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Type: <input type="checkbox"/> Report <input type="checkbox"/> Demonstrator, pilot, prototype <input type="checkbox"/> Website, patent filings, videos, etc. <input checked="" type="checkbox"/> Other	Co-Author(s): To: Albert Gauthier, Project Officer
Status: <input type="checkbox"/> Draft <input type="checkbox"/> To be reviewed <input type="checkbox"/> Proposal <input checked="" type="checkbox"/> Final / Released to EC	Confidentiality: <input checked="" type="checkbox"/> PU – Public <input type="checkbox"/> CO – Confidential <input type="checkbox"/> CL - Classified
Revision: Final	
Contents: Deliverable 5.1. Develop the prototype camera rig designed in T4.5 into a product that can be manufactured and sold. We will find a suitable manufacturer that can produce rigs on demand. Writing technical guides, troubleshooting, and other documentation for the end users to read. Since the end-product is highly technical, user documentation is needed train the users. Trade dress, product website, advertisement planning.	

Introduction

This deliverable includes tasks related to the finished POPART Product. The state of the POPART Product is good, the camera rig and acquisition system is finished and can be sold to customers as indented after the project. The project is well positioned for the next step of the project which will be Market Replication (Deliverable D5.2), where the product will be validated on an actual production.

In terms of the product, it is important to note that the product is has been developed to be completely wireless, meaning that we do not need a series of cables going from the main camera to the workstation where the previz is shown. An implication of this is that we have developed a camera box called HAL which will be mounted on top of the camera.

In the near future, LAB expects to enter agreements with productions for using the product. Even though the product is not generally launched in the market, customers have expressed interested in using it through servicing agreements.

Task 5.1: Productise camera rig and acquisition system

Acquisition System

As mentioned the Introduction, the Acquisition System is finished. The HAL box can be seen in Figure 1, which is the part of the system mounted on the camera. However, the motherboard of hardware platform is discontinued. Therefore LAB has evaluated the market and found a new motherboard, and the product will be updated with this new platform in the coming months. Additionally LAB has a stock of some motherboards, so we can handle the first customers without any delay while the platform is revised.



Figure 1. HAL Acquisition System

The Acquisition System has LEDs indicating if the system is operating normally or if there are any issues requiring attention. It is administered via a web interface or via the HAL Controller Software.

The Acquisition System interacts with different software running on a workstation or laptop on set. The software is described in more detail in the Production and Integration Report (Deliverable D4.5). The table below gives a short description of each software which end users will interact with.

Software	Description
GAMP	Receives proxy files from HAL for immediate viewing, integration with Dailies System, etc.
Mirage	The application showing the composited image using the live track (real time previz)
HAL Controller	Application for viewing main and witness camera live streams, and adjusting parameters of HAL and Witness Cameras
MeshRoom	Used for camera calibration.

Table 1. Brief description of end user software

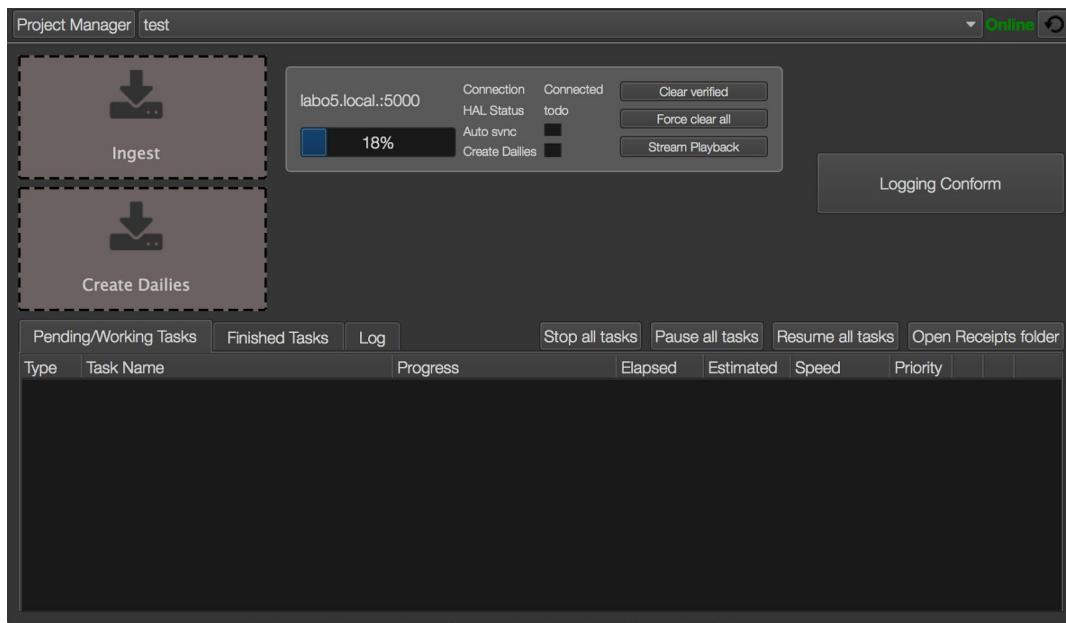


Figure 2. GAMP Software User Interface (Connected to HAL)

At launch, acquisition systems will be built at the LAB premises, with the exception of some electronic circuits which will be printed overseas and shipped to LAB.

As the assembly time for each system is a few hours, it is reasonable to build the systems at the LAB premises. Should we require a production volume of more than a few hundred units per year, we will seek

agreement with one of the vendors we are using for parts to assemble the whole system, something they have already indicated willingness to do.

Camera Rig

The witness camera rig is finished. A picture of the rig can be seen in figure 4, and in figure 3 the latest version of the Camera Rig arms is shown.



Figure 3. Camera Rig Arm

The camera rig is produced by a Norwegian company called Thomic Aluminum (www.thomic.no). They have also advised on the design of the rig. Manufacturing the rig will be done by this company and they can scale well.

Task 5.2: End user documentation

Significant end user documentation has been developed. Included in D5.1 is a user manual for the workflow which describes in detail how to use the different parts of the system. The manual is attached to D5.1 and it is also available online at <http://qamp.io/UserManual.pdf>.

Task 5.3: Trade dress, product website, advertisement planning

This task describes the trade dress, product website and advertisement planning.

Trade Dress

The trade dress of the POPART Product can best be described as a industrial design, with black, brushed aluminium and blue as the main elements. When sold by LAB it will also include the LAB logo for end user recognition.



LABO Logo used on the products.

In terms of naming, we have developed a set of names. The products related to previz are named **Pathfinder** (Tracking) and the Previz solution is called **Mirage** (same name as the software used to see the previz. For the workflow tools, short acronyms are used, **GAMP** (Good Automated Manufacturing Process) and **HAL** (Acronym meaning: Hardware Abstraction Layer and a reference to the Stanley Kubrick film "2001: A Space Odyssey").

Advertisement Planning

LAB is attending the NAB2016 conference, where the POPART Product will be presented at the BandPro stand. A live demo of the prototype will be shown.

LAB is planning to start advertisements in film relevant magazines in Norway in the next weeks, advertising servicing contracts with the POPART Products.

When the project is finished, advertisements will be ramped up a bit. However, the most important arenas are through film conferences like NAB and IBC, and network sales. LAB has a large network in the film industry and will be proactive in travelling to potential customers demonstrating the system and negotiating sales. BAN will use its large network to promote the products in its markets.

POPART Website

The POPART webpage is live at www.popartproject.eu. It describes the project with its goals and partners. Furthermore, it describes the POPART Product and when it will be available in the market. A screenshot of the POPART website can be seen in figure 4. The page is based upon the bootstrap framework, and has a visually appealing and modern look.

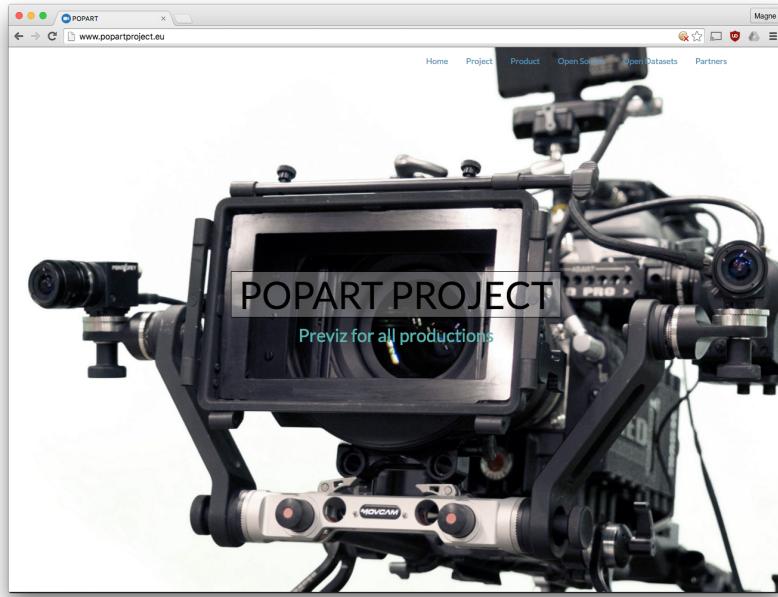


Figure 4. Screenshot of the POPART homepage

GAMP / HAL webpage

Prior to 1. May, and likely during NAB2016, the webpage for GAMP will be launched. It will allow users to subscribe to the GAMP software, and to register for getting the HAL system when it will be launched. The webpage will be available at <http://gamp.io>. Figure 4 shows a screenshot of the GAMP webpage.

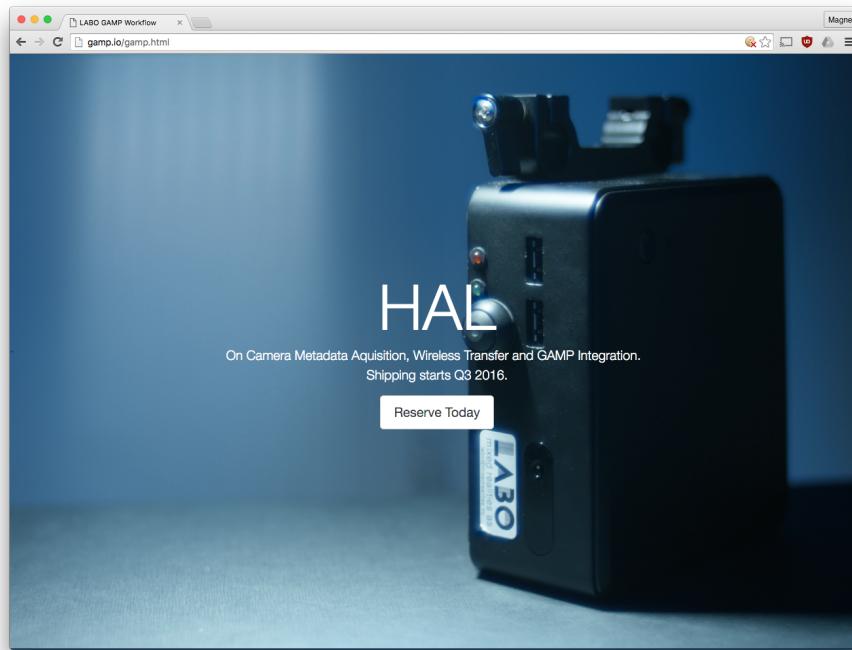
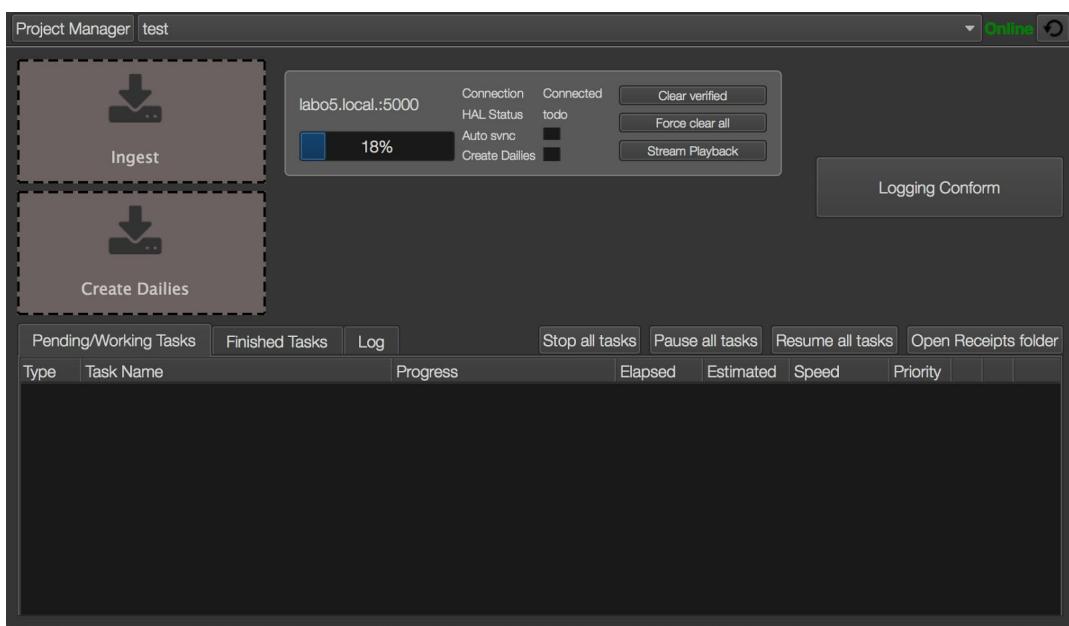


Figure 5. GAMP and HAL product page

Labo HAL/GAMP + MovieSlate® + Drylab workflow.



The LABO HAL on-camera module



The LABO GAMP software with a HAL connected.

The most effective/time- and cost-saving workflow is achieved with the Labo HAL on-camera hardware bundled with the Labo GAMP software.

With HAL/GAMP + Movieslate/Drylab Dailies Viewer on-set and GAMP pre-editorial workflow you get:

- Automated “always right” TC locked camera metadata (never a wrong filename again. Never a shot without a script-entry) + Manual Script notes from MovieSlate®
- Preview shots from HAL immediately after recording¹
- Shots with metadata directly to editorial as soon as the shot is finished.²
- Direct access to dailies with metadata on iOS device, as each shot is finished in Drylab Dailies Viewer, continuously progressing with the shooting-day.
- Files structured according to project-rules on ingest. No further set-up for archiving and transcodes after initial set-up.
- Ingest/Copy of camera originals (with optional transcodes)
- Ingest audio from sound-department
- Ingest MovieSlate® day-report
- Conforming of logging-projects/day-projects to start the editorial process.³
- Automatic fallback destination and synchronisation if a networked volume is lost.
- Dailies structured locally in a scene/slate structure in the project-directory

[Video-link for this workflow](#)

Estimated time-saving per camera per day is in the region of one full workday (7,5 hours) per camera with a normal shooting day.

GAMP + Movieslate + Drylab Dailies viewer on-set and GAMP pre-editorial workflow.

- TC locked manual metadata from Script and/or AC and Sound department from MovieSlate®
- Ingest/Copy Camera-originals with optional transcodes
- Ingest audio from sound department
- Ingest MovieSlate® single- or multi-cam .xml
- Conforming of logging-projects/dayprojects to start the editorial process. Single or multiple cameras supported.
- Dailies structured locally in a scene/slate structure in the project-directory

[Video-link for this workflow](#)

Estimated time-saving per camera per day is 3 hours with this workflow.

¹ 1--->x cameras with HAL supported through GAMP

² Requires on-set networked or direct access to project-directory

³ Single or multiple cameras supported

GAMP

What makes GAMP more effective than existing workflow-tools, is it's project-focused structure instead of file-based philosophy. On top of a lot of time saved in setting up each individual process through a production, GAMP also is the fastest secure copy-app available.

You only need to set up GAMP when you start a production.

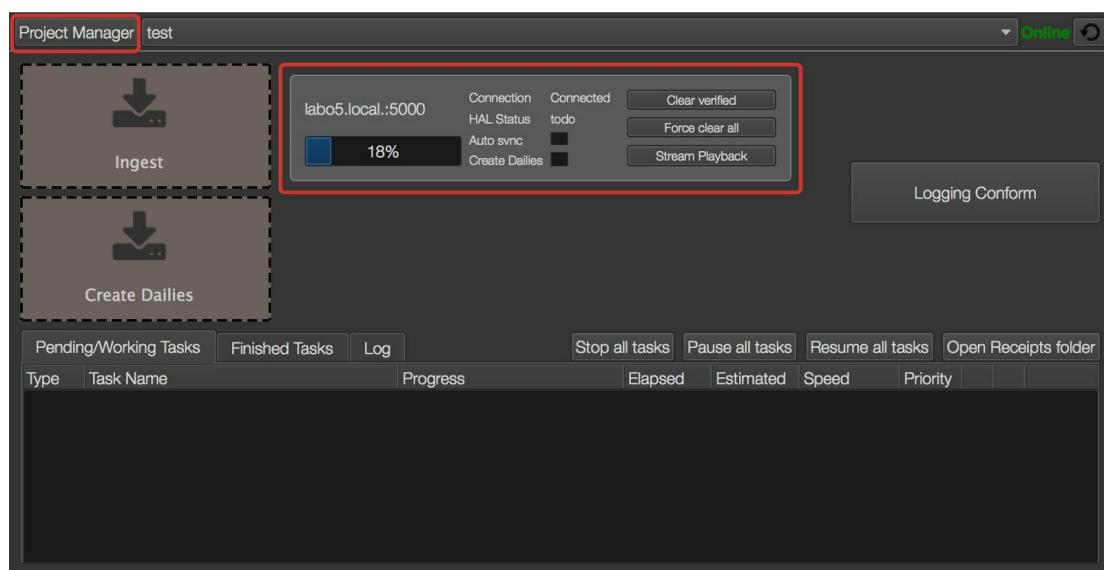
After initial setup, repetitive actions (like copy from HAL, ingest of original media, distribution structure, transcodes, handling and distribution of the sequential .xml's, naming and format-decisions) are automated based on the initial project set-up. The logging-/ingest-conform is semi-automatic for user review before ingest.

Setting up GAMP-project - Easy setup

(A more advanced setup is added at the end of the manual)

- Click the project-manager

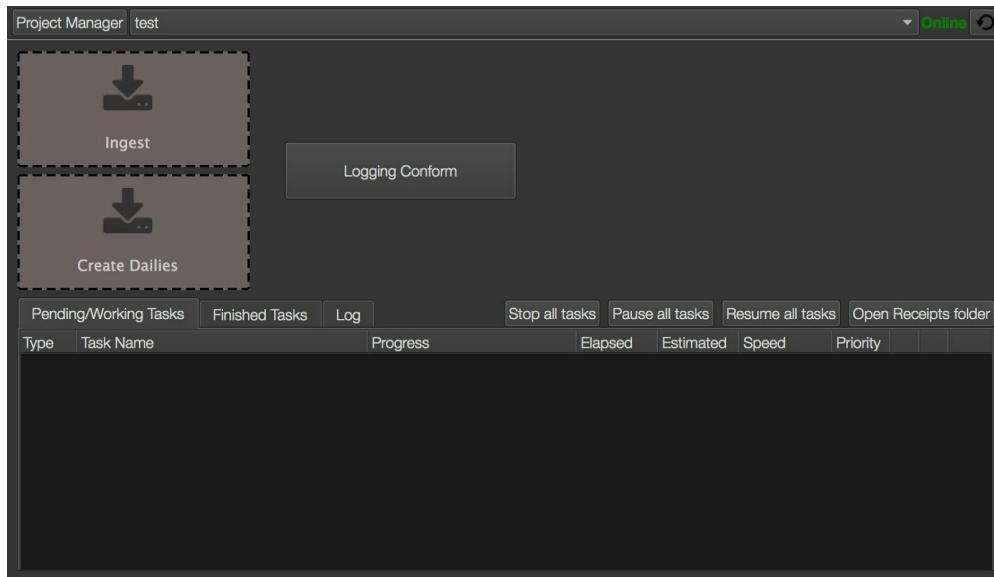
This is what GAMP looks like when a HAL is present on the network and a project is set-up:



The Project Manager button takes you to your Project set-up

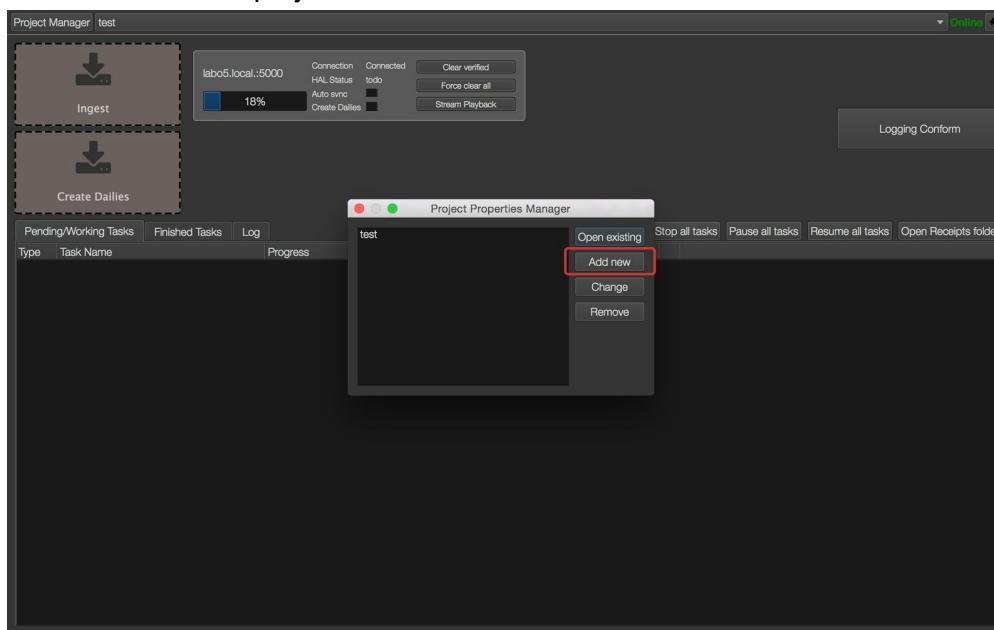
The large square in the middle indicates that a HAL is present and has basic controls available.

