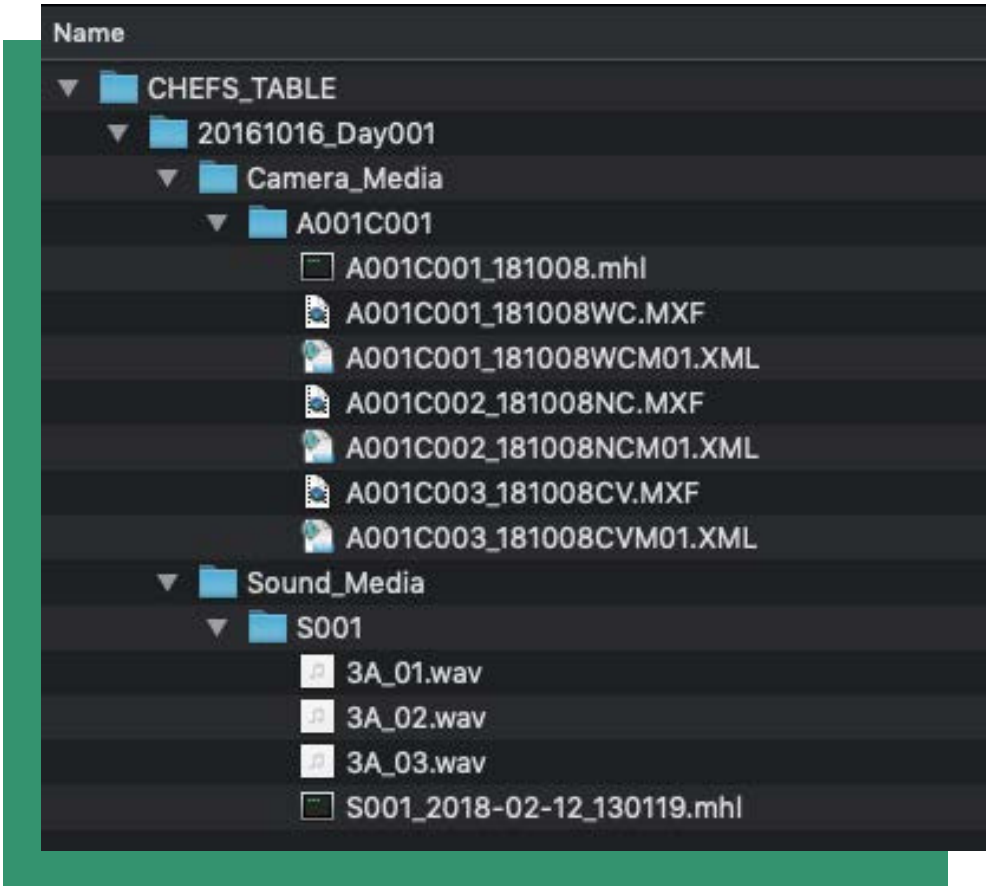
Repurposing onset and near set storage should only be done after...

The visual inspection of original camera and audio files has been done and it resides on a minimum of three checksum-verified storage mediums, including the final archival delivery format.

Checksum Management and Chain of Custody

After the original checksum-verified copy with machine-readable checksum manifests (e.g., MHL) has been completed, any subsequent copies should be validated against the checksum values from the original copy to ensure chain of custody.

FOLDER STRUCTURE & NAMING CONVENTION EXAMPLE



REPURPOSING CAMERA MEDIA

Along with ensuring you have enough copies of the production assets, there are other considerations before wiping camera cards for reuse. Spot checks of all footage (including filesize check) has been performed against camera logs, original camera footage, and audio files to comply with the 3:2:1 principle stated above.

END OF DAY REPORTS

It is the responsibility of the 2nd AC (or Data Mgr. if no AC is on set) to keep a detailed FIELD CAMERA LOG SHEET (provided) and SOUND LOG SHEET for sync. This step is crucial for marking the best takes the Director or Producer designates. Remember to email all logs in PDF format to the post team.

ADDENDUM:

JAM SYNC:
https://www.bhphotovideo.com/explora/video/tips-and-solutions/timecode-versus-sync-how-they-differ-and-why-it-matters

RED Camera:
https://docs.red.com/955-0190_v1.3/955-0190_v1.3_REV-1.3_RED_PS_KOMODO_Operation_Guide/Content/5_How_To/1_Intro_How_To.htm

Questions?

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THANK YOU!

Reach out to us and don't forget to visit our website and blog for more helpful workflow ideas.