Application Note

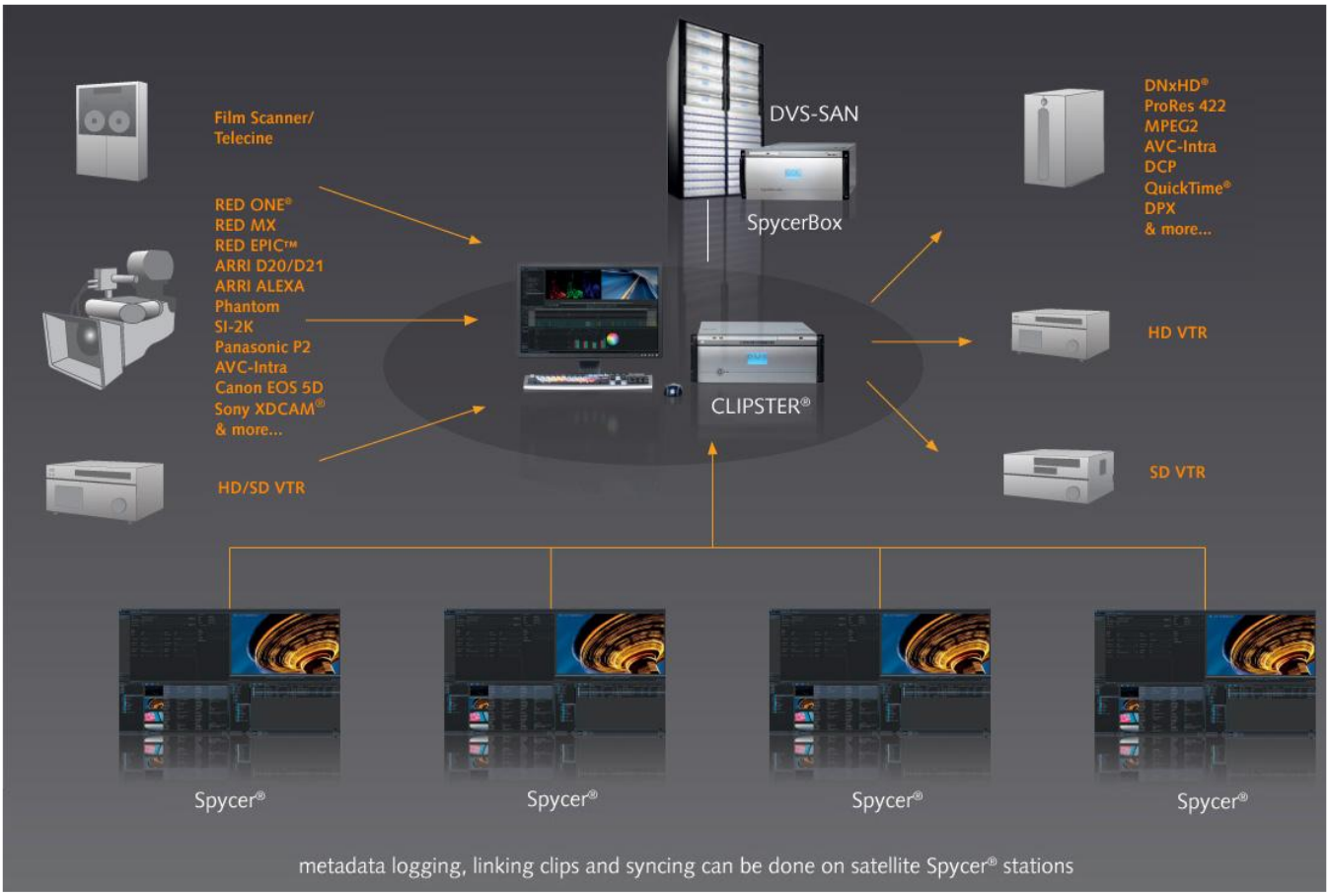
RAW Dailies
Fast and Easy with Spycer® and CLIPSTER®

Dailies Workflow

The dailies process (sometimes also called rushes) consists of taking the raw, un-edited footage shot in a production, the audio files and the miscellaneous information from the set (camera logs, sound logs, etc.), and syncing them together for next-day delivery to the film crew for review or editorial.

Almost every production has different requirements for dailies, and therefore each workflow is different. The image below shows a typical dailies workflow.

DVS's award-winning DI workstation CLIPSTER® has a powerful engine to process RAW material from digital film cameras in high speed and handles any content. Speed up and simplify your dailies workflow with CLIPSTER® and DVS's innovative Spycer® software with its new dailies feature set. Set up your dailies farm to log information and link media simultaneously.