This is what GAMP looks like when a project is set up and a HAL is not present:

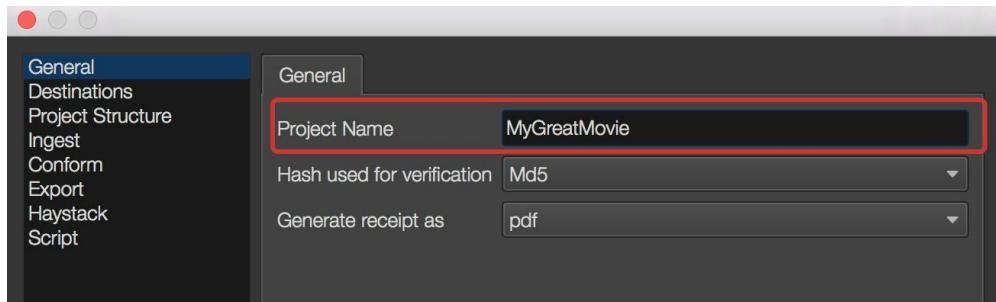


It is possible to work on more than one project from the same GAMP. This can come in handy if GAMP is used in an ingest-room environment. (More about this in the advanced GAMP user-guide)

- Hit the “*Project manager*” button to set up your new project
- Choose “Add new” project

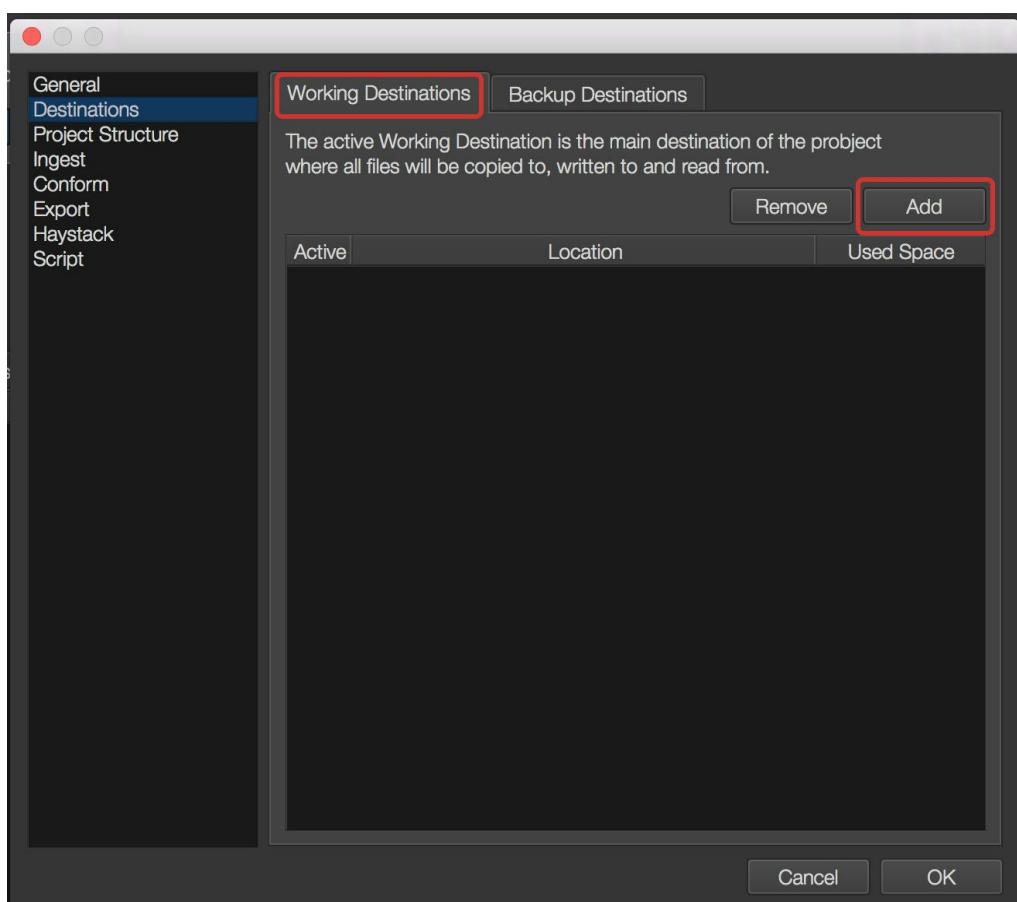


- Fill in project name (This comes up by default)



- Hash is the checksum chosen for verification of the copies. Md5 is default, but there are many other options. *We consider doing hashless copies for speed only*
- The receipts for copy-tasks are generated as .pdf, by default. Optionally you can choose .html receipts.

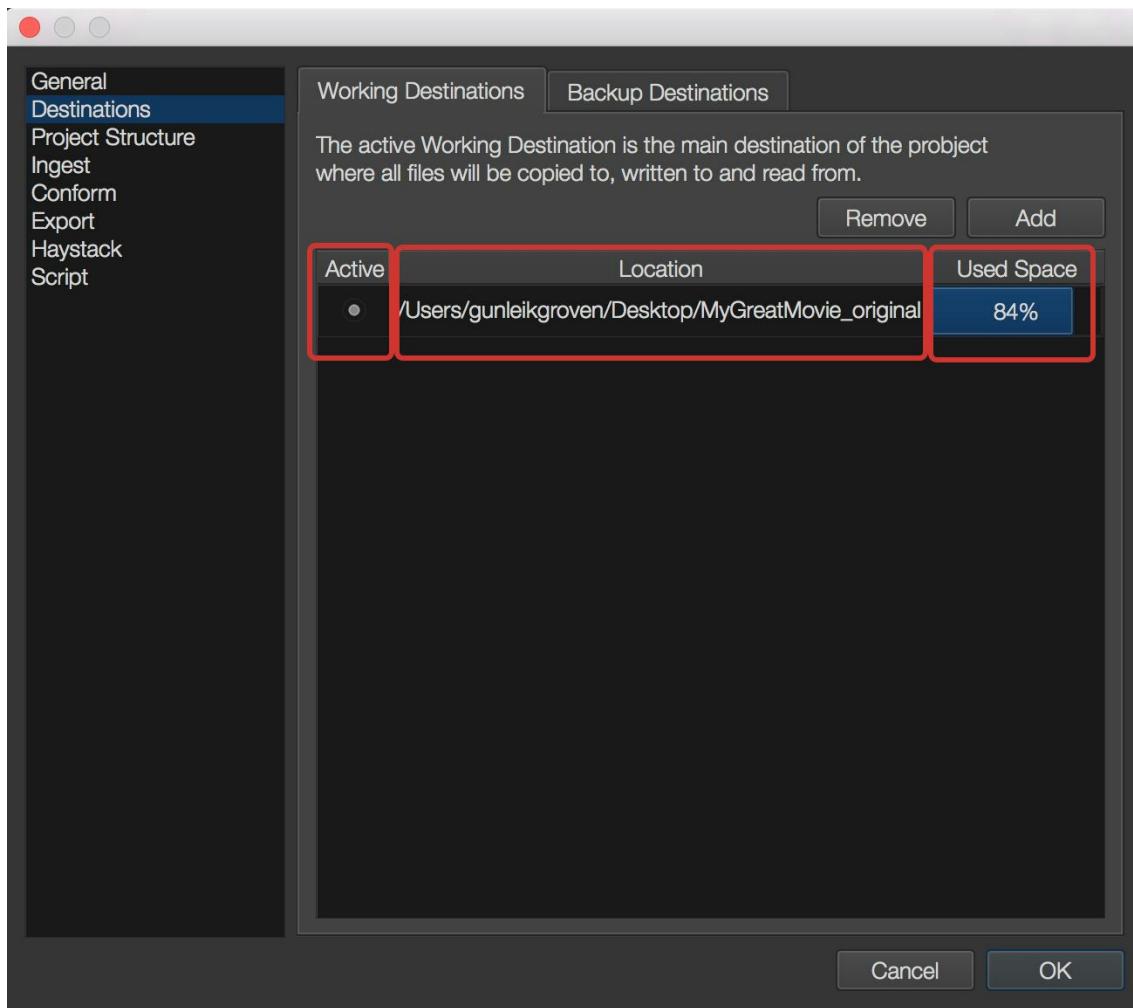
Choose your file-destinations



Working Destination(s) is the destination you will run your project from. Typically for a

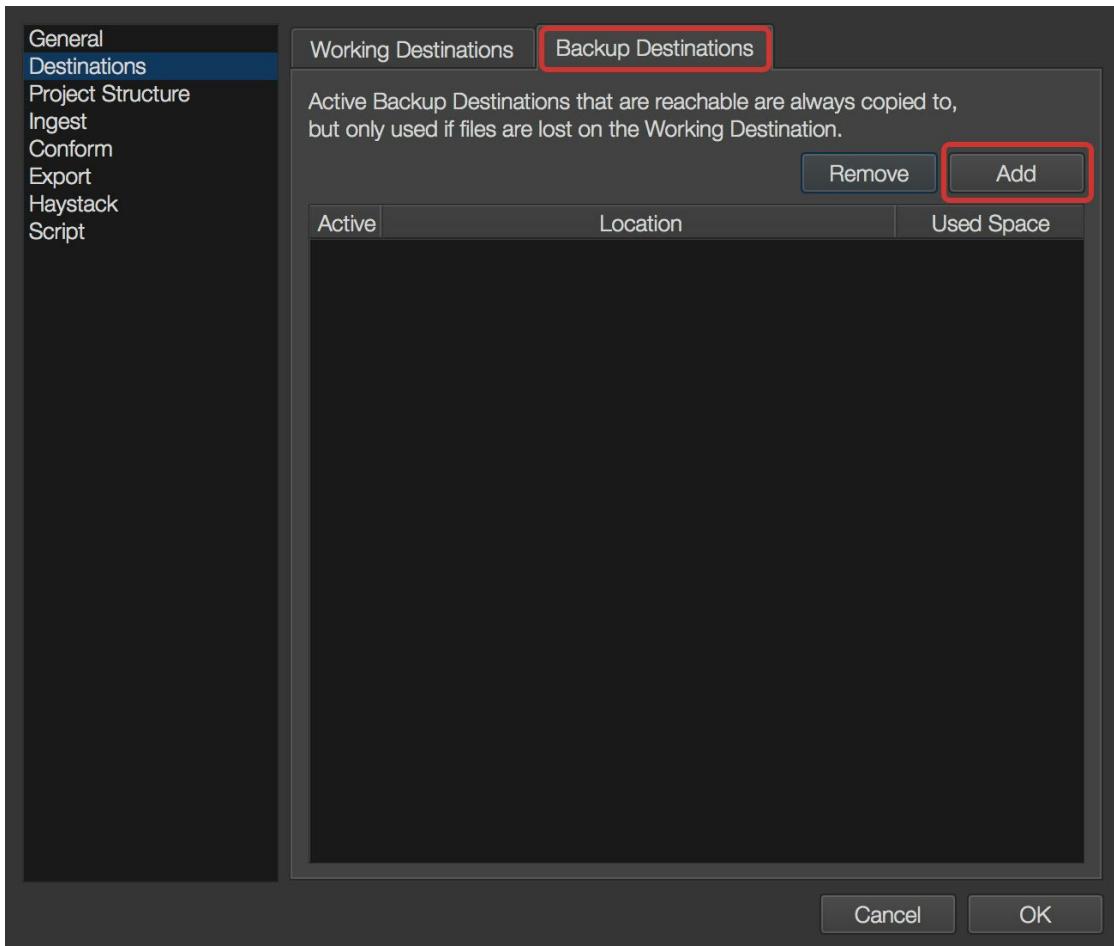
larger production, **this will be your project “root directory”** on a SAN or a RAID. GAMP will keep track of multiple “working destination” if your main project resides on multiple smaller disks.

A working destination can be a locally mounted or a network volume.

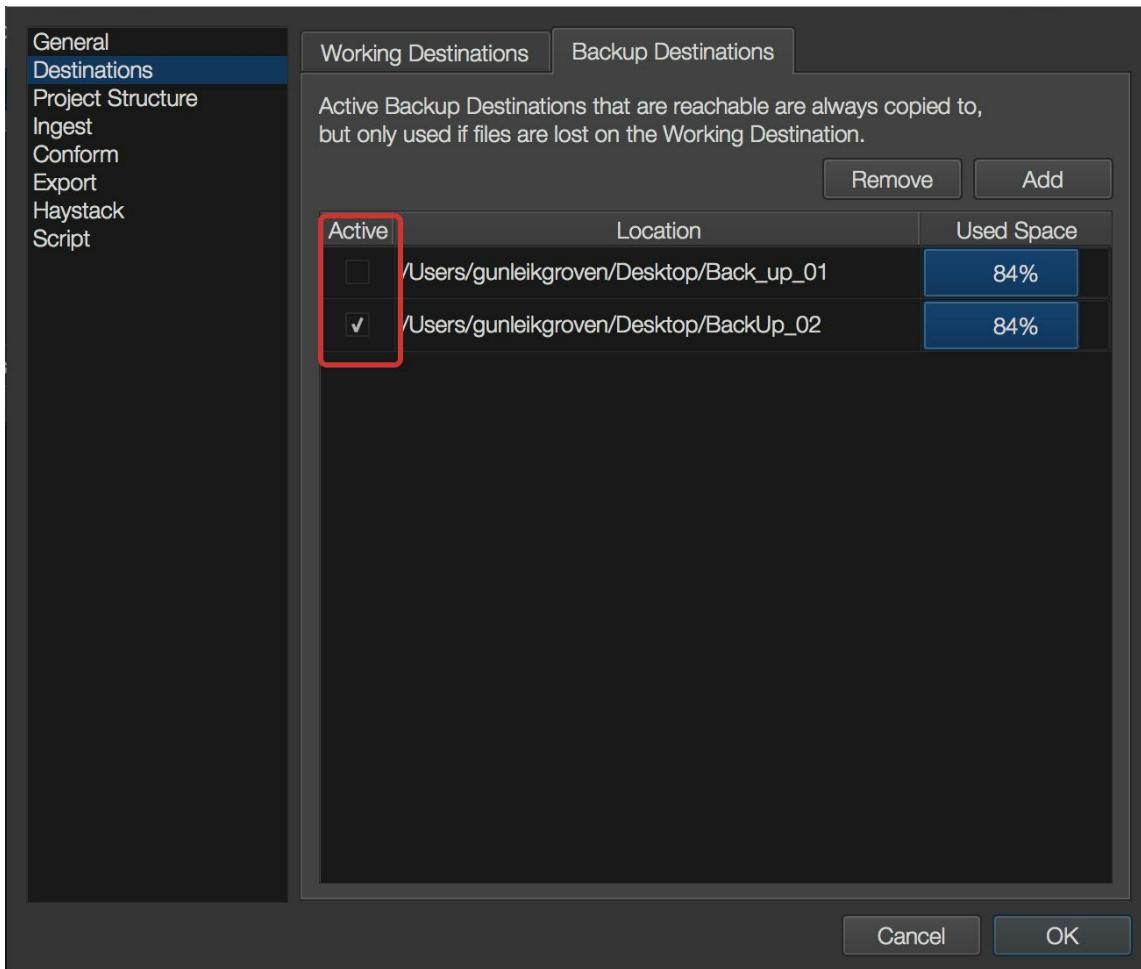


- ***You are not able to save/start a project without having set “Working Destination”.***
- ***You can have multiple working destination, but only one active.***
- ***This setup is the minimal setup to perform copy/ingest with default Settings. However, we recommend that you set up a BackUp destination before proceeding***

- Set your back-up destination(s)



- You can add as many BackUp destinations you want and GAMP will remember which you have had connected and what is on each, in case of a recovery is needed.
- You can have multiple BackUp destinations active at any time.

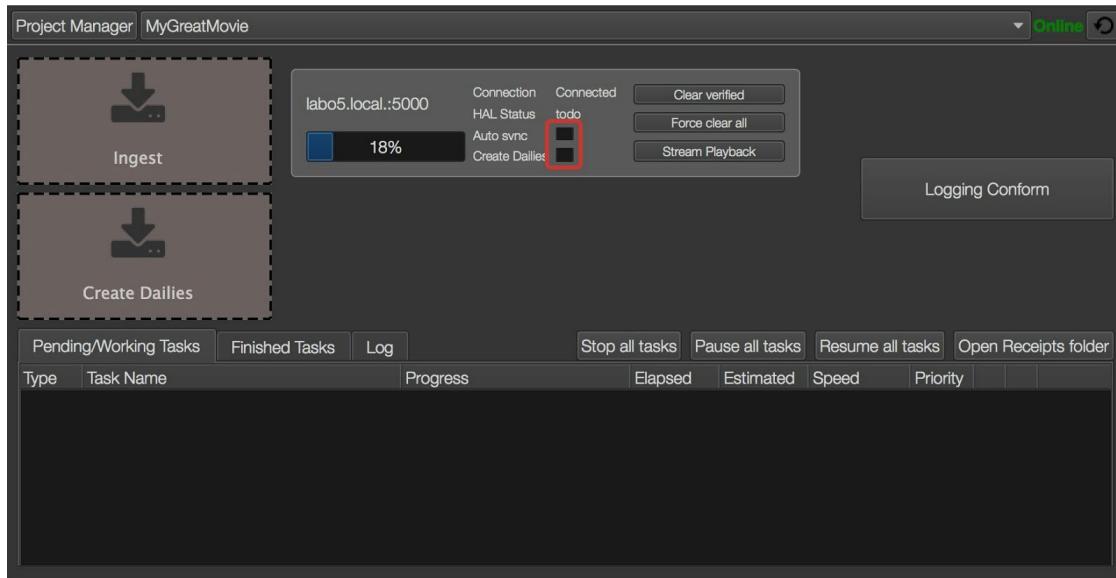


The distinction between “*Working Destinations*” and “*Backup Destinations*” is done to find files and data for conforms and to simplify project recovery in case of a disk crash. Typically a “*Working Destination*” will include more data and processed versions of the original files, edit projects and resulting exports, while a “*Backup Destination*” will normally only contain originals and will be used for project reconstruction after data-loss..

When these parameters are set, you are ready to start working with the default ingest settings if you are happy with them. Additional setup will be explained.

Using HAL(s) with GAMP

1. GAMP automatically recognizes and connects to available HALs in the Labo-meta network.
2. If you want to use the automated edit-proxy and dailies creating workflow, you need to check the “Auto Sync” and “Create Dailies” buttons.



This will trigger automatic pulling of the shots on HAL and the metadata shot-XML's from MovieSlate® . The default directories the files will land in are:

Editorial files will by default be copied to:

"Project-name"/SOURCE_FILES/EDIT_PROXYIES/"Shooting_date"/"Edit_Proxy"

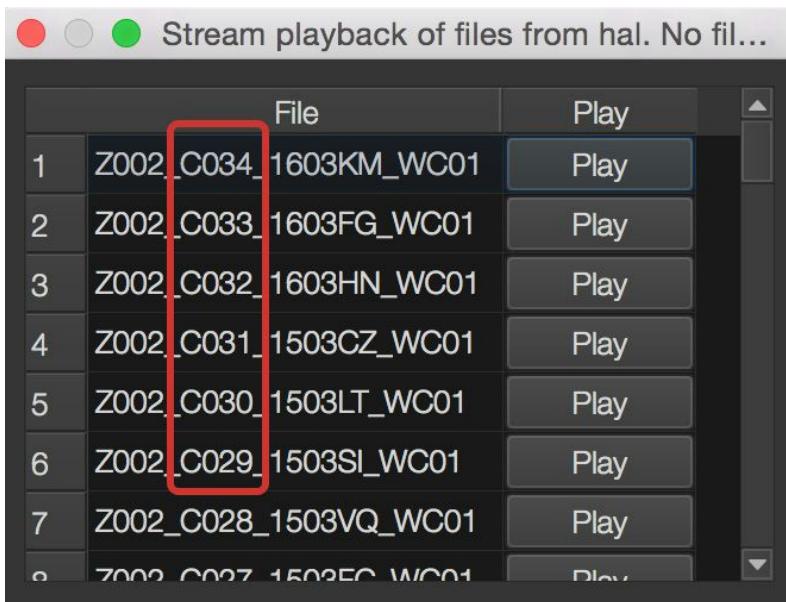
Dailies and corresponding metadata-xml's per files will land in:

"Project-name"/GLOBAL_FILES/DAILIES/"Scene_Number"/"Slate_Number"/"Daily_File.mp4"

3. You can use the HAL as a on-set video player. Files will be immediately ready for playback through GAMP once a shot is done. In this example 2 HALs are connected:



The files will be presented with the most recent shot on top of the list:



When you playback from HAL, copy-tasks are paused and you will need to re-check the auto-sync button.

**To use the on-set HAL/GAMP workflow, this is the basics you need to know.
Additional settings and configurations in later chapters.**

MovieSlate® 8 Pro

MovieSlate® 8 Pro collects and merges manual and automatic meta-data from HAL, script and other departments and serves it unified to HAL/GAMP on a per-shot basis. MovieSlate® connects directly to the camera with HAL and reads all camera-metadata framelocked, and is also the script-supervisors logging-tool for manual metadata. There are windows in MovieSlate for other on-set roles, namely Sound Department - MovieSlate® can connect wirelessly to SoundDevices recorders and read metadata automatically, the same way it connects with RED or ARRI cameras. And it can of course be used as a digital slate.

In case more than one MovieSlate® is present on set, it is possible to set them as master or slave for different regions of the metadata. The clapper can get Scene/Slate/Take info from the script supervisor, info from the sound department can get into the final .xml from them and the AC can remotely read (and optionally control) the camera from his/her MovieSlate®.

The MovieSlate® can work as the manual and automatic meta-data interface for the full set.

MovieSlate® is quite a fully fledged on-set metadata - app with tons of functionality, and this guide is not even slightly digging into all the possibilities on-set with this application. Here we'll focus on what can make the HAL/GAMP workflow work. For more extensive digging into MovieSlate®, we suggest you go to: <http://www.movie-slate.com/> and watch and read.

To use the MovieSlate® the way described here, you need the Pro version with camera-connect and HAL features. If you after purchasing the Pro MovieSlate do not see some of the options in this manual, we suggest you mail Cliff Joyce for a HAL-compatible MovieSlate® 8 Pro.

cliffjoyce@pureblend.com



This is what meets you when you start the app.

For the purpose of this userguide, we will focus on the navigation points that are ringed.

1. To start working with MovieSlate®, you need to fill in basic project information.
You can access all necessary info from the “PROD” field on the first page.

In the bottom of the screen are a (configurable) set of short-cuts to the main pages of the app.

In the “**Camera**” field you get access to all camera-data. In the workflow described here, the MovieSlate® is connected directly to the camera and receives Camera metadata and TC from the camera(s) directly. You can still use this window for a lot of things.

In the “**MultiCam**” field you can connect up to 5 cameras to the slate and log their metadata and manual metadata in real-time.

For the sake of simplicity we will focus on the “multi-cam” logging, as this can be used for single or multiple cameras in connected mode and GAMP can conform for 1 or “many” cameras. This will be the window we focus on for logging in this tutorial..

