

FILE-BASED WORKFLOWS

Advances in digital camera technology—the RED, Viper, Phantom, Cine Alta and Panasonic P2 cameras and others--have led to the increased use of these cameras in television commercial production and has offered certain advantages to advertisers, agencies and directors. The cost of moving production into these new workflows, however, is falling in no small part on editorial companies while relieving production companies of some responsibilities and costs.

The transition from the very well-established and reliable film-originated work model is underway. It is largely experimental and is likely to remain that way for awhile as the NLE systems manufacturer play catch-up with the camera manufacturers' development. For example the RED Camera is still in beta and Avid just signed an SDK licensing agreement with RED at the end of September, 2008.

In the meantime, AICE will continue to explain to the industry how these new workflows differ from the old, and how time-consuming they can be. AICE will also draw attention to the issues of data integrity, backup, archiving, and insurance.

As a first step, the AICE Bid Form has been updated to include:

A **PRODUCTION MEDIA** section on the front page which specifies the production media, the format or type of media and the estimated footage or estimated time in hours.

9100 Negative/Data Insurance

5000 FINISHING

5020 Pre Loading

7000 DIGITAL PROCESSES

7010 File Conversion/Transcoding

7020 Backup Storage Devices

7030 Pre Edit Color Correction

7040 File Ingesting

7050 LUT Creation

7060 Prep for Final Color Grading

7070 Archiving

7080 Archive Storage Devices

7090

Additions to the AICE Bid Form Glossary

5000 FINISHING

5020 Pre Loading

Cost associated with preparing or ingesting material into the color correcting system.

7000 Digital Processes

7010 File Conversion/Transcoding

Time needed to convert the files from the original file format to the format being used in the non-linear editing system

7020 Backup Storage Devices

Costs for the devices (hard drive, disk, data tape, etc.) used to make protection copies of the original or transcoded files

7030 Pre Edit Color Correction

Certain format files (Cineon, .r3d) need to be color corrected prior to editing. This is for the costs involved if the editor rather than the production company or lab handles this during the dailies process.

7040 File Ingesting

The time needed to transfer the files from the supplied devices to the editor's system or server.

7050 LUT creation

Certain cameras record data in 4:4:4 RGB with logarithmic color space. They need a conversion file or Look up Table (LUT) to be read correctly on edit systems. An LUT can either be supplied by the production company or director of photography or be created by the post house.

7060 Prep for Final Color Grading

For certain file-based formats, the time needed to create digital files of the approved cut for the final color correct session.

7070 Archiving

Time needed to prepare all of the project's data for long term storage.

7080 Archive Storage Devices

Costs for the devices (hard drive, disk, data tape, etc.) used for long term storage.