RAW Camera Support

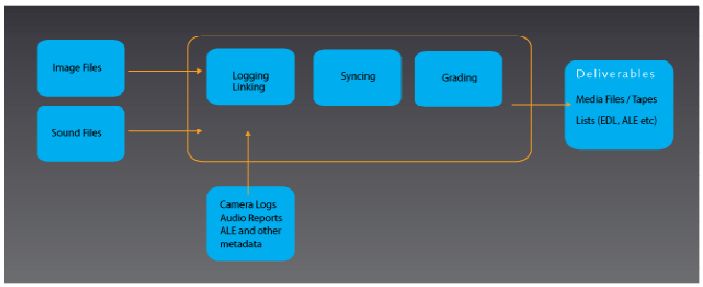
With numerous digital cameras and an ever increasing number of digital productions, it has become critical for post houses to find solutions that can reliably and quickly handle all RAW formats. Many facilities have created their own processes, using different systems for different cameras. CLIPSTER®, with its native support for almost every camera, provides an extremely fast solution that addresses a number of bottlenecks and streamlines your RAW workflow.

- ARRI ALEXA
- ARRI D20/D21
- Canon EOS 5D/7D
- Phantom 65
- Panasonic P2
- Phantom HD GOLD
- RED EPIC®
- RED ONE®
- Silicon Imaging SI-2K
- Sony XDCAM® HD

…and many more.

Dailies with CLIPSTER® and Spycer®

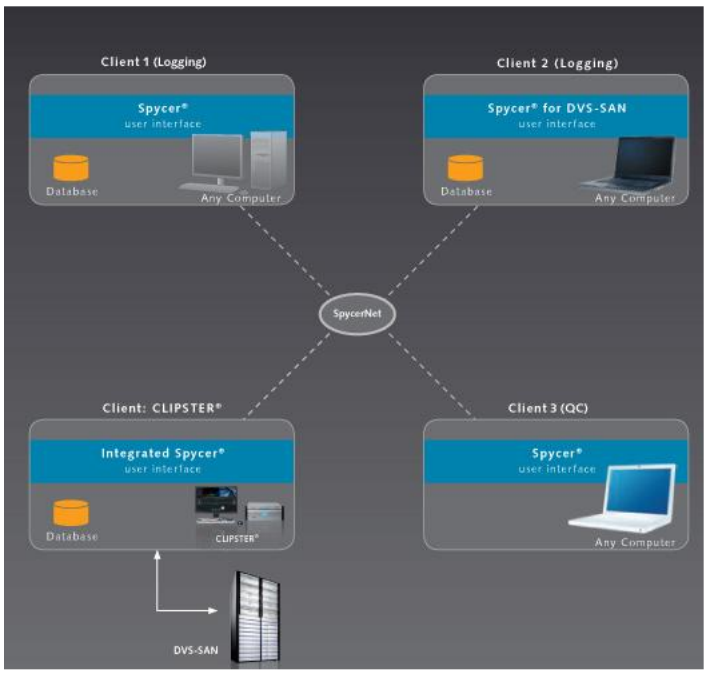
From the shoot, the RAW files come in along with camera and sound reports and lists with information. The metadata information (scene, take, camera roll, etc.) has to be logged into the database. In most productions, the audio files and sound reports usually arrive first and the metadata logging starts even before all the image files follow.



Once the logging is finished, you can link and sync the sequences. For example, audio and image sequences can be linked based on the same scene and take name. Even additional image sequences from multiple (or stereo) shoots can be linked and synced together.

Next, optional color correction is carried out and either tape layoffs or Digital Deliverables are generated. At this point, burn-ins or slates are added to help the editor, director or other crew members to identify the content.

In addition to CLIPSTER®, Spycer® systematically supports the workflow. The functionality is divided as shown below. While CLIPSTER® accelerates the transcodes, adjusts timelines, creates burn-ins etc., Spycer® manages tedious tasks like logging and marking clap points. You can use any number of Spycer® clients to farm out the work, and the workload is distributed based on your specific workflow requirements.



For instance, one Spycer® client can be used to log the information, while another one marks clap points in audio. In other workflows, multiple Spycer® clients can log information simultaneously. With its distributed database architecture, Spycer® even enables users to work on multiple dailies projects at the same time. This frees up CLIPSTER® for more important jobs and lets Spycer® manage the time-consuming manual tasks.

DVS Digital Video Systems GmbH
A Rohde & Schwarz Company
Krepenstr. 8
30165 Hannover, Germany
Phone: +49 511 67 80 70
Fax: +49 511 37 19 74
www.dvs.de, sales@dvs.de

DVS Digital Video, Inc.
A Rohde & Schwarz Company
300 East Magnolia Boulevard, Suite 102
Burbank, CA 91502, USA
Phone: +1 818 846 3600
Fax: +1 818 846 3648
www.dvsus.com, info@dvsus.com

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Markers – RAW Dailies Workflow in CLIPSTER® and Spycer®

Add Marker / In and Out Points

The add marker and in and out points allow you to add a clap point marker on media. Optional in and out points can also be added.