The “**History**” window is where you clean up your notes, and send the day-reports to post (and GAMP) for further processing of todays shoot

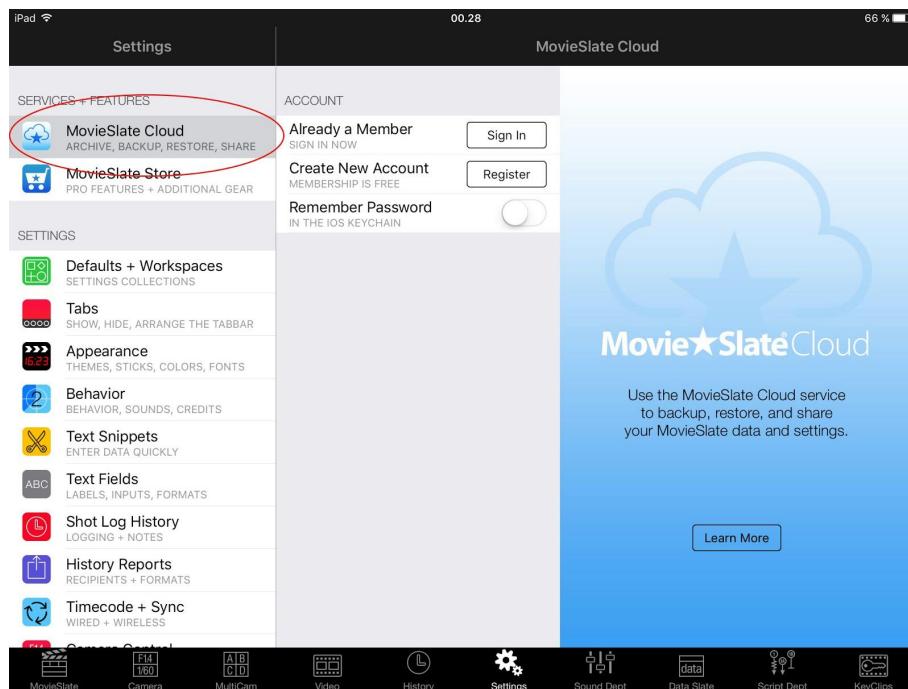
But first we need to set up the MovieSlate® in the “**Settings**” window, to have a working configuration for the automated workflow with GAMP and HAL on- and off-set

2. **Settings:** SetUp MovieSlate Cloud

We strongly recommend you to sign up for the free MovieSlate Cloud. This way your project is always backed up, you can store and share your settings with other slates and it will generally just make life easier for you.

You do it through clicking the cloud symbol and following the instructions.

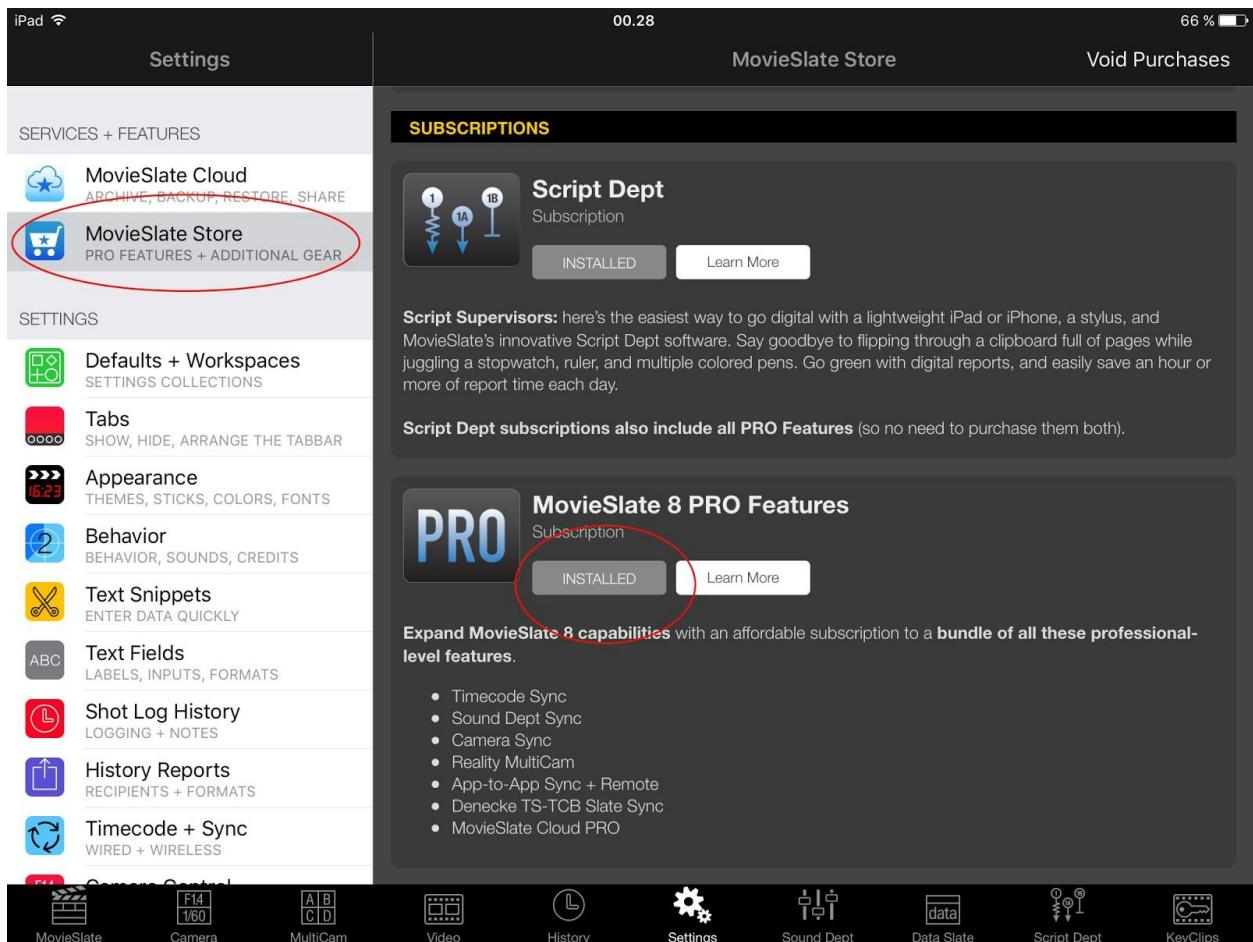
NB! Your iOS device needs to have an active internet connection to configure the cloud NB!



NB! Another nice feature you get through signing up for the cloud, is that it is possible to share presets. We will share the basic connectivity presets for the three workflows described here, and you can get them through contacting us at gamp@mixedrealities.no. If you aren't too keen on going through all these setups before you start working after signing up for cloud and installing Pro Features. NB!

3. **Settings:** Get Pro features

After purchasing the basic Movie-slate on the AppStore, you need to upgrade it to Pro to get Camera Connect, TC sync and the other features this workflow relies on.



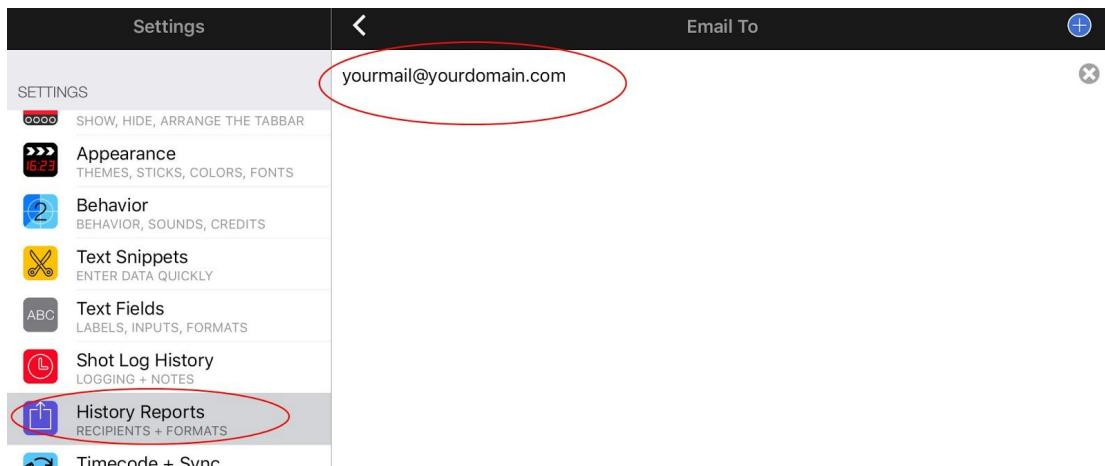
On this slate the Pro features are installed, but if they were not, you can order them from this page. You do need to register your e-mail first to get the install, though, and you do that from the ***History Reports*** tab:



Click the: **Email To:**



Choose the *Default* mail



And enter your primary email address first.

As these addresses also serve as the main destinations for your day reports, you can add as many addresses you want under your own to those in the production who will need the day-reports. Those could be:

- Editor
- Logger
- VFX supervisor
- Workflow supervisor

You should now be set for getting the pro-features.

You will get a confirmation mail within short and will have to follow the instructions in that mail to get pro-features activated.

This is a one-time setup per iPad.

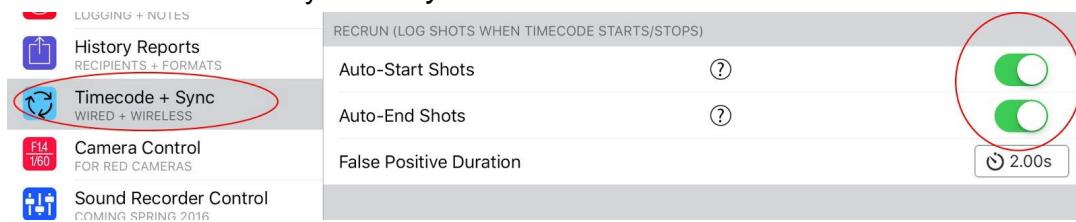
4. Set Auto Start/Stop

This is a nice feature to avoid having even blind-takes without corresponding slates/takes. You can start logging a shot at anytime before the cameras roll, but when

the *auto start* is selected, a shot will be logged at least when the cameras roll. Normally the Script-Supervisor will continue fill in info also after the cameras have stopped rolling, and you do not want the auto-stop feature activated. But with small teams with just very basic manual on-set logging, it can be convenient to auto-stop the take when the cameras stop rolling.

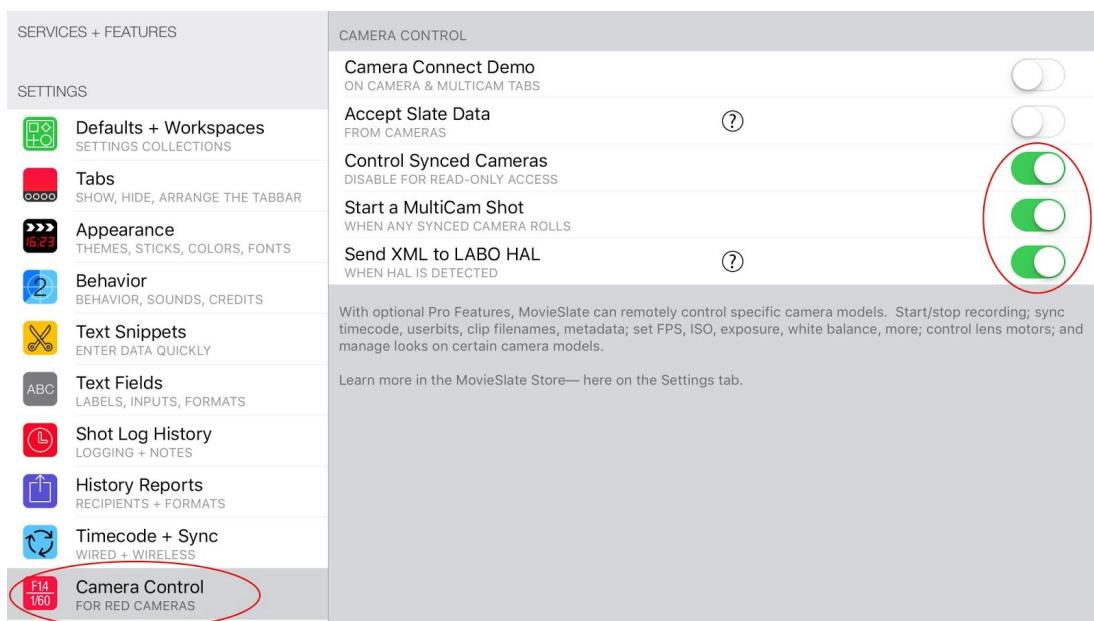
NB! This does not currently set auto-stop for multi-cam logging. NB!

You set this functionality in the Sync tab



5. Camera Control settings

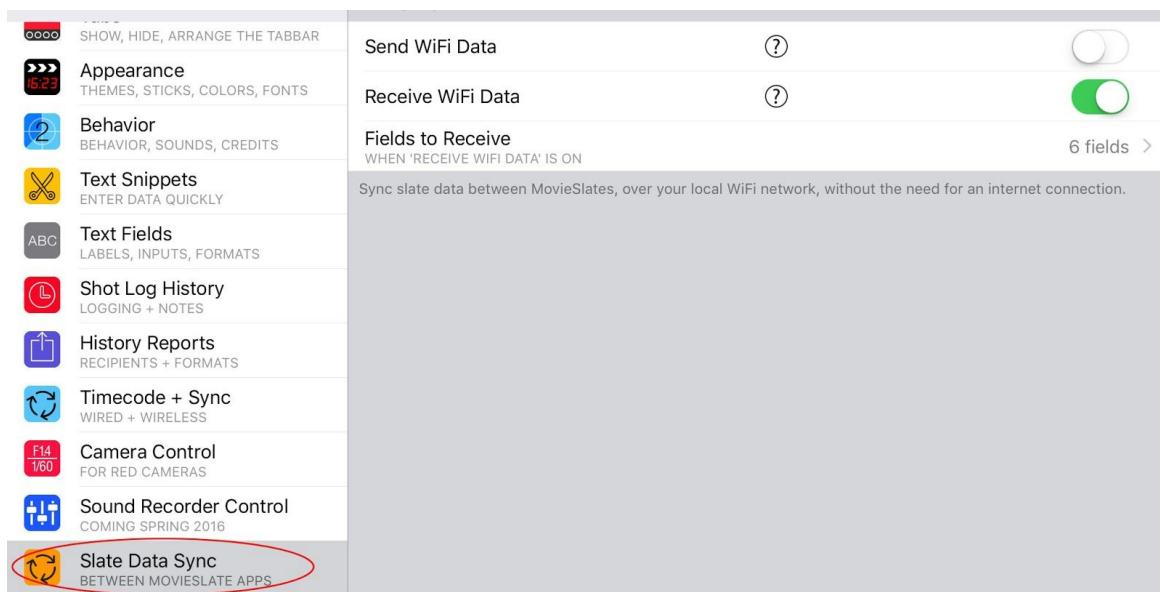
Through HAL, MovieSlate® is connected directly to the camera, and can also be used as a camera-remote. MovieSlate® must stand in control mode to function properly in this workflow. HAL can be set to filter out the actual camera control, and is set to do that by default so that the script-supervisor does not accidentally alter camera-settings or trigger a shot. Turning the *Accept Slate Data from Camera* “On”, is **not** recommended in non-English-speaking languages, because the Slate can send local localisation data to the camera encoded with characters that MovieSlate® currently does not accept when returned from the camera. (Like ÆØÅ äö).



Send XML to HAL is required to get the automatic Dailies with metadata in Drylab Dailies Viewer.

6. Setting *Slate Data Sync*

In case you have multiple MovieSlate® on-set, it is likely that you want to divide them by role, and this is the window you use to define which data is sent from each slate and which is received. Let's say you want the script Supervisor define slate/scene info for all the other slates (could be the Sound department and the on-set clapper), but you want the sound department to control the audio-info, and the others to receive that from the audio department, this is where you set that behavior up.

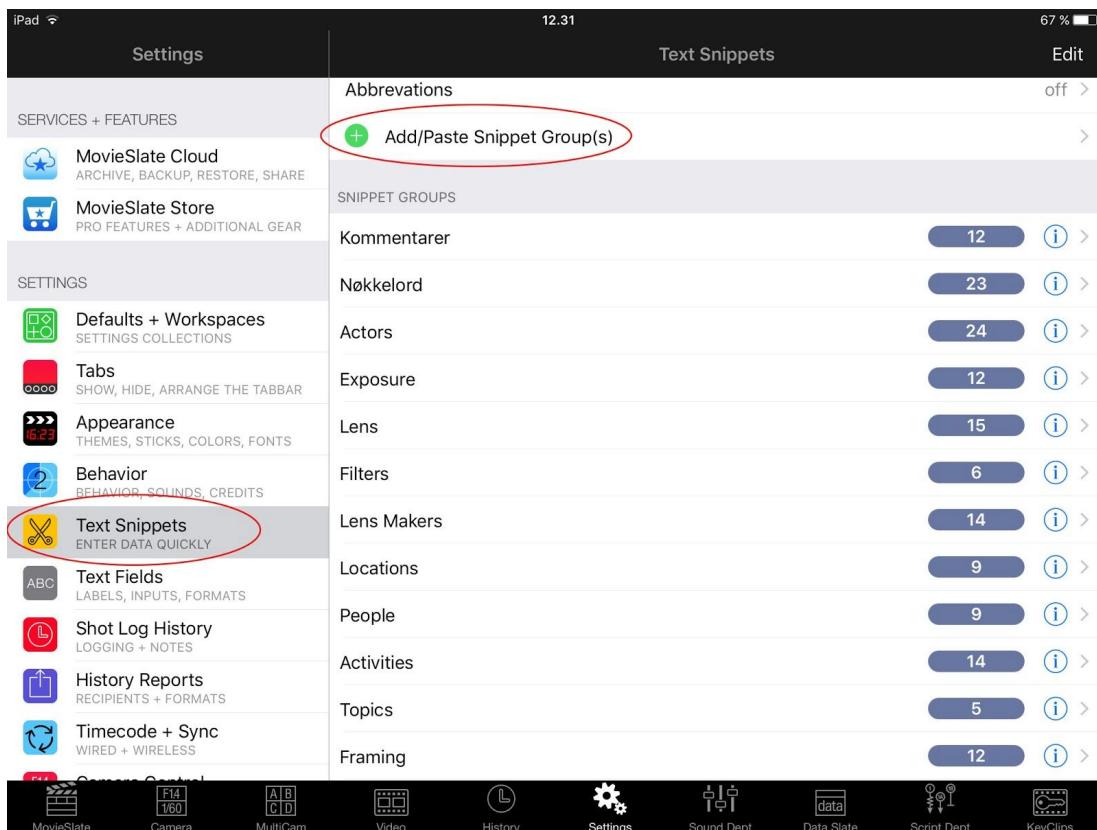


7. Working effectively with Snippets

You can type “any” info into “any” field in MovieSlate® through the normal keyboard input. A lot of the information a Script Supervisor keeps track of, is repetitive info though, like what lenses are used on a particular production, which filters are used, Locations, which actors are in the scene, framing info, comments, and tags like VFX, which CDL/LUT should be applied.

For these functions, you can define “Snippets”.

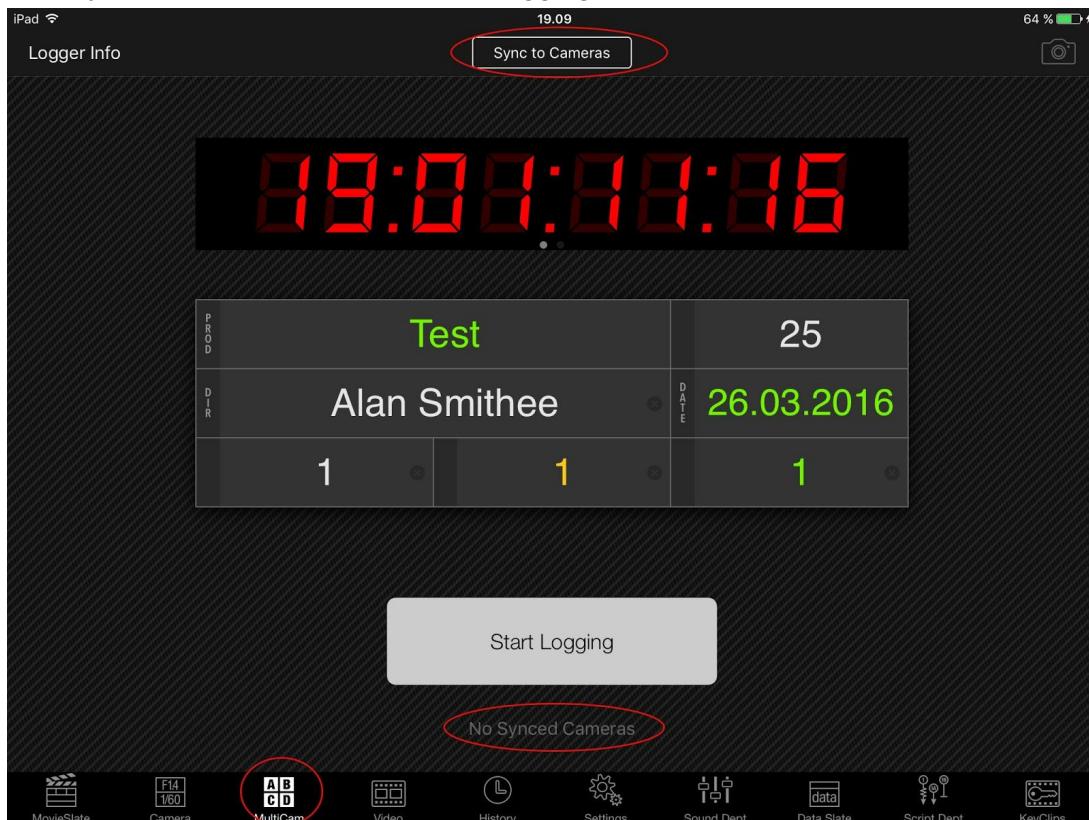
This is a powerful way of working fast with MovieSlate®, and you don’t have to set all thinkable parameters before starting to work the slate, you can build a library as the production progresses.



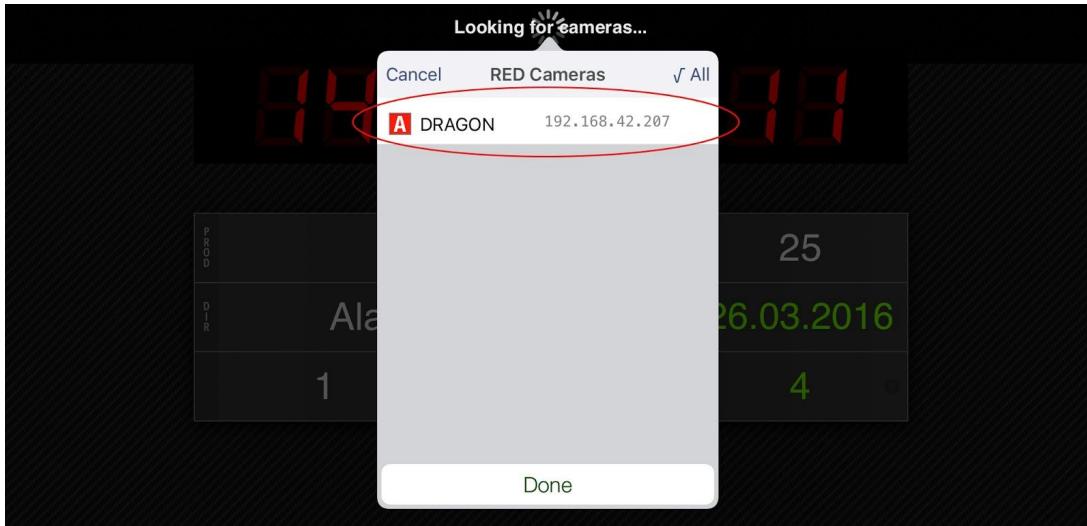
8. Connecting the camera(s).

