

Data Management Plan - DRAFT

Renee Movie – 23 February – 2 March 2011

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This document attempts to define the process and storage device management plans for the *Renee* movie production scheduled 23 February until 29 March 2011. This plan is to support up to three Red Mysterium X cameras (4.5K) and up to five Canon cameras (Models 5D and 7D) as well as all audio tracks. There are three Caldigit hard drive enclosures and 14 2TB Caldigit hard drives. Two hard drives are permanent, leaving 12 hard drives for backup processing. The Enclosures are named Master, Transport, and Transcode and are configured as follows:

Master – two 2TB drives as two separate disk partitions, replaced after 1.5TB consumed

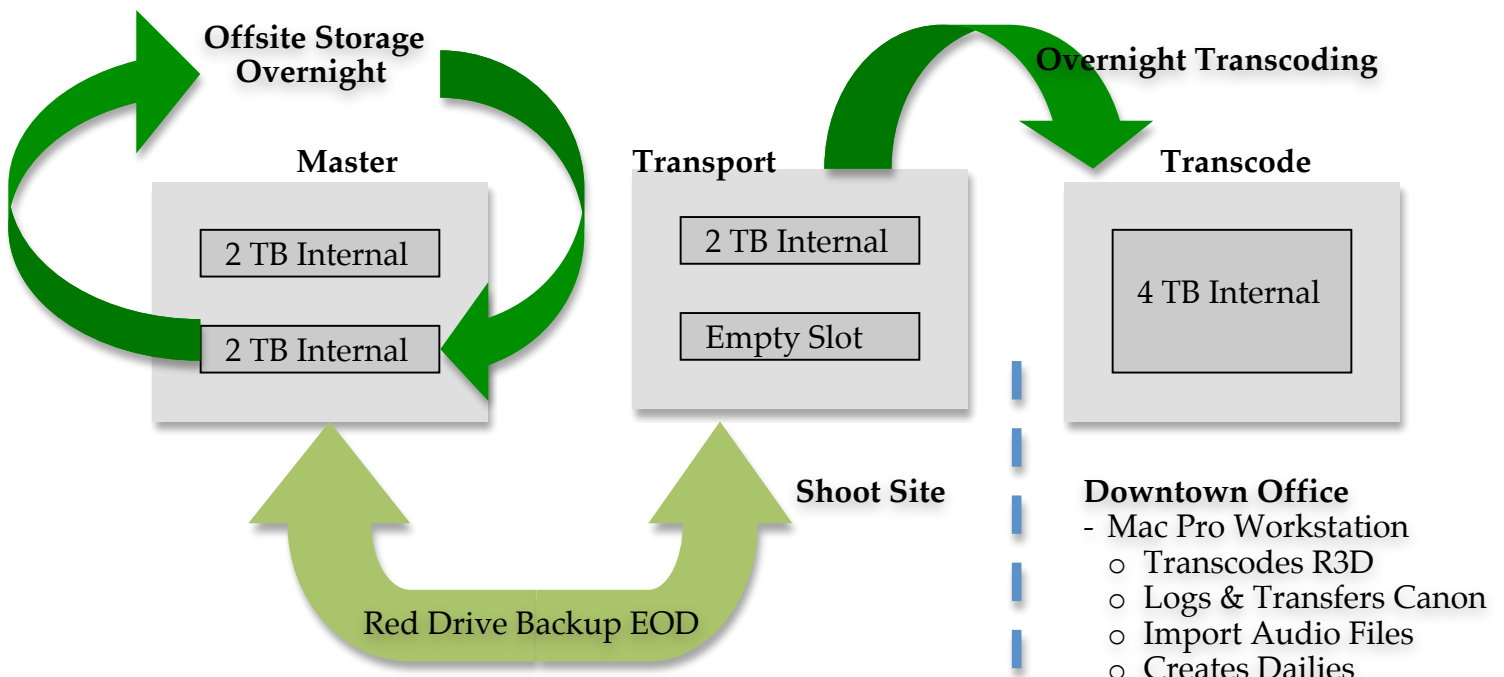
Transport – one 2TB drive as one partition, replaced after 1.5TB consumed

Transcode – two 2TB drives RAID as one 4TB partition

During a shoot, the Master and Transport Enclosures will be on principle photography site. At the end of the work day, the Transport Enclosure will be taken by a Production Assistant to the downtown Possibility Pictures office at 189 South Orange Avenue - Suite 1700, Orlando, Florida. Also at the end of day, one of the Master drives will be removed and taken off site for safe storage. This will be accomplished by Ian Campbell.

