

THROUGH THE LENS OF **EVE COHEN**

Digital Film Workflow Essentials



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EVE M. COHEN

Eve M. Cohen is an award winning cinematographer whose work ranges from independent feature films to reality television and documentaries. She is also the Chief Creative Officer at crowdfunding and distribution platform, Seed&Spark, where she specializes in distribution deliverables and filmmaker education. As a G-TEAM Ambassador Eve hopes to raise the bar in technical understanding for all filmmakers.

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SCRIPT TO SHOOTING RATIO

Data management starts with a script, which gives you a runtime, from which you can calculate a shooting ratio: minutes shot to minutes of final runtime. This tells you how many minutes of footage you might shoot on your project. Don't forget to incorporate the number of cameras!



KEEP YOUR DRIVES ALIVE

Just because you're done shooting, that doesn't mean your drive can live up in your closet. Keep them updated with the latest edits and exports—keep them separated. Keep them safe.



BEHIND THE SCENES

Are you shooting any? You should keep this separate from your production footage and treat it as its own shoot. (More on that later!)



CAMERAS AND FORMAT

Each camera has its own recording formats. Each recording format takes up a certain amount of data space per minute of film. To know your format and your shooting ratio is to know how much hard drive space you are going to need. This has another element, too: to know your format is to know where your project is going to end up—Theater, TV, Web— and this might have an effect on your format, so check with your producing team (and VFX team?) first!





WORKFLOW TRIUMVIRATE

Cinematographer / Post Supervisor / Editor. Before you do anything, assemble this team. They will be the three legs on which your workflow stands. One of these three people will be able to answer any workflow question that might arise. If you happen to be one person wearing all three of these hats, make sure you are aware of the responsibilities of each position.

RECORDING MEDIA

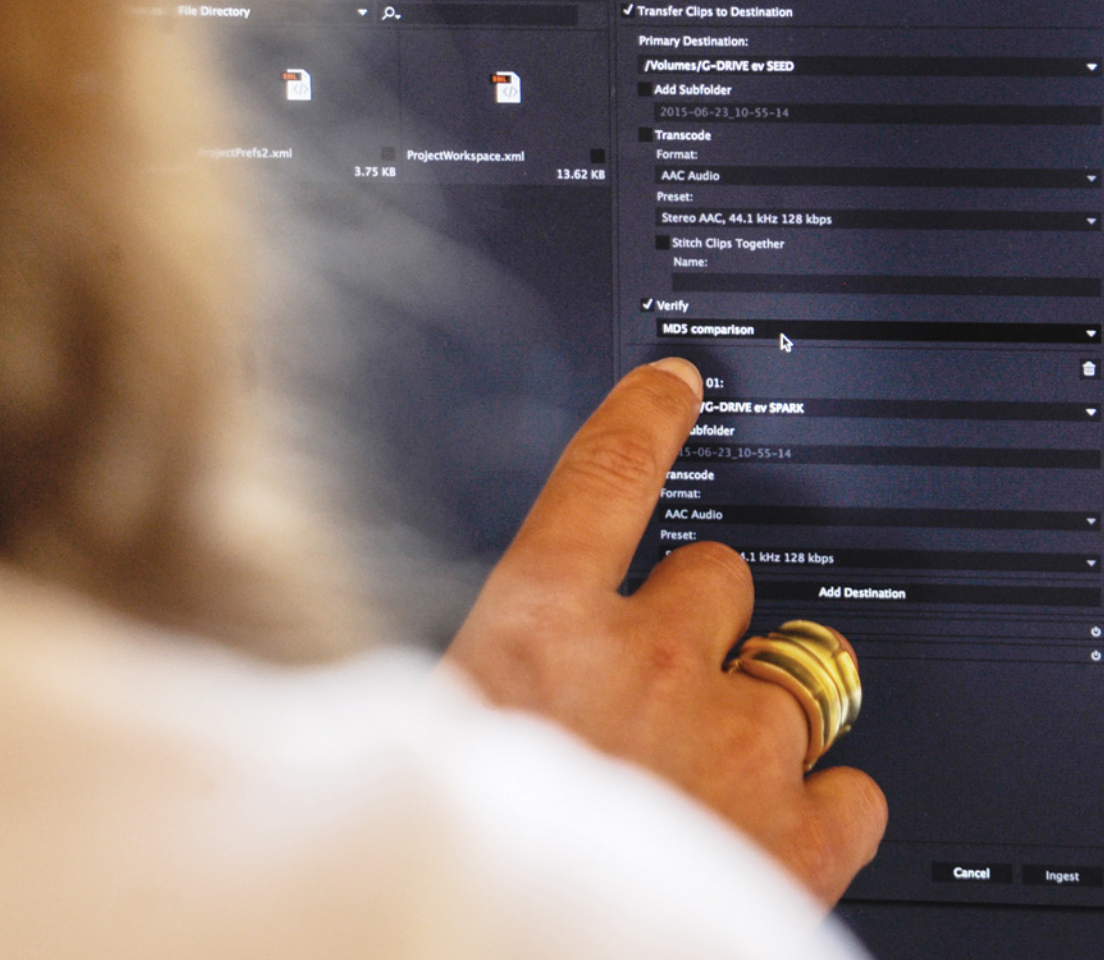
Your camera and format will dictate what your recording media type is—memory cards, external hard drives, built-in camera hard drives etc. Calculate how much you will need per day.



INGESTING MEDIA

Establish a naming convention on the hard drives. Do not create this on your own. Coordinate with your other legs (Post-Supervisor and Editor) to make sure this will work for them as well. If possible, media should be ingested as it is shot on set. If this is not possible, ingest everything at the end of the day.





DATA MANAGEMENT SOFTWARE

Learn it. Use it. Verify it. Make sure your DIT, DM or 2nd AC (whomever is ingesting footage) learns to use a program that verifies the footage has been ingested properly and gives you visuals of the clips. Sometimes transcoding is not necessary, check with your Post Supervisor and Editor to find out what is best to deliver. If you have to erase cards or drives before your next day of shooting, use eyes and ears to verify that the footage has been ingested properly onto each of the drives before wiping anything!

HARD DRIVES

After you've calculated the storage space needed for the footage, you will know what size hard drives you need to purchase. All your footage should be backed up in triplicate. 1) Raw Footage Backup 2) Working Master 3) Working Master duplicate. (And I'd throw in a 1TB shuttle drive, because you're just gonna need it.) Talk to your editor about how much additional storage space you should account for on your Master drives. After your shoot, each of your three primary drives should have a different owner and live in a different location.



STORAGE

Knowing your shooting ratio will give you an estimate of how much storage space you need. Take your shooting ratio and your format and create a data flow chart for your shoot. If you don't trust your own calculations, use the new G-ASSIST app—enter your shooting ratio and format and the app calculates your storage for you!



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