Adding Metadata

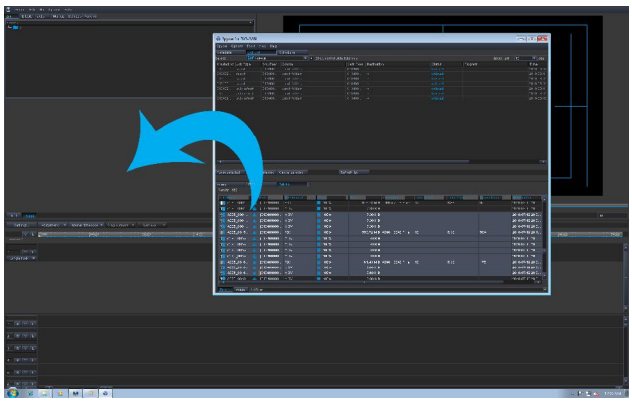
Once a clap point is marked, you can add additional metadata to the database, such as scene, take, camera ID, shoot date, camera/lab/sound roll and production information. Keyboard shortcuts for adding, saving and quickly going from one text field to another are available. When you add markers, they are listed under the Dailies tab.

Dailies Tab

The Dailies tab provides a table view of all the clips (clap points) and lists all the metadata. You can sort this list based on multiple criteria. For example, for first sorting on shoot date, then on scene, and then on take: (Shoot Date > Scene > Take). The table is also editable, so you can make changes to the metadata and add entries.

CLIPSTER® Integration

Once the clips are sorted and the logging is done, you can drag and drop the clips into the CLIPSTER® bin. Dragging and dropping into the bin creates bin clips with all the associated metadata.



Timeline and Synchronization

You can sort the clips from the bin based on various criteria (e.g. circle take) and drag and drop them into the timeline. This allows you to assemble the timeline very quickly for deliverables. Various camera versions can be stacked on top of another for multi-camera shoots. You can easily mix and match different camera versions, resolutions and formats in the timeline. Based on the clap points marked in Spycer®, CLIPSTER® will automatically line up the audio and video clips to be in sync. If minor adjustments have to be made, you can quickly edit in the CLIPSTER® timeline.

Burn-ins and ALE Export with CLIPSTER®

The metadata entered in Spycer® will be available in CLIPSTER® for ALE export and burn-ins.

Metadata such as scene name, take name, source timecode, record timecode, and file name can be burnt in on top of the deliverables. Flash burn-ins allow this information to be seen only by certain users for defined durations.

DVS Digital Video Systems GmbH
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30165 Hannover, Germany
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A Rohde & Schwarz Company
300 East Magnolia Boulevard, Suite 102
Burbank, CA 91502, USA
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www.dvsus.com, info@dvsus.com

Supported File Formats

CLIPSTER® supports a variety of file formats for ingest and deliverables.

Ingest Formats	Digital Cameras	RED ONE®, RED EPIC® ARRI D20/D21, ARRI ALEXA SI-2K (CineForm 2D, CineForm RAW™ and CineForm 3D) Phantom HD GOLD, Phantom 65 Canon EOS 5D /7D Sony XDCAM® HD Panasonic P2
	Film	VTR emulation for telecine Scanned DPX frames
	Other file formats	DPX, TIFF, TGA and more than 100 other formats
	Audio	Broadcast wave, AIFF
List support		Avid Log Exchange files (ALE) EDL (CMX3600 and GVG) Final Cut XML ASC Color Decision Lists (importing color correction information from onset systems)
Deliverables	Tape	HD 422, 444; SD
	Files	Apple ProRes 422 (HQ, LT, Proxy) Apple ProRes 4444 up to 16 bit Avid DNxHD® (36 – 220 Mbps 8-10bit) MPEG1 MPEG2 (DVD, HDV, Sony XDCAM®, DVCPRO®) QuickTime®, DPX, WMV XDCAM® IMX 50/40/30 XDCAM® HD DVCPRO 25/50, DVCPRO HD AVC-Intra 50/100

Benefits

- **Workflow acceleration:** Manually intensive and time-consuming jobs like logging and linking clips are now handled in Spycer®. This frees up CLIPSTER® for more important jobs, while Spycer® works like an assistant workstation.
- **Excellent overview:** Table views and improved sorting of clips facilitate logging and marking clap points.
- **Numerous formats:** Support for a wide variety of RAW cameras and codecs.
- **High-end equipment:** CLIPSTER's high-performance hardware provides extremely fast transcoding and processing for dailies deliverables.
- **Interoperability:** Metadata sharing between Spycer® and CLIPSTER® yields both time and cost savings.
- **Future-proof workflow:** DVS continues to expand the feature set for the dailies workflow. Planned features include
  - template-driven metadata extraction,
  - automatic linking and metadata logging based on rules,
  - template-driven outputs,
  - a host of other features.