This tutorial is for the workflow with HAL where you get TC and all camera-metadata automatically. If you don't have a HAL, we suggest you take a look at the two other workflows described.

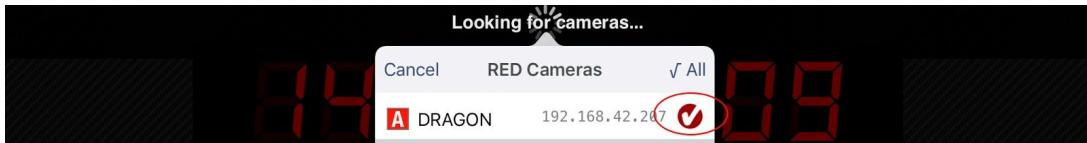
When you first open the multi-camera logging window, it will look like this:



As you can see the slate states that no cameras are synced in the bottom of the window. Choose the “Sync to Cameras” button and choose: “*Look for RED cameras*” You will have to get a list of available cameras:

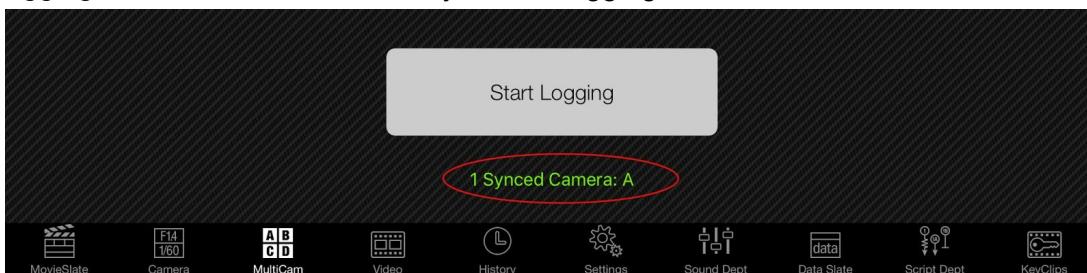


You will need to choose which cameras you want to connect to (up to 5 cameras):



The “All” button is often a safe choice.

After connecting to the cameras, you get a list of connected camera under the “*Start logging*” button. You are now ready to start logging.



9. The camera control window

One of the big advantages of working with MovieSlate® in connected mode, is that all camera metadata will be read correctly and frame-locked into the .xml. As a side-effect, you also will have the option to remotely control the camera through the movie-slate. Here's an overlook of the window:



If you push the “*Lens*” field, you can insert any of your pre-defined lens.
You define Lenses and other shortcuts in the “*Snippet*” menu.



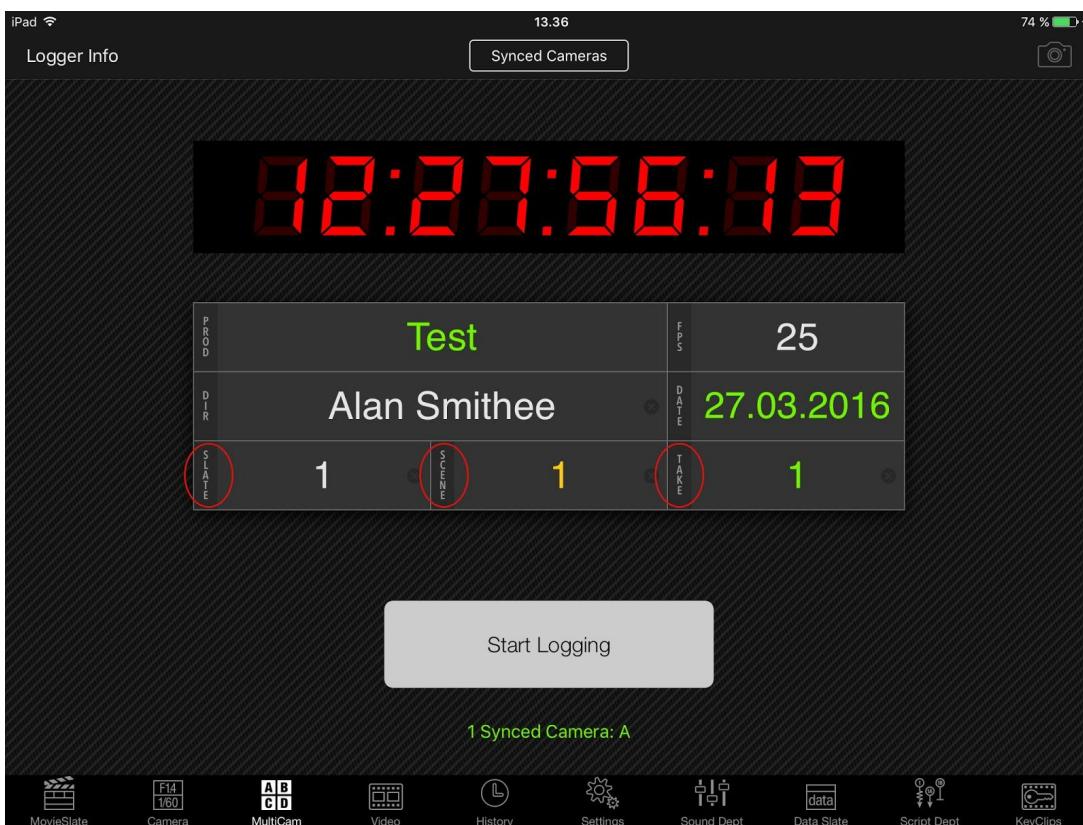
“Filters” is another typical “candidate for snippets” field that will need to be updated manually.

NB! By default HAL is set-up to filter out control-data from MovieSlate® to the Camera. You can still use this window to enter manual info like which lens is in use, if lenses aren't electronic and read automatically. NB!

10. Simple logging to speed up post-workflow

To get the advantages in post with MovieSlate®, you don't have to do a complex logging.

Basically all needed to structure your project is to have timecode, and scene/slate/take info. Before taking you through the more advanced process, I will just line out the quickest possible way that will give you a structured logging project even if you have a minimalist crew with HAL, GAMP and MovieSlate®. This will save you tons of time in post and is mostly fully automatic if you have set the slate to start/stop logging shots automatically. If you record edit-proxies on HAL, you'll also save the transcoding time and optionally get dailies with metadata automatic through this process.



All you have to do, is literally to change the scene or slate number in this screen. Camera metadata is logged automatically and shot numbers are added automatically.

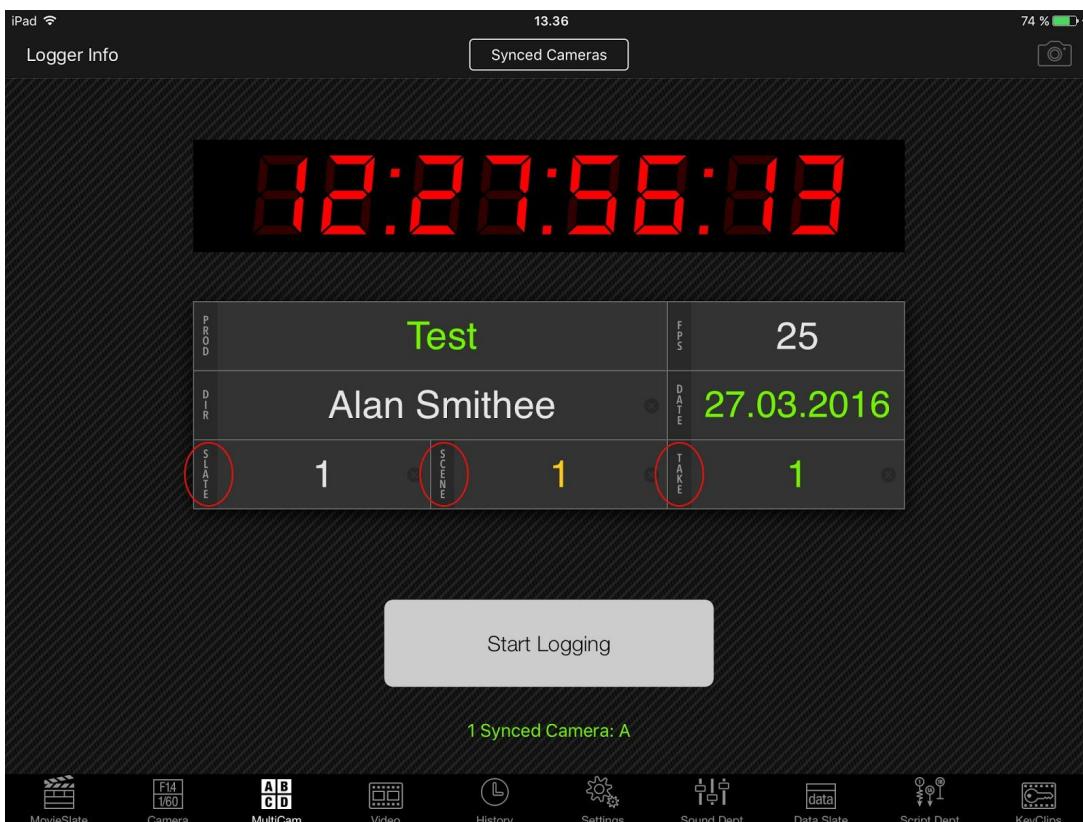
You don't need to take notes, but if you are doing long takes and what to give markers to the editor, just add a new blank note at every edit point you can see (like in an interview to get quickly to the questions and answers)

If you are working with documentaries or other non-narrative work, you can still save a lot of time with just simple automated on-set logging.

11. Logging from the multi-camera tab

There are several ways to log info in MovieSlate®, and in this tutorial we'll focus on the multi-cam window, as that would cover both 1 and multiple camera scenarios.

For deep documentation on MovieSlate®, we recommend <http://www.movie-slate.com/>



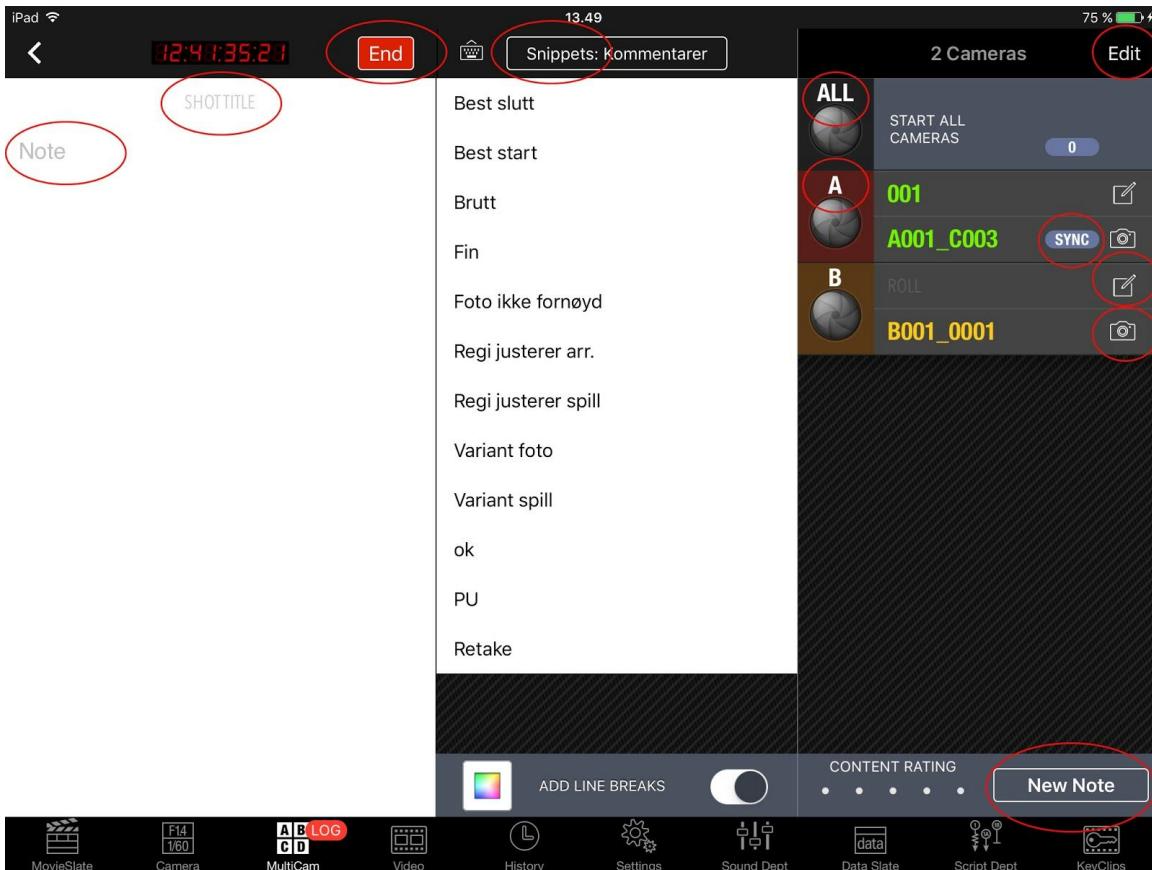
The TC is read from the camera.

You see the “Slate/Scene/Shot” fields are all set to one.

The way we set up the Slate earlier, the “Shot” field is re-set to 1 when either “Scene” or “Slate” is changed. If you do not change these fields, the “Shot” field will automatically increase by one for each shot the camera(s) are running.

We have also set the slate to automatically run if any sync’ed camera starts rolling, to avoid having a different number of shots in the log and on the camera-roll (or on HAL).

Next: Let’s have a look at the basic logging window when the cameras don’t roll to navigate it, you get there by pushing the “*Start logging*” button:



• Note

You use this for general shot-notes. You can either enter the notes manually with the iPad keyboard, or through pre-defined snippets

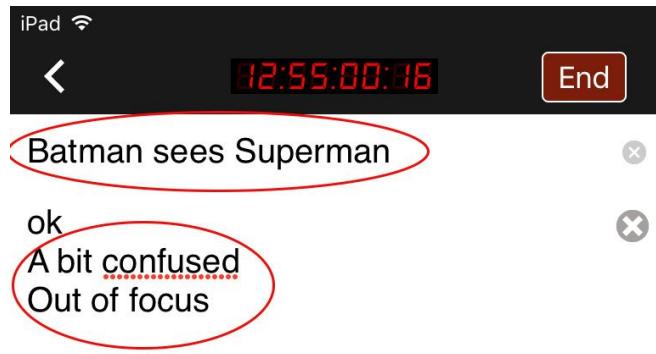
In MultiCam mode, a note either belongs globally to the shot, or to each camera individually.

You can make as many shots as you want globally or to each camera per shot, And you can start taking notes before cameras roll and after they're finished, Until you push the **End** button to exit the shot.

This field is reset per shot.

• Shot Title

This is where you make the general description of the shot.



Here I have added a **Title** and a **Note** to the shot.
The **Title** stays to the next shot, until you end it.

- **End** button

When a shot is done, you push this button to prepare for the next

- **Snippets field**

If you have a set of predefined **Snippets** you can choose them from here, to
Make your logging more effective

- **ALL** button

This is where you can start recording TC based info on all cameras.

*You would normally not use this function for sync'ed cameras, unless you
Actually want to over-ride the camera operator. By default this ability is disabled
In HAL.*

- **Edit** button

This is where you edit your list of available cameras

Sync'ed cameras gets the file- and camera-names automatically.

In this example, we have one sync'ed camera and one we have to treat
manually.

NB! You cannot change number of available cameras while in Sync-mode NB!

- **A, B, C etc**

Repesent the camera names.

You can only work with up to 5 sync'ed camera from one MovieSlate® at the
Same time, but you can log for as many un-sync'ed cameras as you want.

- The **Sync** annotation

Indicates that this camera is synched and that you will receive technical metadata
Automatically from this camera.

This changes color to red when the camera is in REC-mode.

- **The Pencil Symbol**



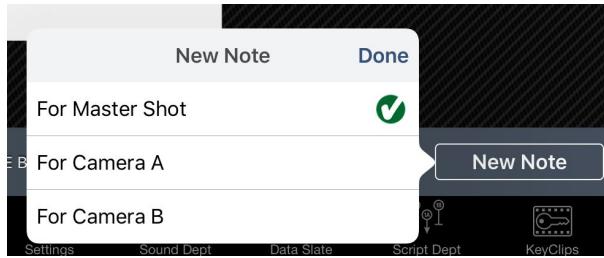
Pushing this symbol, let's you take a new shot-note per camera.

- **The Camera Symbol**



Pushing this symbol lets you take a new photo, connected to the log of this specific camera.

- **The New Note button**



This button only works when one or more cameras roll and let you choose what Kind of shot-note you want to make.

- **Starting the shot**

Sync'ed cameras start rolling in the slate when the camera rolls.



Un-sync'ed cameras will need to be started manually.

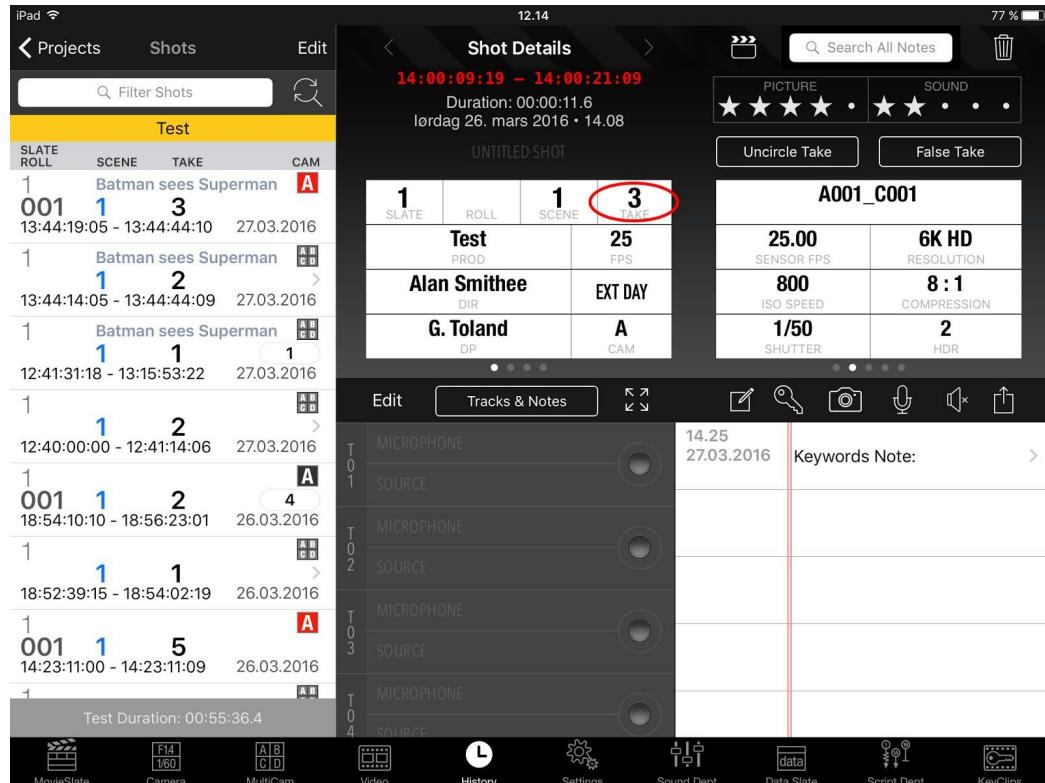
- **Creating a generic key-frame (marker) for edit**

If you just need to mark a keyframe (like for questions and answers
In an interview setting, just create a new empty note for that camera.

• Rounding off the shot

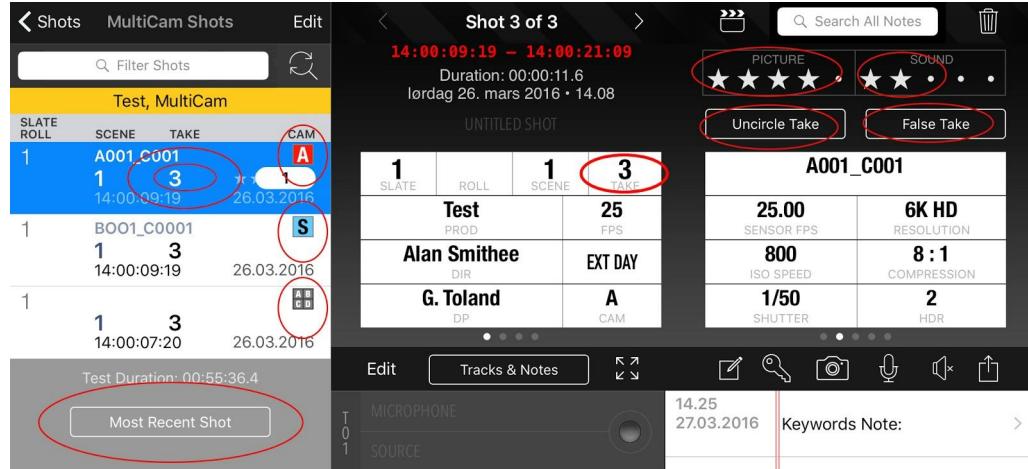
Whether you go through your notes or at the end of the day or both, you finish your shots in the **History** tab.

When you first open it, it looks like this:



Shot-list to the left.

Selecting any of the shots, will take you to that shot, and give you the option to navigate to most recent shot. Note that the current shot is circled by the logger.



Here we've clicked on a shot and gotten the "*Most recent shot*" option, which you usually would use to finish off the shot notes.

As you can see, the shot consists of three sets of notes.

One for each Camera and one general for the shot.