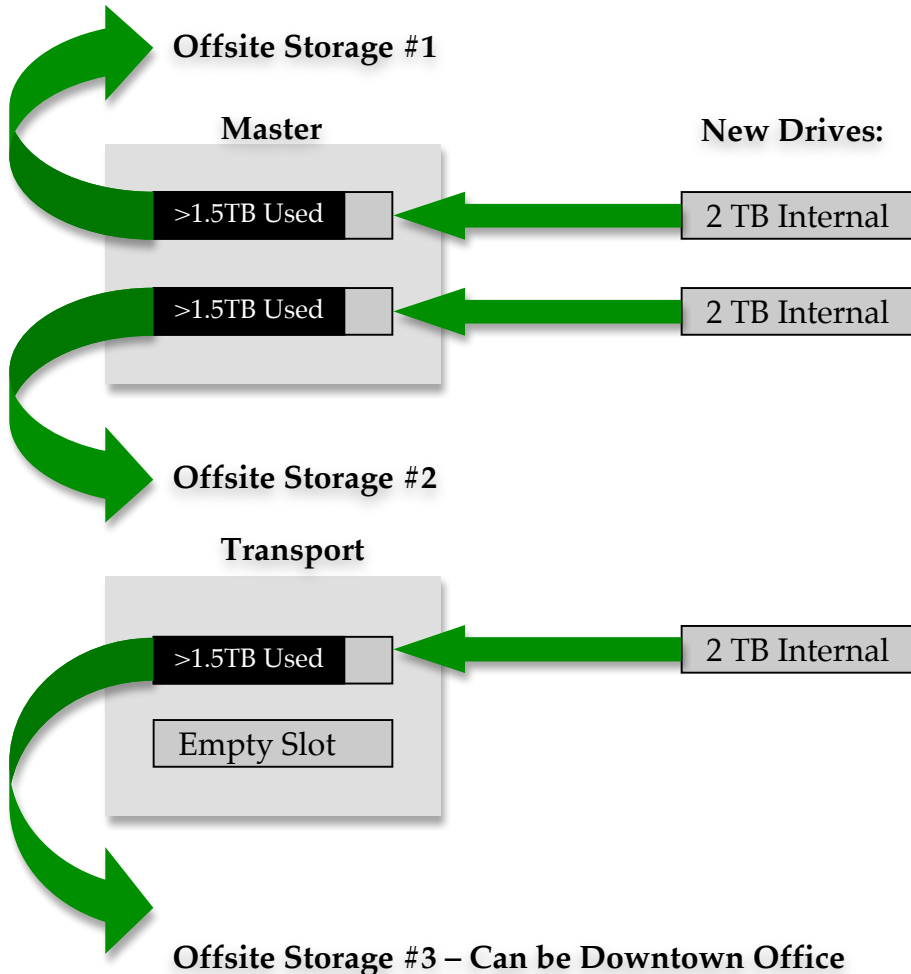
The Transcode Enclosure will always reside at the Possibility Pictures office where it will be attached to an apple mac pro workstation (aka tower) to transcode the camera files using the RedCineX application. The transcode will be 1920x1080 resolution ProRes 422 LT at 23.98 fps. These files will be used to create Dailies and for editing. Should the Transcode Enclosure drives fill up, there is additional storage space on the internal media drive. However, this is not expected to be a problem due to the compression options chosen to transcode the files. After transcoding all files that are GOOD, the Transport drive will be returned to site.

Note: At some point during the editing process, all of the Master Enclosure drives need to be moved to a [single drive](#) so the raw R3D footage can be re-linked to the RedCineX transcoded files for final movie rendering. (This is something Frank realized while writing this draft).



Time Lapsed Procedures

Based on the calculation table below, once the three drives reach approximately 1.5 TB (1.6 TB in table below), the Master and Transport Enclosure drives will be archived at three locations (To be determined by Production Management).



In the table below, each principle photography day is listed and assumes a maximum of 200GB amount of files are generated from all cameras and audio recording devices. Note that on 3 March there is a large audience scene with multiple handheld cameras capturing different crowd locations and activities. This estimate has been doubled to represent twice the amount of footage for that day. Weekends are delineated with an underscored row and the locations are listed to show the distance from the office for that day's physical transportation requirements (e.g. Loft is 3 blocks from Possibility Pictures offices).

The cumulative column contains the estimated capacity consumed over the course of the project based on daily consumption estimates.

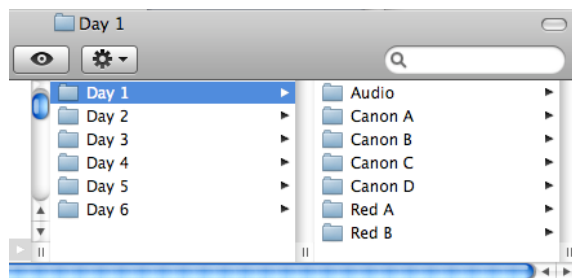
The table below also shows an estimated date, labeled "Swap," when the drives will need to be replaced with new drives and how many drives are stored in the three offsite storage locations. At the end of the shoot it is estimated that all 12 drives will have been used.