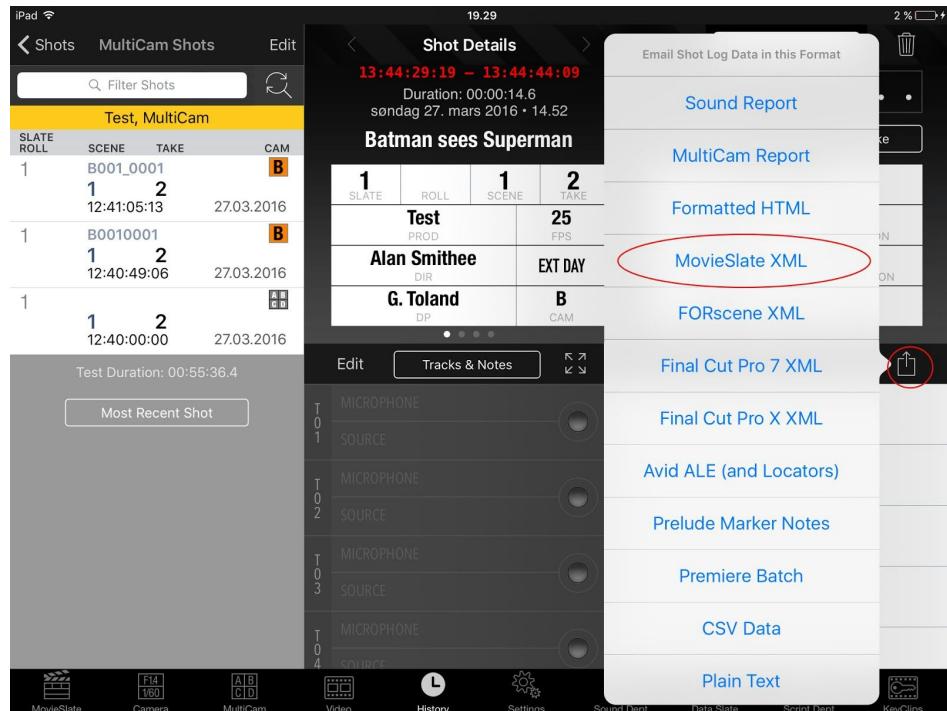
In this window you can correct your notes, rate the shot, mark it as "*Ringed*" or "*False take*" and clean up your notes. You can do this at any time, whether it is just when the shot is finished, or in the end of the day.

When the day is over, you need to get the shot to the editor or assistant editor/logger, to get the info into the editorial projects.

GAMP can automatically sync and connect the on-set data with the manual And automatic metadata to speed this process up significantly.

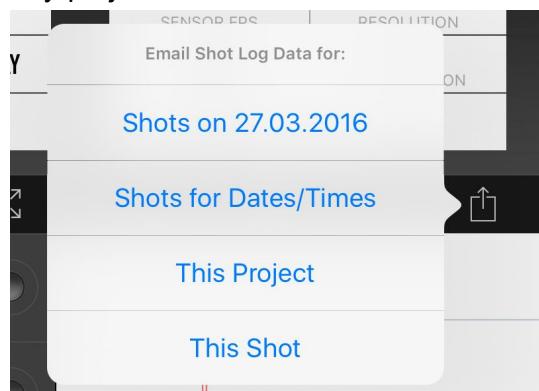
To send the data, do this: Push the publish button:

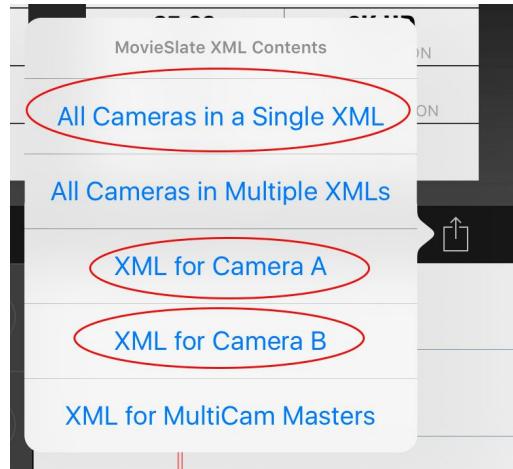




And choose the “MovieSlate XML” option.

You'll then get a few export options. As this is a tutorial leading to conforming the Day-projects, choose the date:



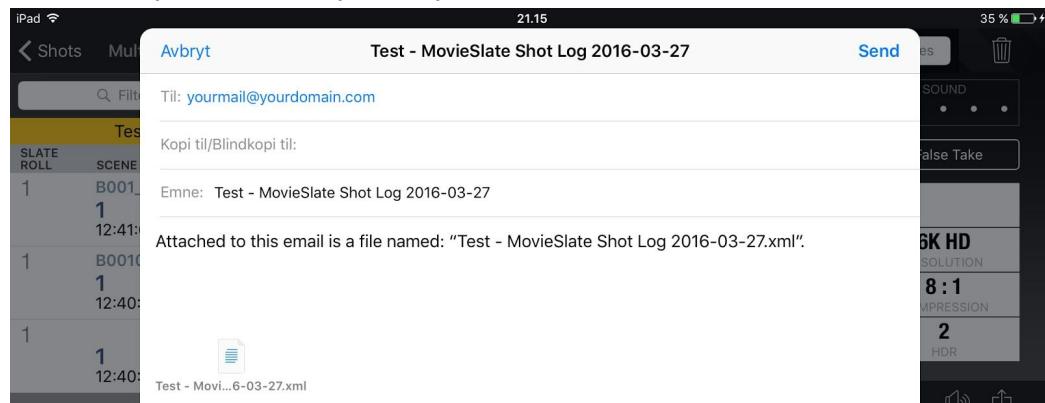


If you want to conform multicam-clips (like we do now), it will save you a lot of Work to go with the first option.

If you want your clips matched with audio individually, choose the camera(s) you want to take individually into post.

You will get an option to share or email the report.

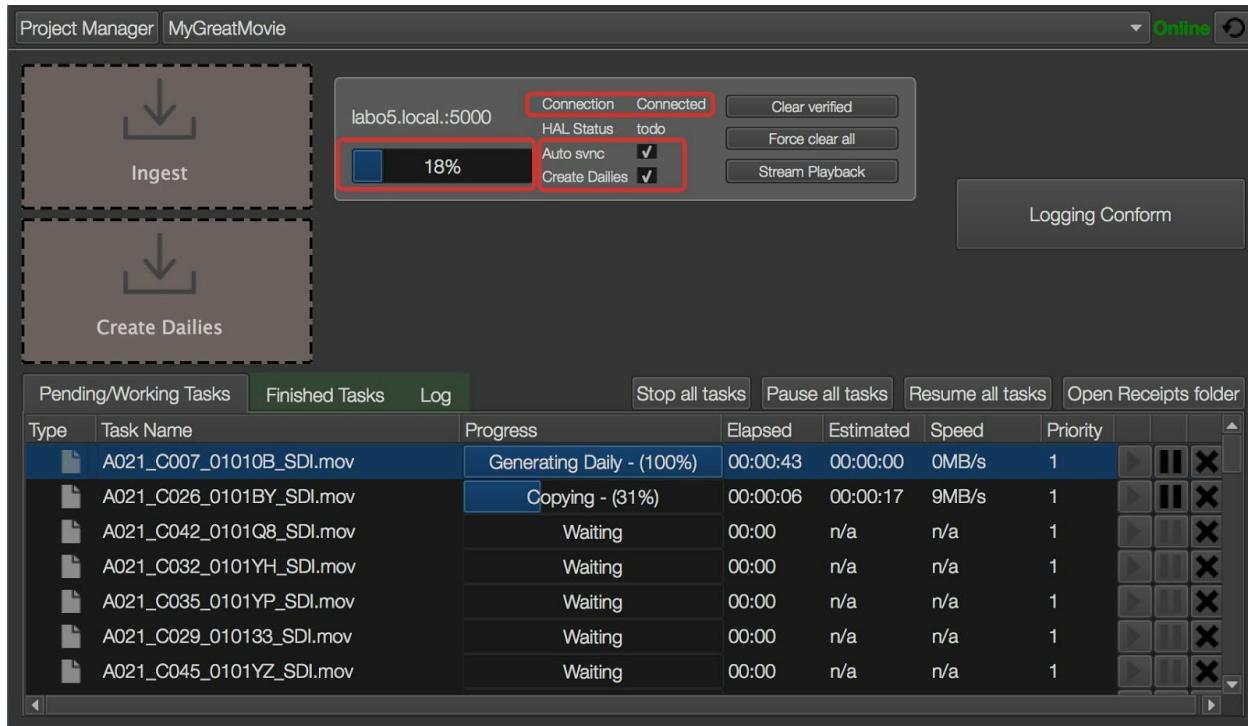
Chooses the mail option. It can take a little while to compile the report, depending On the complexity of your logging. Don't worry. It will eventually open in the mail Client, and you can send your day report into post.



Automatic generating of editorials and dailies with HAL/GAMP

HAL records the main Camera in an edit-friendly codec alongside optional witness cameras every time the main camera goes into record-mode.

GAMP can pull these files and back them up, and also serve them directly to the editor and a dailies viewer with metadata as the shooting day progresses.



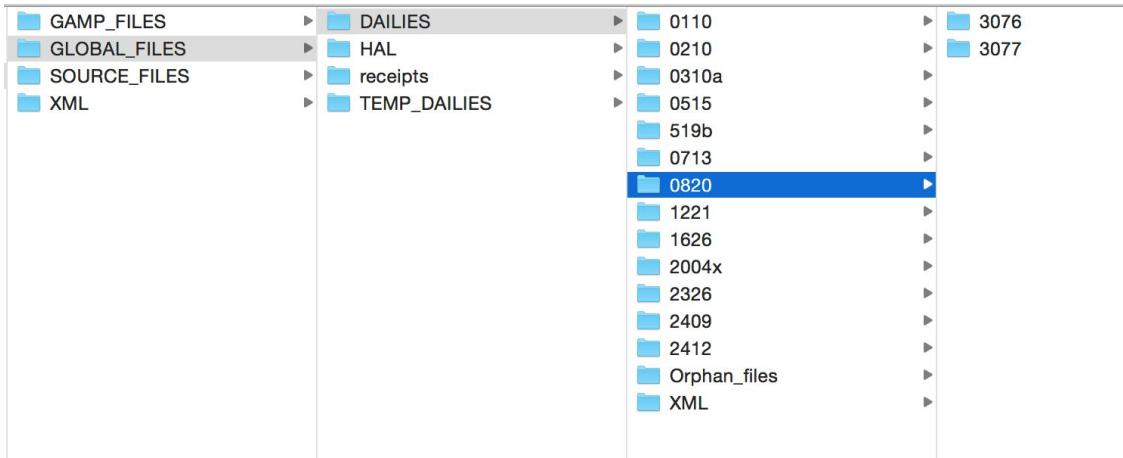
The circled progress-bar shows the used% of the internal SSD on the HAL.

Auto sync and *Create Dailies* must be selected for HAL to automatically generate editorials and dailies with metadata.

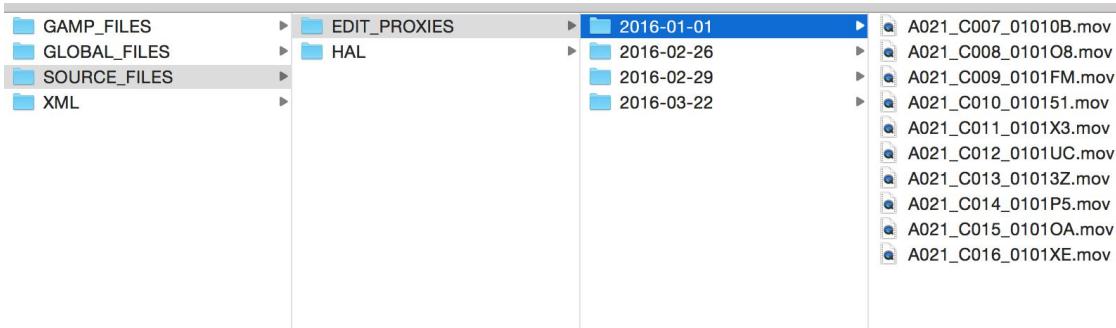
MovieSlate® serves GAMP/HAL with a full per-shot metadata set, once the shot is signed out as finished. And GAMP matches the files and metadata and handles the trascodes.

Normally GAMP will keep up with the camera, but in case of a backlog in file transfers, the most recent shot will be copied first.

As the matched files and meta-data are copied, GAMP structures the Dailies in the GLOBAL_FILES folder in a Scene/Slate/Shot structure:



The EDIT_PROXYIES are put in the SOURCE_FILE folder and sorted by shooting day:



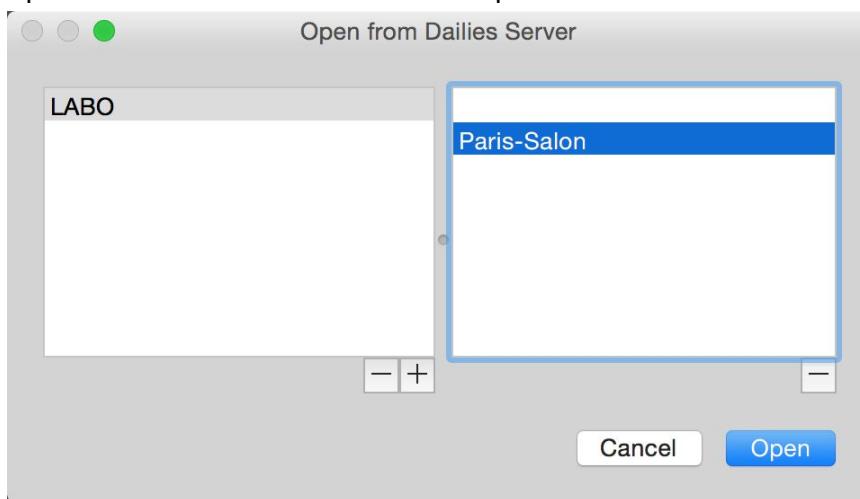
Currently the edit proxies are DNx HD in either .mov or .mxf wrapper.

We match the edit-proxies to the MovieSlate® day-projects at the end of the day.

Set-up Drylab Dailies Creator

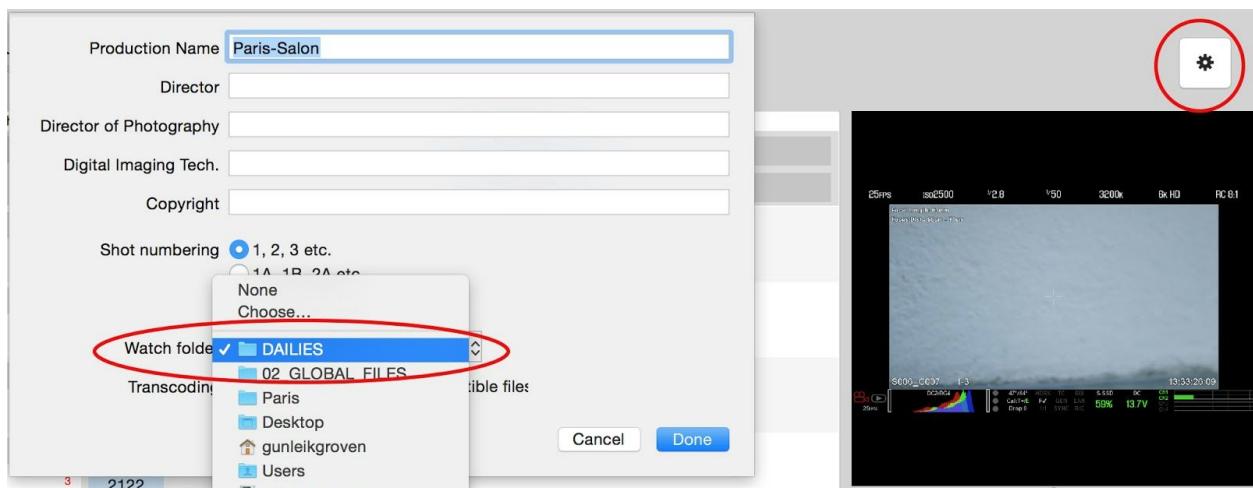
1. Download Dailies Viewer from Apple app-store.
2. Register via <http://www.drylab.no/freelance-price-list/> (or email info@drylab.no).
3. Download Dailies Creator via the menu on the top right in Dailies Server.
4. Register your production and authorize Creator and Viewer from the web-interface

5. Open Creator and choose the correct production



6. Choose the “Tools” button in the top-right and set the watchfolder to the “DAILIES” folder in GLOBAL FILES in your production-folder

NB! At this stage this step must be done AFTER the GAMP project is set up and the first dailies are transcoded. NB!



7. GAMP serves Drylab Dailies Creator with files in the correct format, no further transcodes are necessary, thus check the “Don’t transcode iPad-compatible files” button.

Production Name

Director

Director of Photography

Digital Imaging Tech.

Copyright

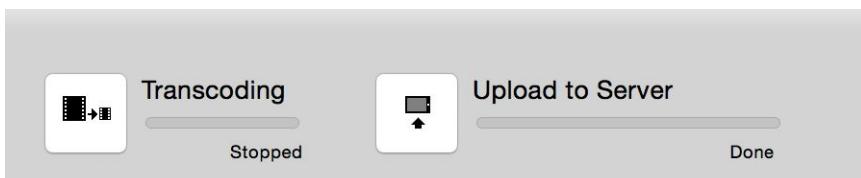
Shot numbering 1, 2, 3 etc.
 1A, 1B, 2A etc.
 1/1, 1/2, 2/1 etc.

Watch folder

Transcoding Don't transcode iPad-compatible files

8. AFTER the first new files (daily or .xml) have been produced by HAL/GAMP, you must check the “Transcoding” and “Upload to server” states.
 Despite that Drylab Dailies Creator does not actually transcode any files, the files are copied to a temporary directory by Dailies Creator before uploading them to the cloud and/or directly to iPads.

NB! At this time Drylab Dailies Creator will always open in a “non-transcoding” state and you’ll need to push this button each time Creator is opened, AFTER a new video-file is made available to Drylab Dailies creator NB!

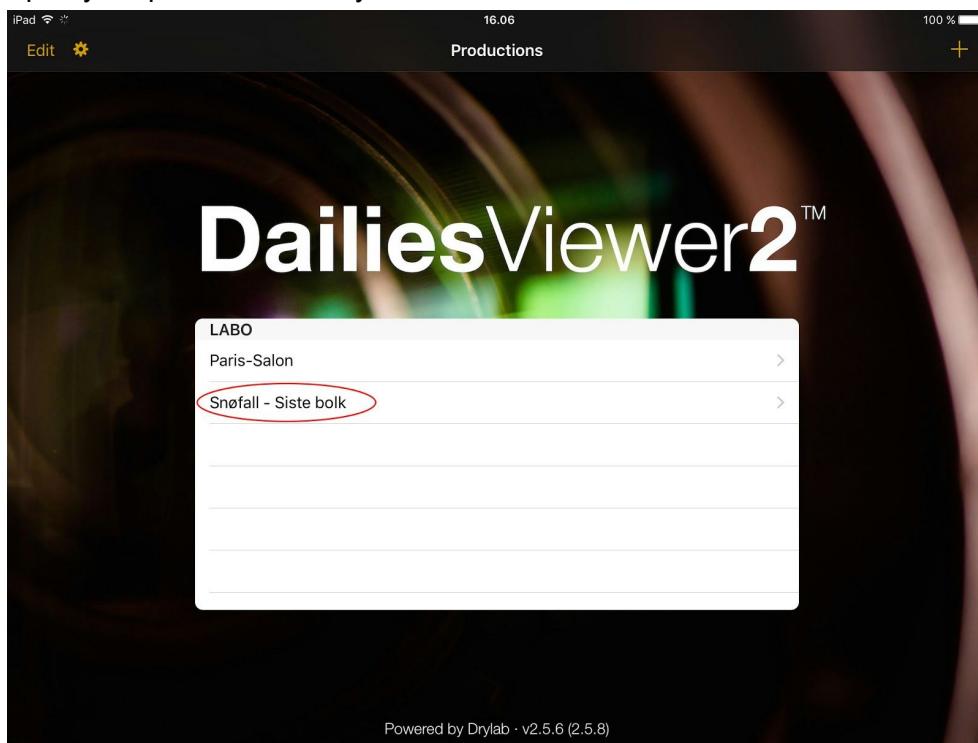


Set up and use Drylab Dailies Viewer

One of the really convenient and time-saving sides of the HAL/GAMP on-set workflow with Movieslate and Drylab Dailies Viewer, is that you get Dailies automatically available on your iOS device, sorted by scene/slate/take/script-tags and soon: by shooting-day, as the shoot progresses, with little interaction with the software as long as the script-notes are logged per shot.

To set up your Drylab Dailies Viewer

1. Download Drylab Dailies Viewer from the App Store
2. Create an account with Drylab on <http://drylab.no>
3. Create a new production, and pair your Dailies Creator and Dailies Viewer with this production as described on the drylab.no website.
4. Open your production in Drylab Dailies Viewer

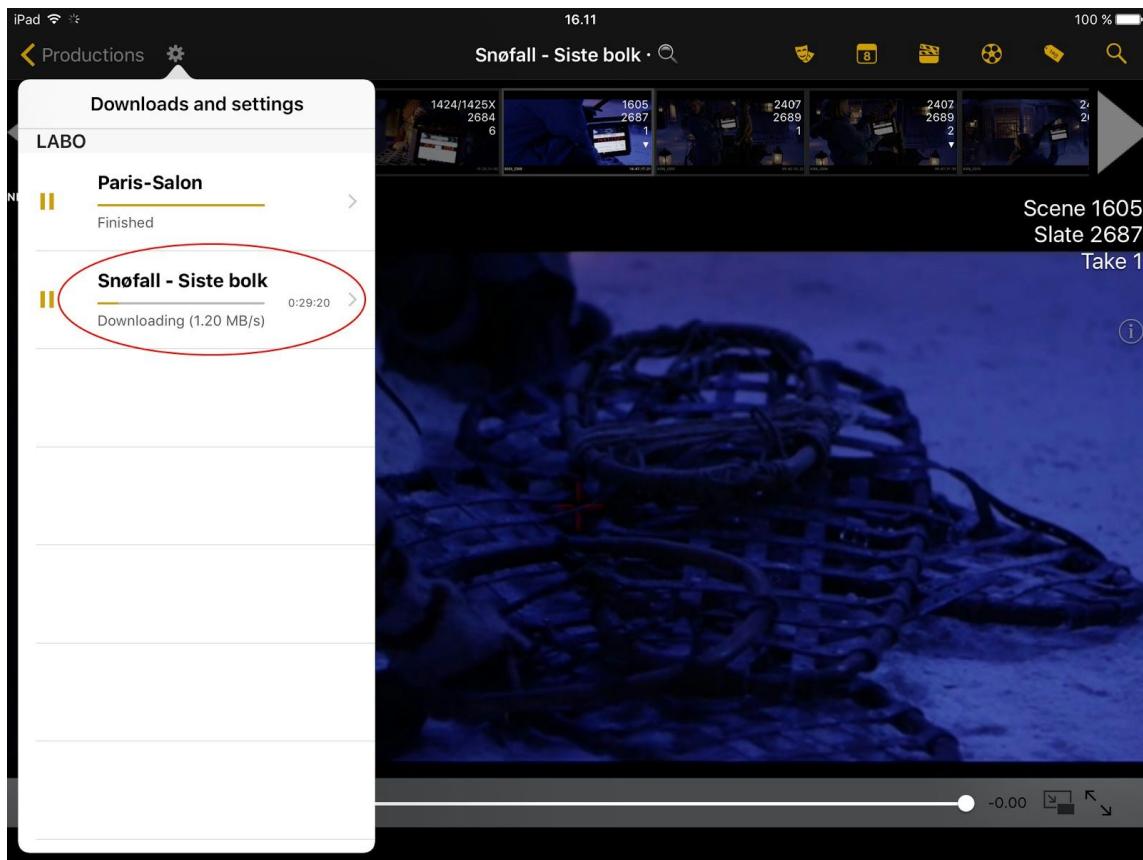


All productions paired with your device will show up in the Dailies Viewer.

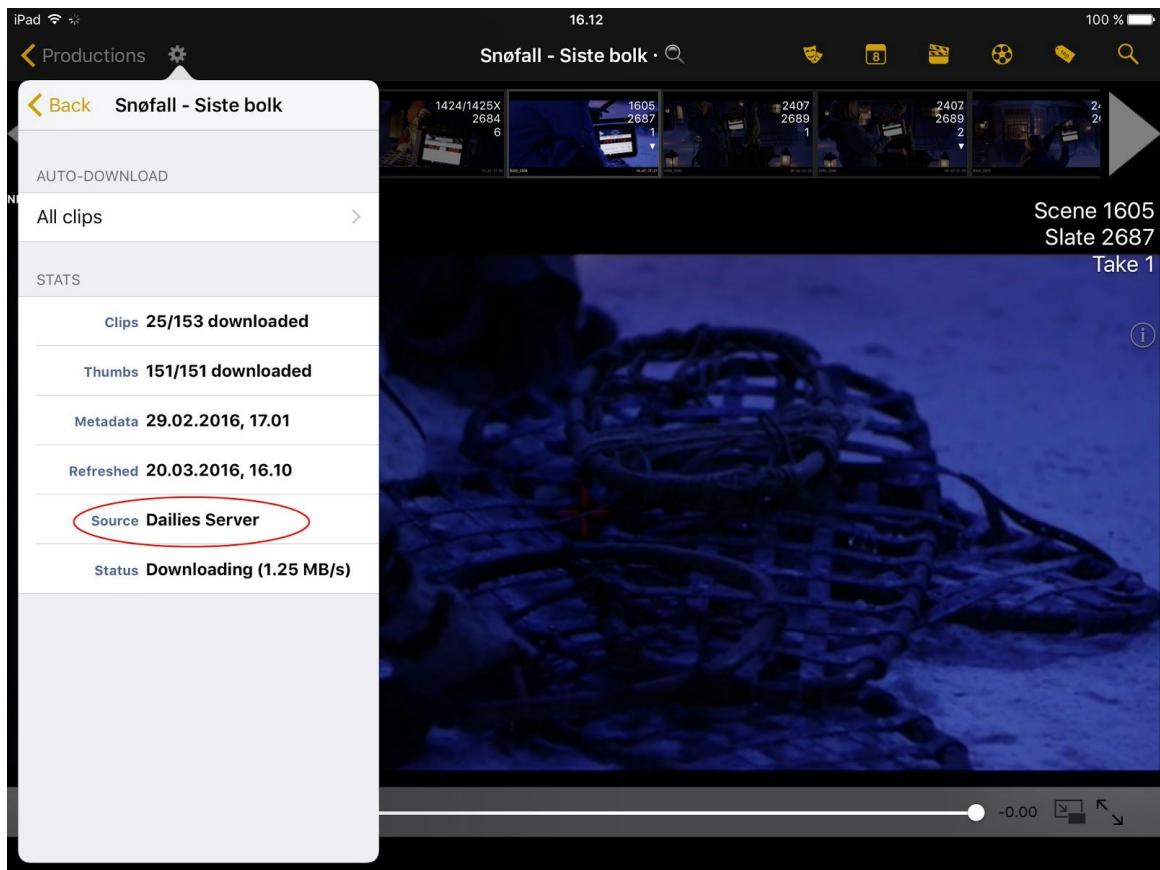
NB! You need an internet connection to pair the devices and set up the production. You do NOT need an active internet connection for the dailies system to work on-set. It is

sufficient that the Dailies Creator, the Dailies Viewer, GAMP, HAL and Movieslate are all connected to the same local network NB!

5. If you need to check if your files are downloading correctly, press the control-wheel on the upper-left corner, as you can see from this screenshot, clips are downloading (in this case not locally, but from the cloud)



6. To check whether files are downloaded from cloud or local network (local is faster), click the right-arrow in the circled part of the image above, that will open this window:



This will give you the download statistics. In this case you see that the downloads come from the cloud-server, and you can see the number of thumbnails and clips downloaded to the project.

For the live on-set workflow, these files will be updated sequentially as the shooting day progresses.

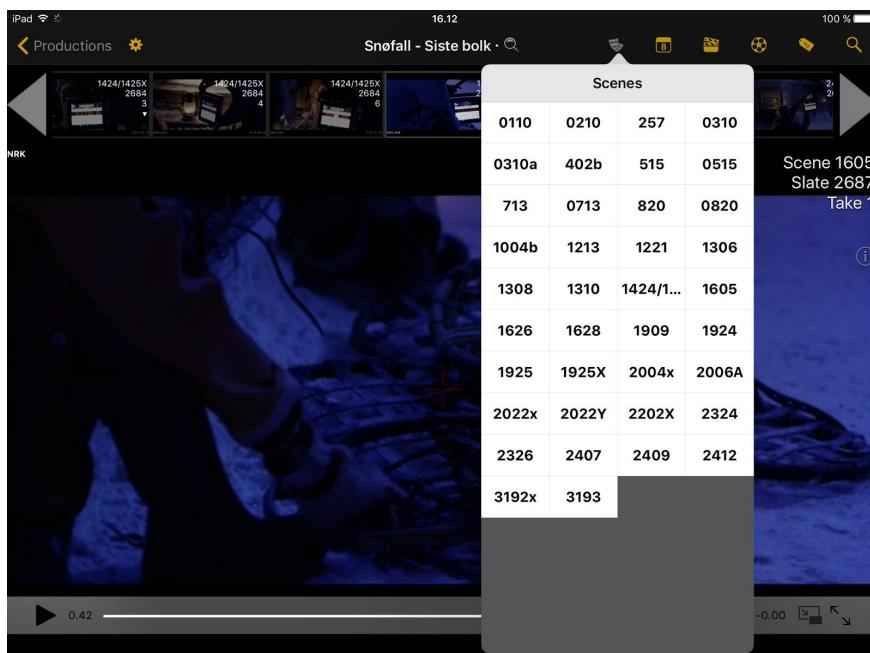
7. Ways to view and sort your dailies.

You can view your dailies by Scene, Slate, Day/Date, Roll or sorted through tags to quickly navigate your project as the dailies trickle in.

Here is Slate-view:



And this is Scene-view:



Navigating your dailies has never been faster, easier or more intuitive.

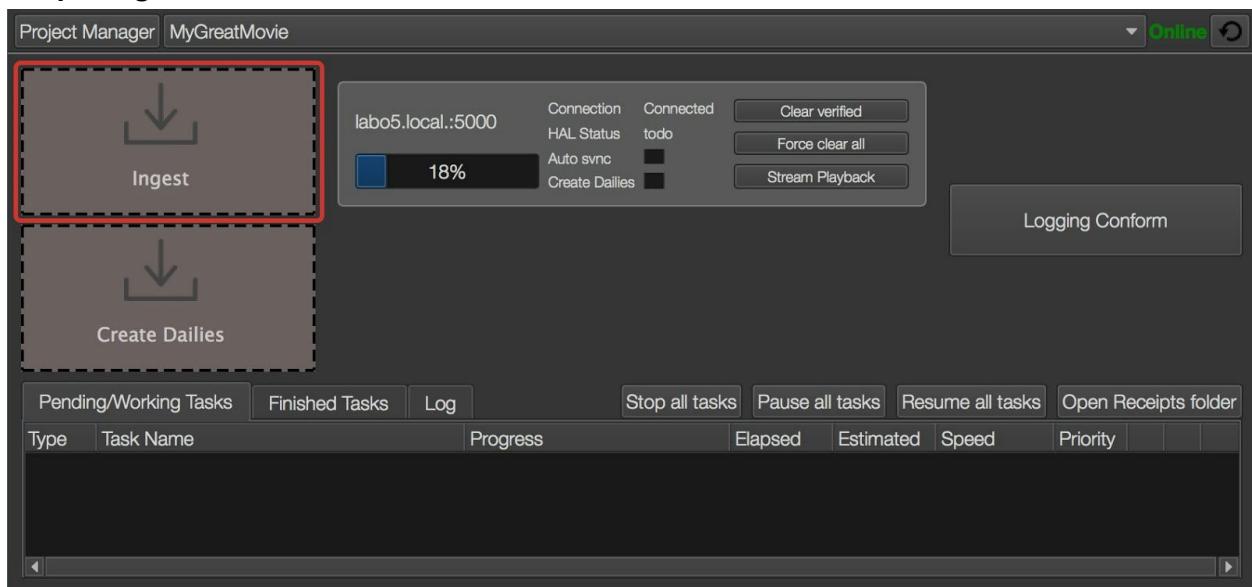
Ingesting original data with LABO GAMP

GAMP is a unique ingest/copy application for a number of reasons.

1st it is the fastest secure copy application we have seen (whether networked or local copies) You also have the advantage of setting up the project only once, and then all recognize media will get into the right structure through the project rules you set up initially.

Actually no additional set-up is needed to use the ingest functionality, but we'll run through some of the additional configurations you can do to your project to fit it into your current workflows.

1. Simple ingest



There are two drag-and-drop fields in the primary GAMP window, and they are pretty self-explanatory.

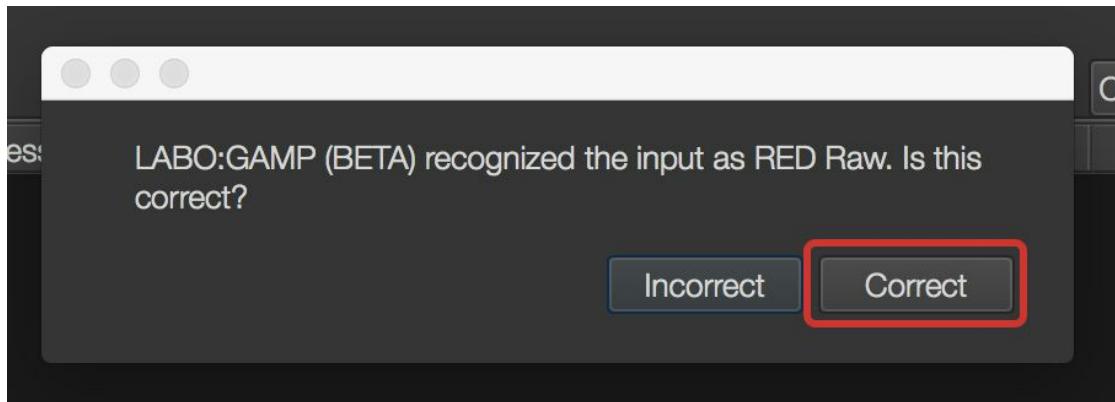
The “Ingest” field is where you drop your originals, and as far as they are recognized they will be placed (and transcoded and placed) in the right directory, depending on type.

The “Create Dailies” field, is to ingest Dailies from color-graded editorials in an external application, and still get the benefit of GAMPs automatic handling and structuring of Dailies with metadata. The Dailies will be handled by the rules set up in the Project settings.

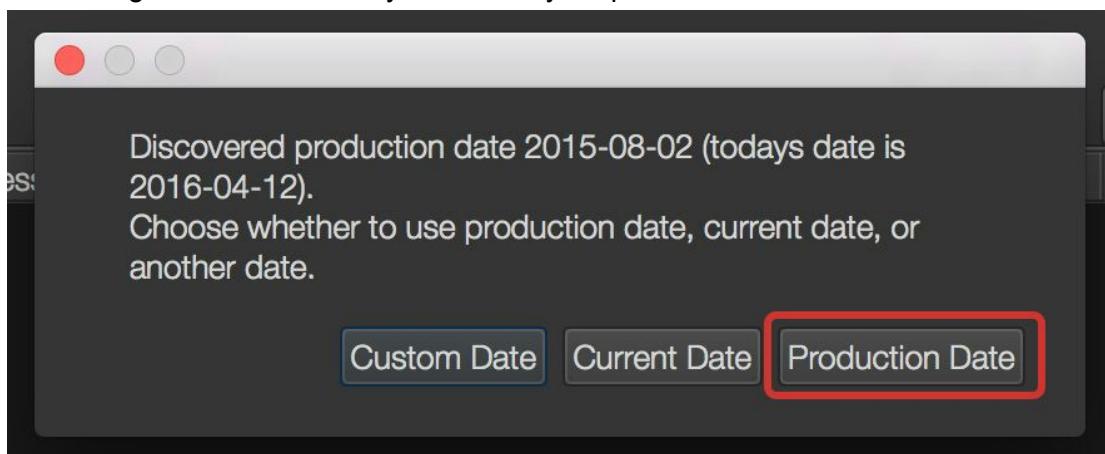
As an alternative to drag-and-drop, you can click on these fields and navigate to the media you want to ingest.

2. Copy/Ingest process, recognized media.

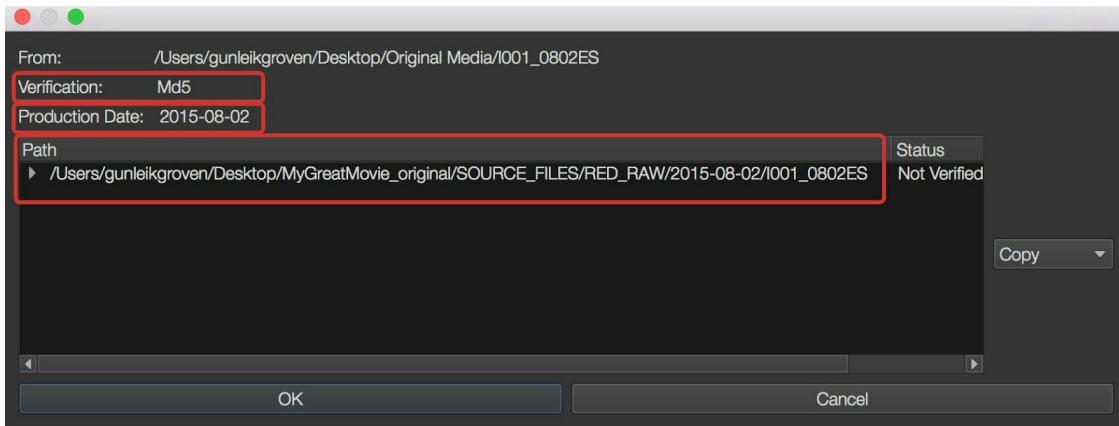
When you drag-and-drop or choose a recognized media-type to ingest it, you will get a confirmation screen, looking like this (In this instance a RED RAW magazine is copied):



You then get a screen where you confirm your production date:



After confirming date, GAMP will suggest a destination based on your project-setup, and you can confirm your actions:



You will get the option to change the date, and whether you want to copy, ignore or synchronize the magazine.

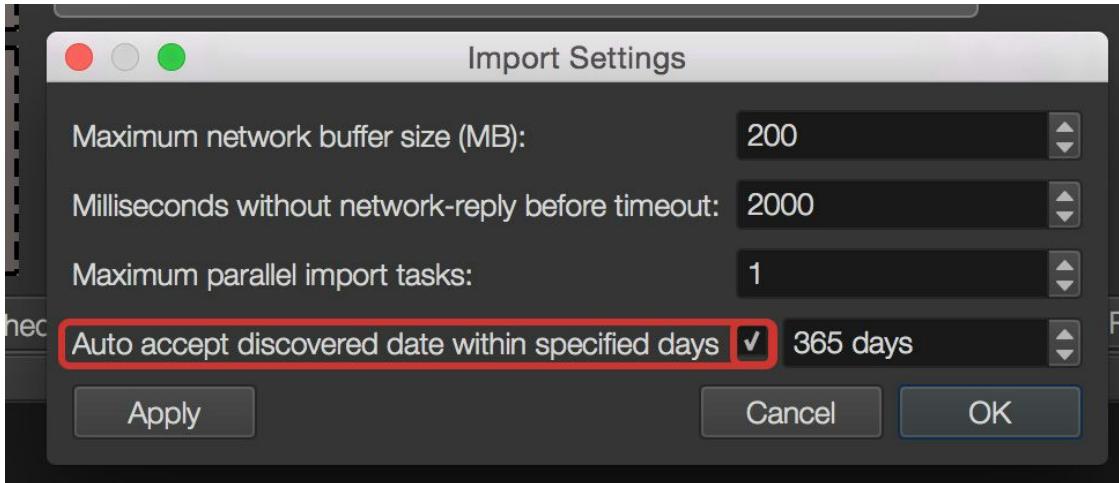
When you confirm these choices, the copy will take place.

Normally you will not have to do any manual input to get the files where you want them

Pro tip (Skip this if you just get started):

If you work on a project where you expect the production data to be right in the metadata, you can turn off this confirmation step by choosing the Import settings:





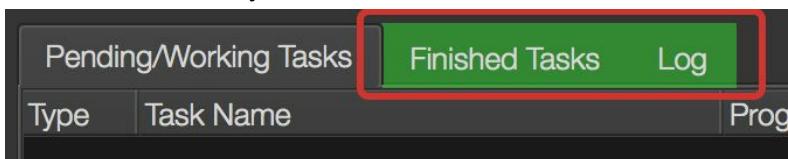
When this button is checked, GAMP will automatically detect production date and you can skip this confirm.

If your production spans several years of production and the production YEAR is not in the metadata, you want to turn this function OFF after a year, to avoid recurring date folders in your project.

Even if your project is set to auto-detect date, you will get the option to manually input a production date if GAMP does not find a date it recognizes.

3. Confirming a validated copy and finding your receipts

When a copy-task is finished, the “*Finished Tasks*” lights up, showing that GAMP has new information to you.



Here you find info about the performed copy-task:

Type	Task Name	Status	Elapsed	Finished at	Receipt	Open
▶	I001_0802ES	Done	00:00:04	11:13:33		Open

When it is marked “*Done*” in green, it means that the checksumverification is good.

You can open the receipt for each task with the “*Open*” button, and if you want to look at all receipts belonging to this production, you choose “*Open Receipts Folder*”

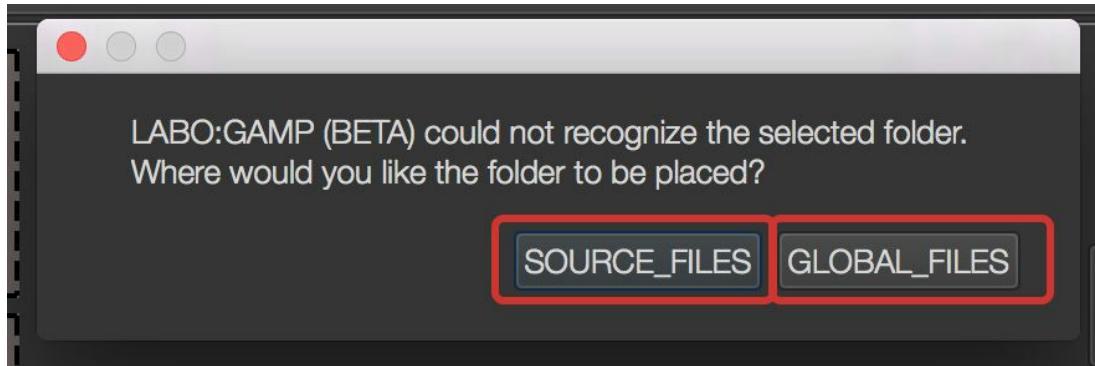
4. Copy/Ingest process with unrecognized media

We strive to make GAMP recognize most common media, but we have to add media-types in some kind of priority. If GAMP doesn't currently recognize your device,

please send us a request to gamp@mixedrealities.no and we will put it on our to-do list.

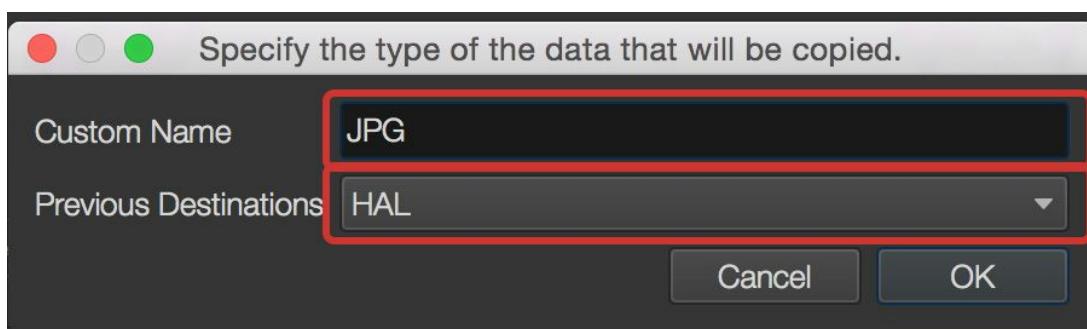
Meanwhile we have a pretty simplifying system that helps you to simply organize even unrecognized media. *NB! GAMP will copy ANY file you throw at it. NB!*

When you copy a file/folder GAMP does not recognize, you get this prompt:

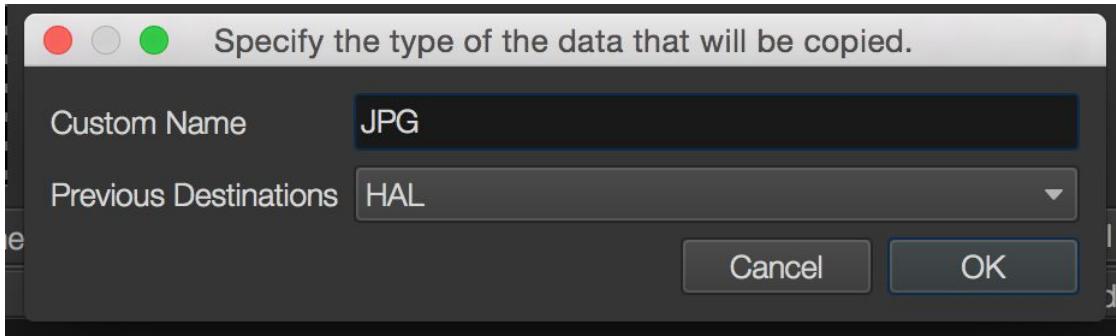


Select if this is a GLOBAL or SOURCE file, for this example we'll choose SOURCE. You will then be asked to name your assets (in this instance "JPG")

NB! If you have chosen custom names for your folders, that will be reflected in this and other dialogues. SOURCE_FILES are conceptually intended to be shoot-related files (like an image-sequence from a shooting day that is related to or is a shot). GLOBAL_FILES are conceptually files that belongs to the whole project, like manuscripts, edit-projects, lens distortion maps (that can be connected to a shot later in the production), 3D assets for Previz, (which will be connected to shots, slates and scenes during a shooting day) NB!