Day	Date	Location	Consumption Estimate	Cumulative	New Drives	Archive Count
1	23-Feb	Loft	200	200		
2	24-Feb	Loft	200	400		
3	25-Feb	Loft	200	600		
4	28-Feb	Loft	200	800		
5	1-Mar	Loft	200	1000		
6	2-Mar	Loft	200	1200		
7	3-Mar	Wall Street	400	1600	Swap	3
8	4-Mar	Loft	200	200		
9	7-Mar	Loft	200	400		
10	8-Mar	Loft	200	600		
11	9-Mar	Loft	200	800		
12	10-Mar	Eatonville	200	1000		
13	11-Mar	Eatonville	200	1200		
14	14-Mar	Eatonville	200	1400		
15	15-Mar	College Park	200	1600	Swap	6
16	16-Mar	Winter Park	200	200		
17	17-Mar	Full Sail	200	400		
18	18-Mar	Full Sail	200	600		
19	21-Mar	East Orlando	200	800		
20	22-Mar	East Orlando	200	1000		
21	23-Mar	East Orlando	200	1200		
22	24-Mar	East Orlando	200	1400		
23	25-Mar	East Orlando	200	1600	Swap	9
24	28-Mar	Universal	200	200		
25	29-Mar	Universal	200	400		
			5200			

Dailies are scheduled to be created once a week, on Friday evenings or Saturday mornings depending on daily wrap times, and will take the form of a Final Cut Pro project file (see example below) with the associated ProRes 422 LT media for that week. Ideally, these files will be copied onto a flash/thumb drive for Nathan to view at his convenience, during the weekend. If the files prove to be too big we'll need to decide an alternative storage device, most likely a LaCie rugged drive (yet to be purchased, 1 or 2 TB).

Backup Folder Architecture

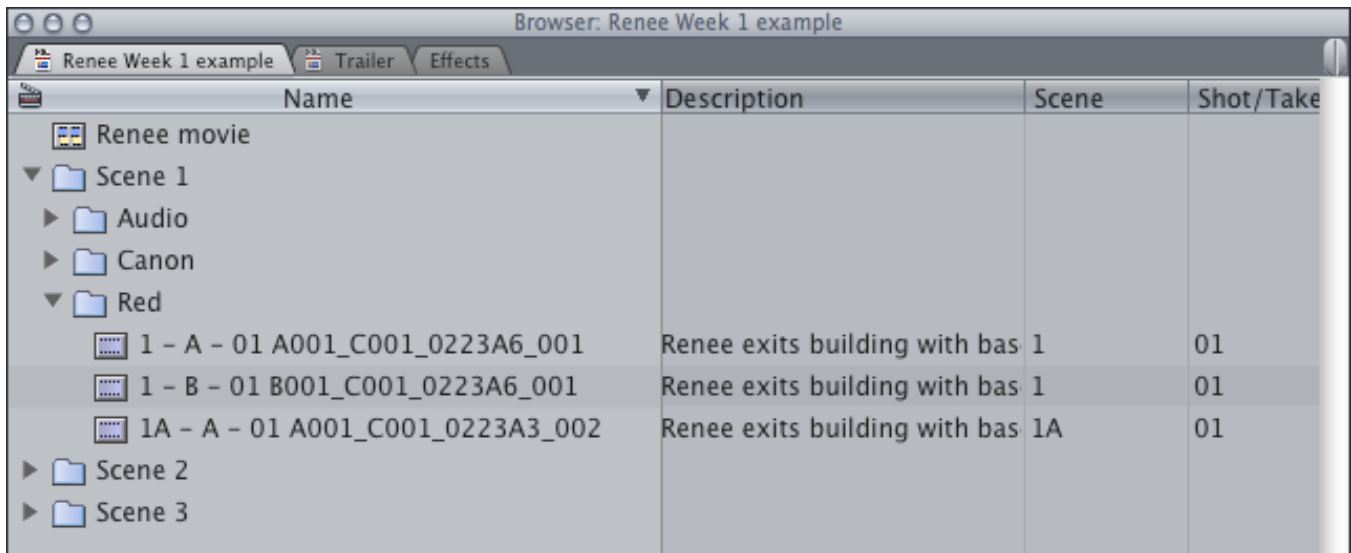
During each End-Of-Day backup to the Master and Transport Enclosure drives, all camera and audio files for that day should be copied into folders labeled as the day of the shoot schedule (see Day column in the table above). The number of cameras may vary per day but they should be labeled to match the camera log camera letter. The folders should appear similar to the illustration below.



Final Cut Pro Bin Architecture and Procedures

During the transcode process, each clip should be imported into Final Cut Pro and placed in bins with the following bin architecture and use the filenames as defined below.

Keep original transcoded filename and insert a suffix indicating the Scene Number, Camera Letter, and Take. This same format should be used on the Audio files where Camera Letter will represent the Microphone Letter.



The screenshot shows a browser window titled "Browser: Renee Week 1 example" with tabs for "Renee Week 1 example", "Trailer", and "Effects". The browser displays a bin structure with the following items:

Name	Description	Scene	Shot/Take
Renee movie			
Scene 1			
Audio			
Canon			
Red			
1 - A - 01 A001_C001_0223A6_001	Renee exits building with bas	1	01
1 - B - 01 B001_C001_0223A6_001	Renee exits building with bas	1	01
1A - A - 01 A001_C001_0223A3_002	Renee exits building with bas	1A	01
Scene 2			
Scene 3			

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