You are then asked to pick a production date for this media (as it is a SOURCE file)

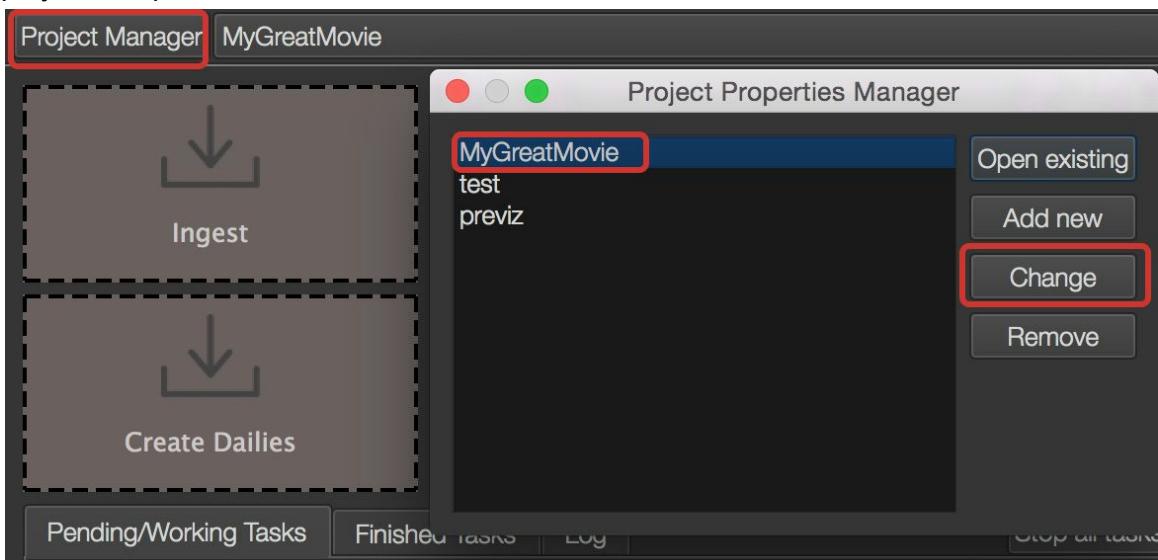


And you get to the standard confirmation window.

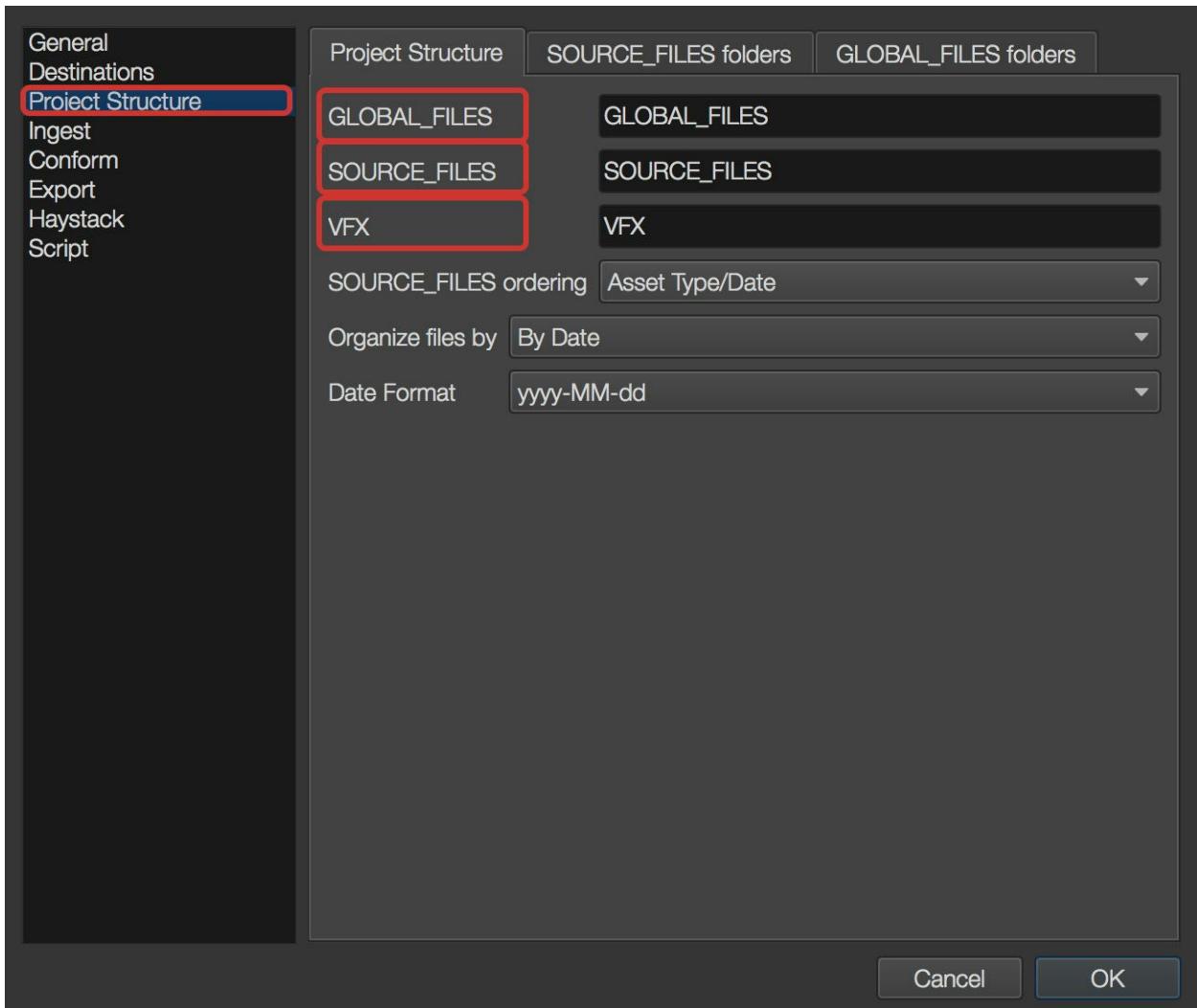
Next time you copy the same kind of media, you just pick it from the list and it will be treated by the rules you have just set up.

5. Configuring your project structure

To customise your project-structure and advanced project options, we have to re-visit the project setup:



Choose the “*Project Manager*”, choose the correct project and the “*Change*” option.



GAMP roughly categorises three types of data:

GLOBAL_FILES are files that belong to the whole project. These would be Manuscripts, Dailies, 3D assets, location shots, lens-profiles etc etc etc.*
These files have their own structure and their own rules.

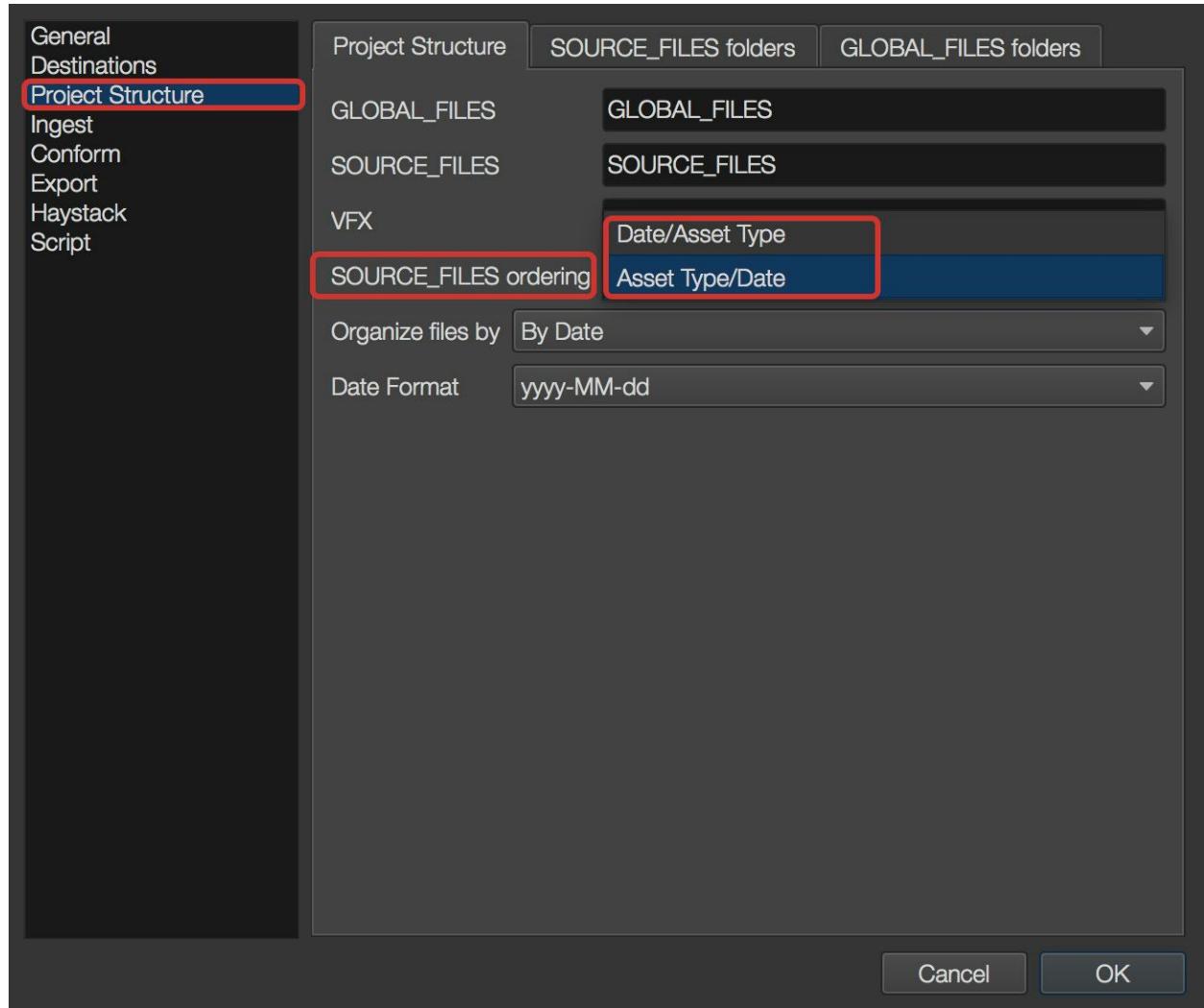
SOURCE_FILES are shot-related files.
Basically all on-set data is defined as source files.
These could also be the base for transcoded variants, like edit-proxies.

SOURCE_FILES and GLOBAL_FILES typically reside in the same SAN/Disk/Environment.

VFX is for conformed VFX exports.
Quite often this will be exported to a post-house with their own naming- and file-structure conventions according to their in-house workflows.

The destination for a VFX export is typically a remote SAN or a local disk for transport. In this initial release of GAMP, we will not focus it's VFX export capabilities.

There are two basic ways GAMP structures your *SOURCE_FILES*.



The default is “Asset Type/Date”

This means that you'll have one folder for each file-type (Like CamOriginal, Audio, Edit-proxies) in the source-file folder, within that folder there is a folder based on production date, and then the files are stored there.

File structure looks like:

This is how the project folder would look like after ingesting some different asset types with this option:



This is the default option and is a great structure if your project resides on one location.

“Date/Asset Type” structures all assets relevant to a shooting day on a given date.

This would be mostly relevant if your project resides on multiple destinations.

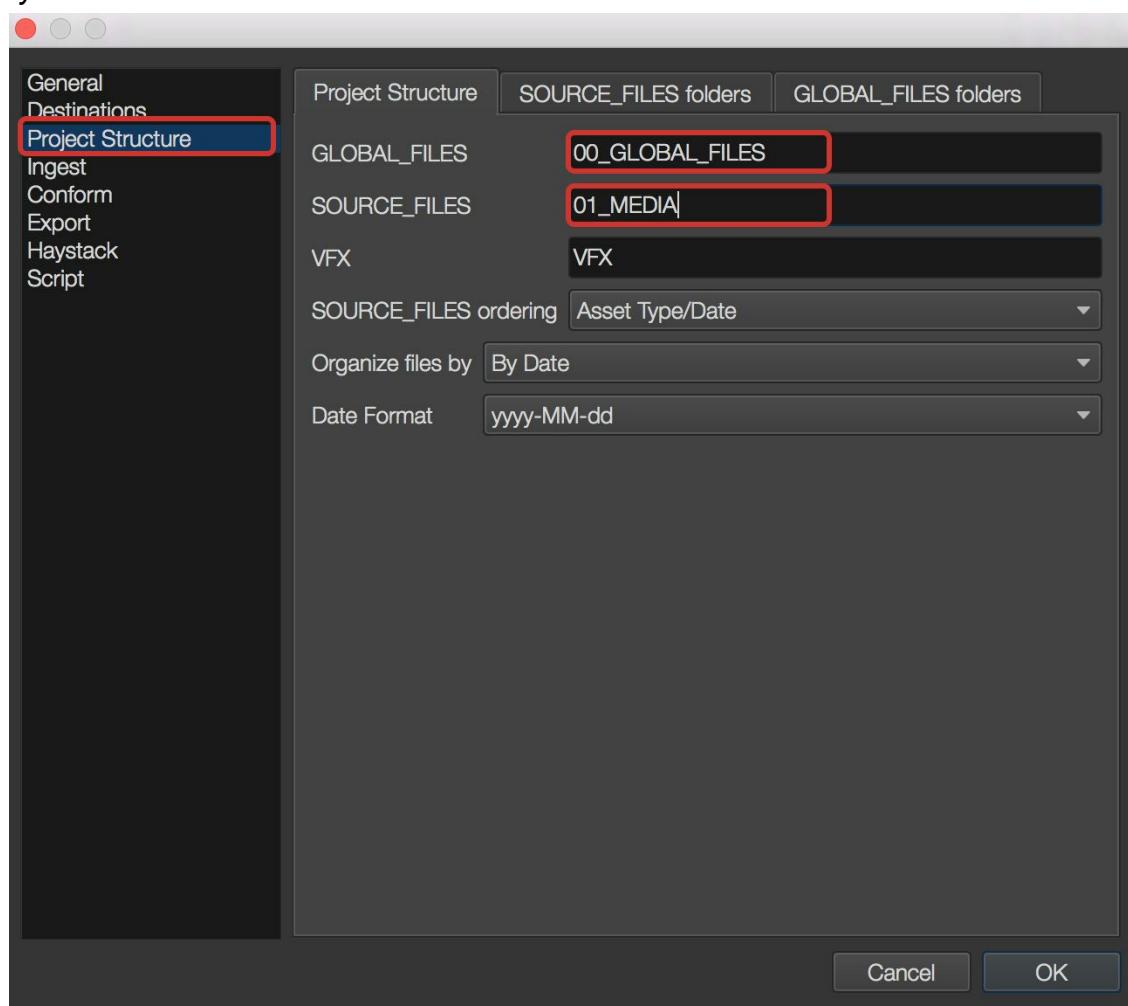
In the future you will get the option to structure your back-up copies by date, and your main project directory on asset type.

6. Renaming folders, changing and adding folders to the structure

GAMP offers defaults names and structures, but you are free to change and partly restructure these.

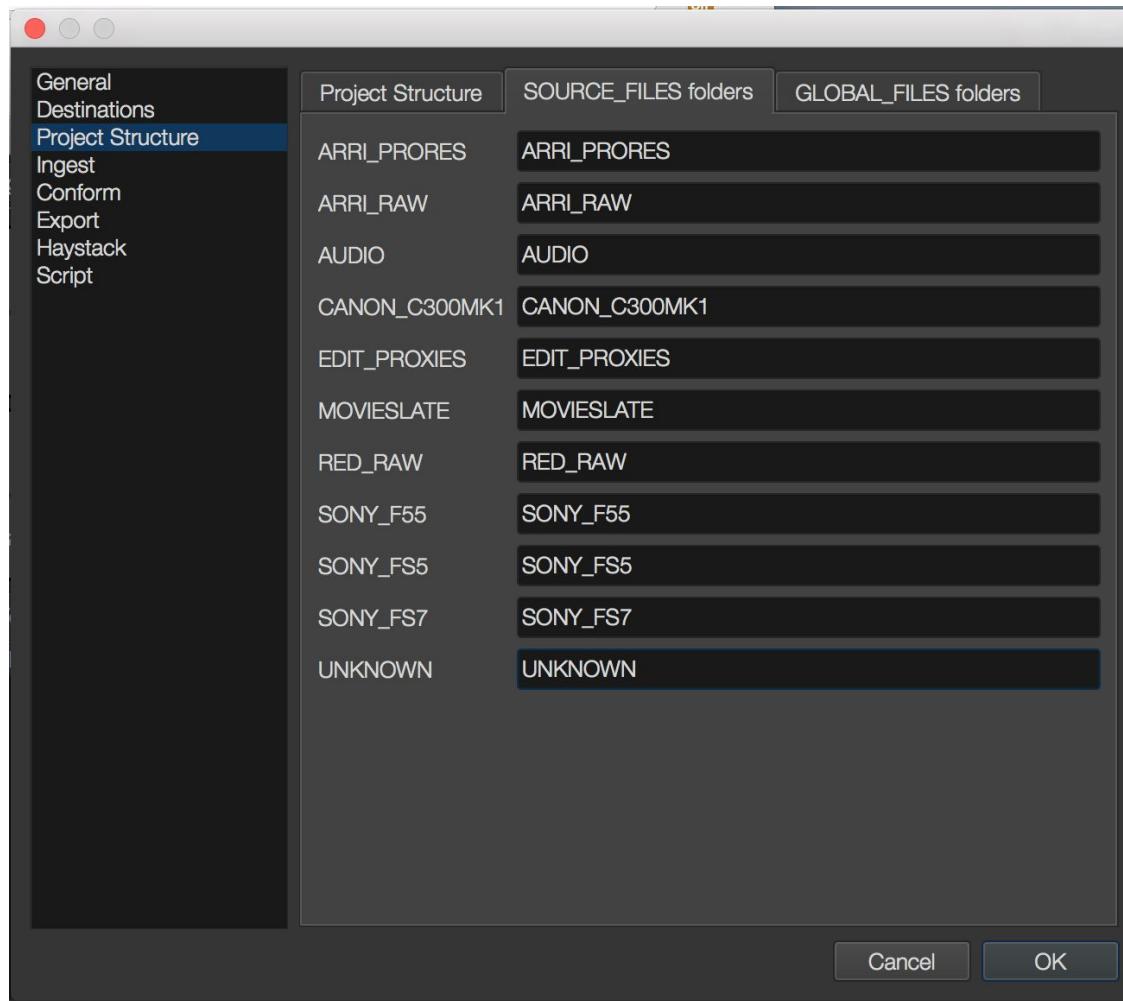
Changing the names of the folders, is just like choosing the field, and changing it.

NB! We advise against changing the name of a folder that has already been used, as that will create duplicate folders NOT moving the content from one folder to the new one at this stage. GAMP will keep track of all the files even if this happens, but navigating on system-level will not be as intuitive NB!



In this example we've renamed the main folders.

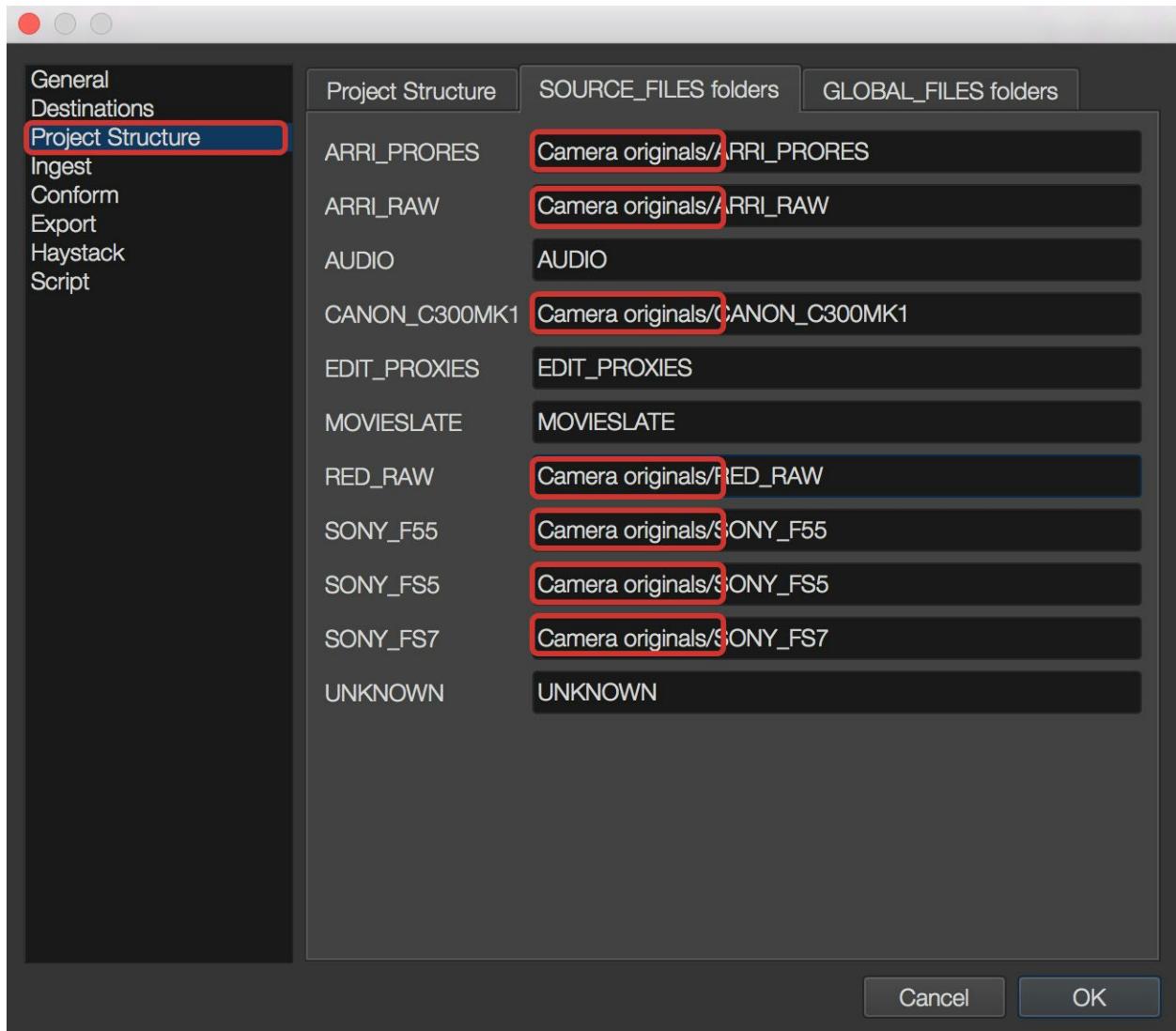
Here is the default setup for SOURCE_FILES



Let's say I want to shoot a project with ARRI RAW, Sony F55 and RED RAW, and want to add a folder called "Camera Originals" to the SOURCE_FILE structure to have the originals all in one place, I would add:

"*Camera Originals/*" in front of those files I would like to put in the same folder.

Forward slash "/" creates extra folders



The forward slash “/” indicates a new folder-layer

This would result in the files being structured like this in the project directory:



As you can see, you can name the files with CAPITALS or not, and have spaces and any normal signs in the file-path. We do recommend to stay within the normal ASCII convention of file-naming, if possible.

NB! A note on the Sony F55. GAMP currently uses the filename to extract date and roll info. Structure should be like this:

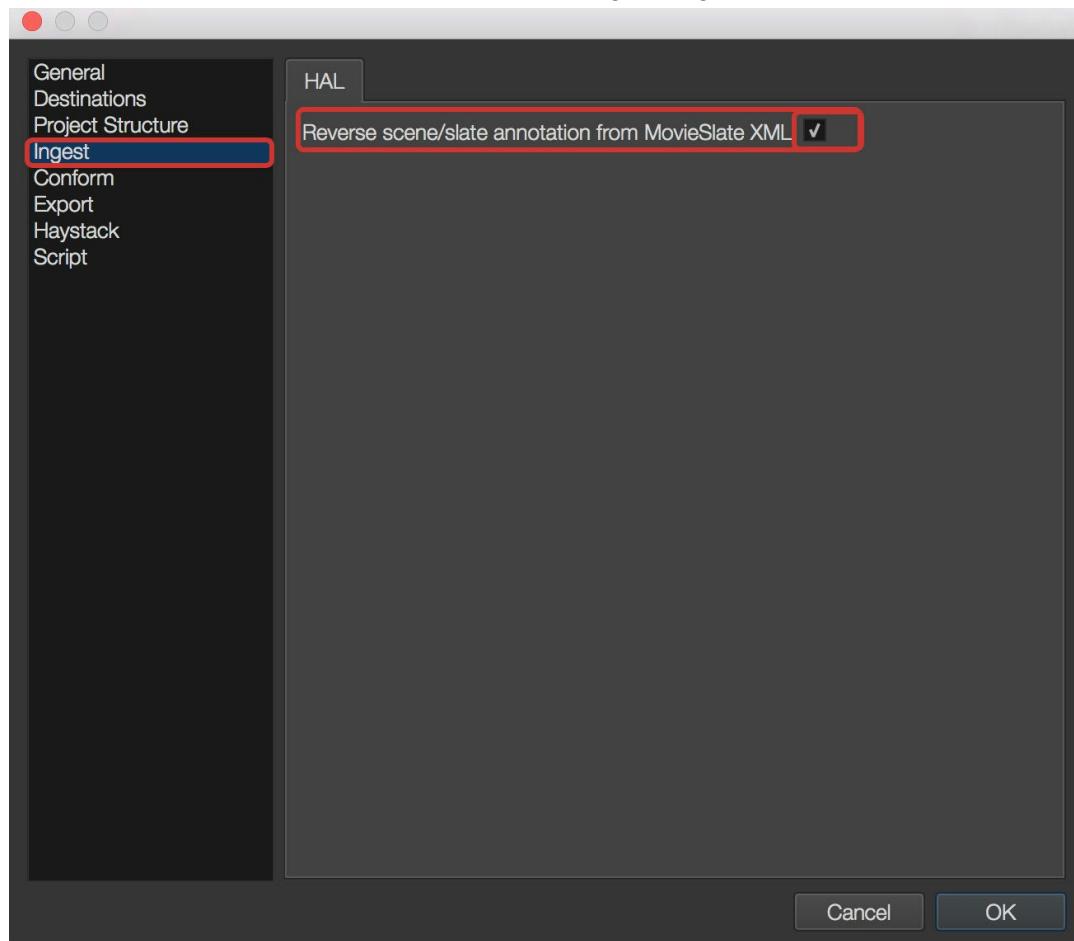
AxxxCxxx_yymmdd

Where A=roll C=clip yy=year mm=month dd=day NB!

7. Inverting the Shot/Slate fields in the HAL .xml

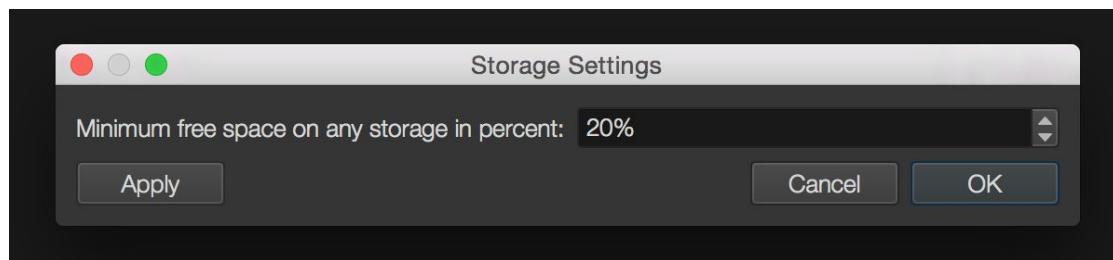
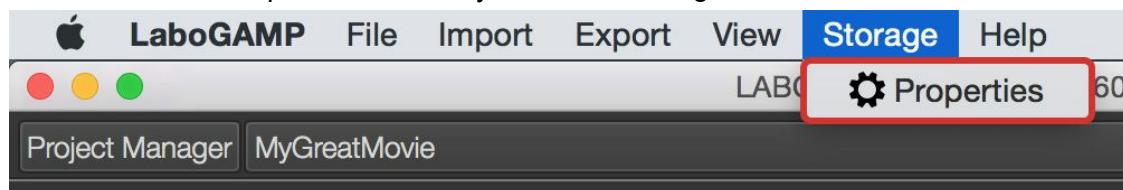
MovieSlate® prior to 8, didn't have an option to automatically re-set shot-counter when the slate field was changed (For European users), The shot-number was only changed when the scene-field was updated. For that reason some productions swap the scene and slate fields in their setup.

This is of no consequence when conforming the day-project with GAMP, as GAMP recognizes this swap, but when you export single shots to HAL/GAMP, you would need to choose this option in the "Ingest" window to get it right, if these fields are swapped:



8. Limit disks from getting over-filled

One of the main reasons for file-corruption is overfilled spinning disks, whether these are separate or in a SAN/RAID setup. GAMP prevents this from happen, but you can set the minimum free disk-space % manually from the “Storage” menu:



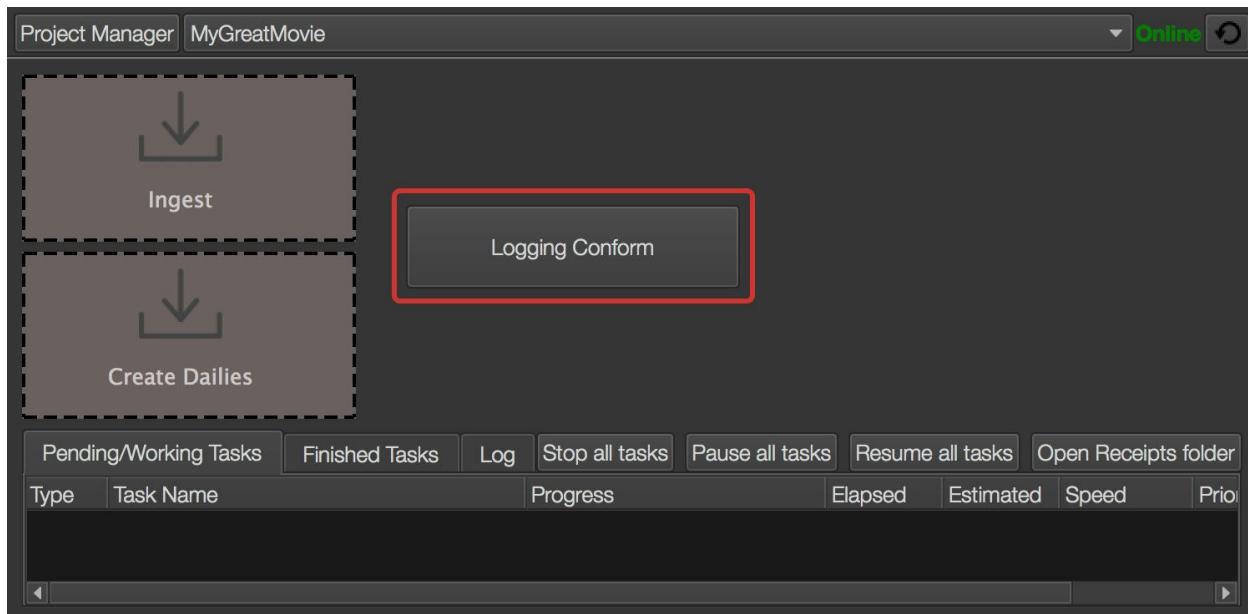
We do not recommend a setting below 15% for file-system consistency on spinning disks. GAMP calculates the finished result when a task is set up, and gives a warning in case you go beyond the limit you set here and will not let you add files to that disk, unless you change the limit.

Creating editorial logging projects

One of the big time-savers with the GAMP/HAL workflow is the close to automated creation of day - logging projects. What you need is editorial files of some sort (camera originals, transcoded proxies or HAL proxies), a MovieSlate® day-project file as described and optionally external audio,

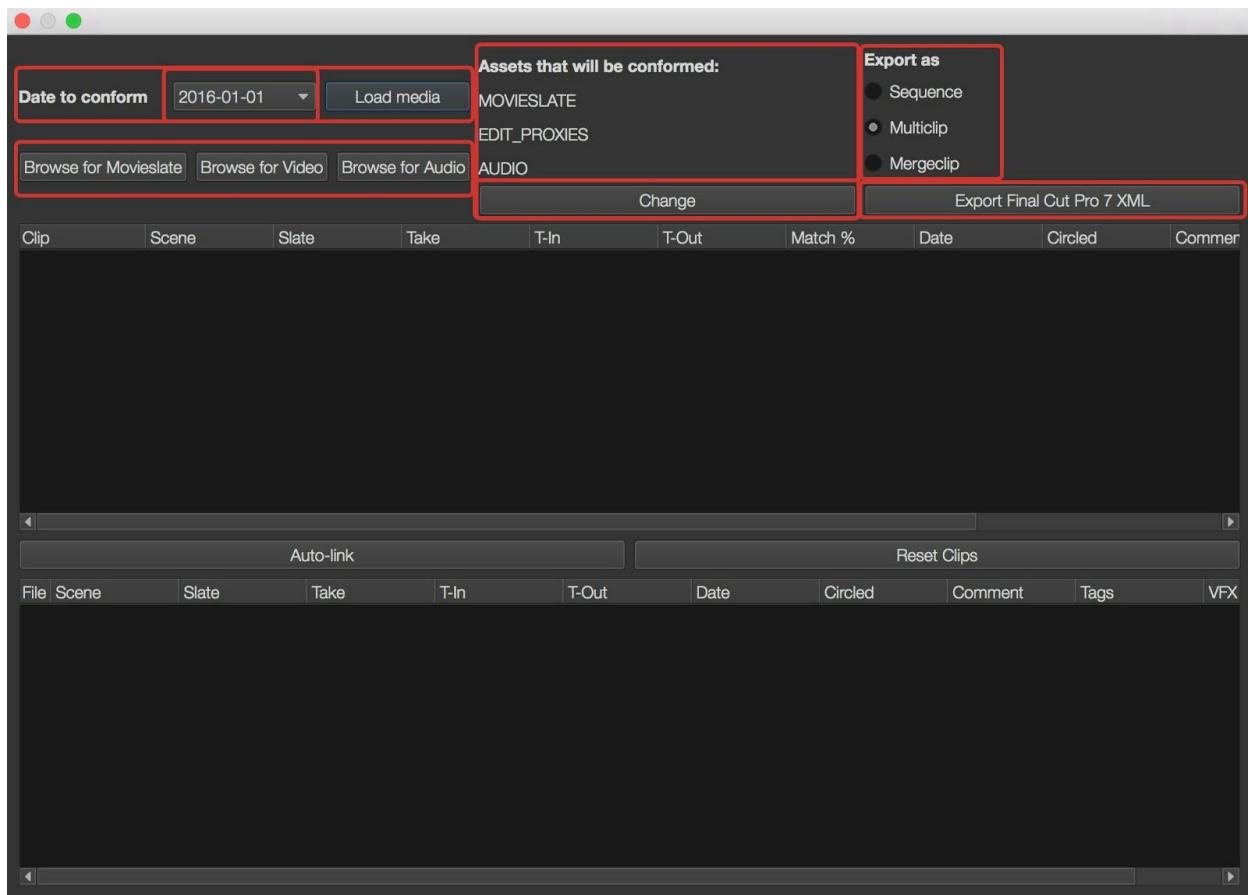
If the media and the MovieSlate® day-project file is ingested with GAMP, GAMP can be set to offer you a quick way to locate media and metadata and conform them into a logging project.

Open GAMP

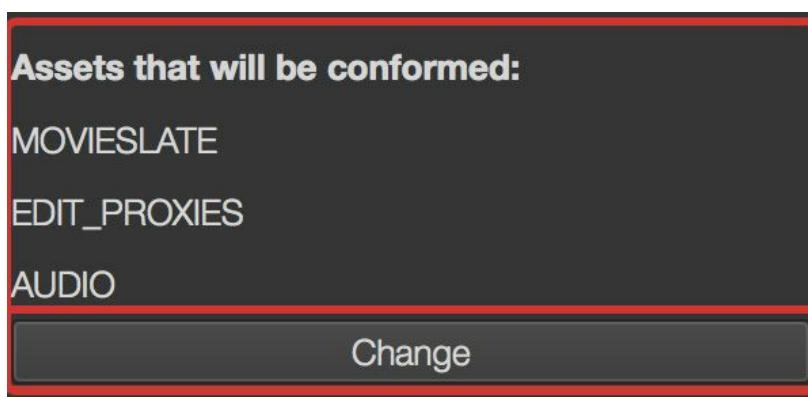


Push the Logging Conform button

This window will appear:

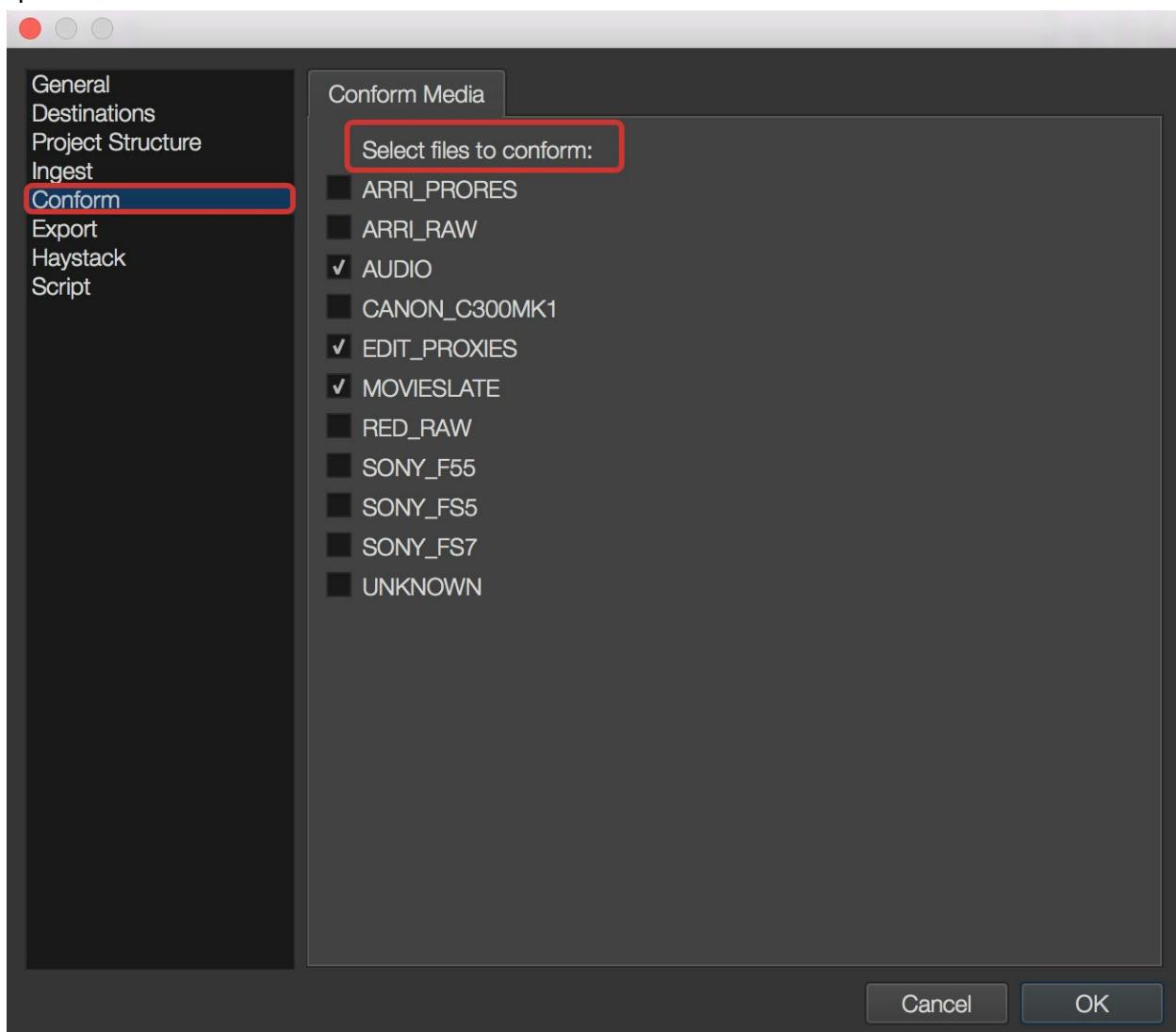


The speediest way to do this, is if GAMP has ingested all your assets, and thus knows where the different assets per date are located. For many productions, the assets you need to match for each day are very similar, and you can set up which assets you want GAMP to automatically look for.

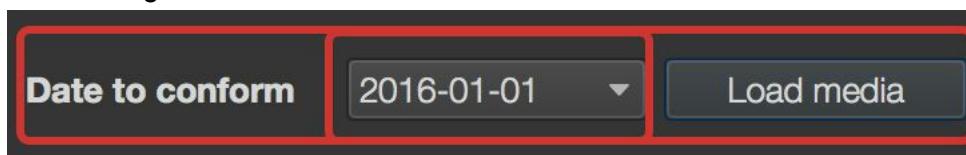


In this example it is metadata from Movieslate, edit proxies and audio.
You can change this default list at any time, by hitting the “Change” button and get this list of

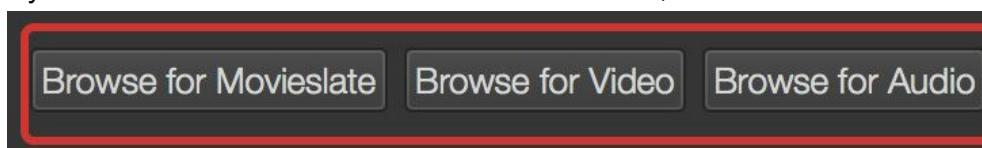
options:



If you have ingested all your media with GAMP, collecting your assets for a conform is as simple as choosing the date and click “Load media”:



If you need to add additional assets to the conform, add them here:

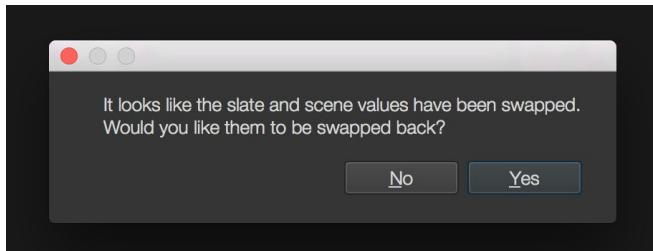


You can add several files and folders of each type before you match them.

If your material is not ingested with GAMP, you can manually browse for assets with these buttons.

If you don't have a metadata application like MovieSlate, you can still match audio and video and basic metadata and logging notes later on.

If GAMP detects that scene and slate info is probably swapped in the MovieSlate® file, you'll get this dialogue:



Just accept the suggested correction, unless you are really convinced it is wrong.

As you add your assets they will populate the asset pool and sorted on TC. You can read, add and edit basic metadata associated with the ingested assets directly in this window, and watch or find the files by right-clicking on the asset, but before you do any further editing of your conform, you will normally just hit "*Auto-link*".

Auto-link							Reset Clips			
File	Scene	Slate	Take	T-In	T-Out	Date	Circled	Comment	Tags	
Movieslate: A	309	002	1	09:44:34:03	09:46:27:11	2016-03-30				
Movieslate: B	309	002	1	09:44:34:03	09:46:27:11	2016-03-30				
A001C005_160330JJ.MXF				09:47:52:03	09:49:37:08					
B001C005_160330RU.MXF				09:47:53:18	09:49:37:06					
AY0077== 002 t 2==PN.WAV				09:47:54:00	09:49:37:00					
Movieslate: A	309	002	2	09:47:55:16	09:49:39:22	2016-03-30				
Movieslate: B	309	002	2	09:47:55:16	09:49:39:22	2016-03-30				
A001C006_1603305A.MXF				09:51:09:20	09:53:47:14					
Movieslate: A	309	002	3	09:51:11:22	09:53:46:06	2016-03-30	✓			
Movieslate: B	309	002	3	09:51:11:22	09:53:46:06	2016-03-30	✓			
B001C006_160330D3.MXF				09:51:15:12	09:53:48:09					
AY0078== 002 t 3==PN.WAV				09:51:16:00	09:53:47:00					
B001C007_160330CG.MXF				10:02:18:13	10:04:09:16					
Movieslate: B	309	003	1	10:02:19:22	10:04:18:02	2016-03-30				
AY0079== 003 t 1==PN.WAV				10:02:20:00	10:04:11:00					
B001C008_16033017.MXF				10:06:29:02	10:09:09:11					
AY0080== 003 t 2==PN.WAV				10:06:32:00	10:09:10:00					
Movieslate: B	309	003	2	10:06:32:24	10:09:13:21	2016-03-30	✓			
AY0081== 003 t 3==PN.WAV				10:10:26:00	10:11:05:00					
A001C007_16033000.MXF				10:46:41:23	10:47:55:03					

You will now get a conformed shot-list:

Clip	Scene	Slate	Take	T-In	T-Out	Match %	Date	Circled	Comment	Tags
309-001-001AB	309	001	001	09:16:41:15	09:19:11:00	91	2016-03-30			
Camera A	309	001	001	09:16:41:15	09:19:07:24			false		
A001C001_160330FD.MXF	309	001	001	09:16:51:07	09:19:08:21		2016-03-30	<input type="checkbox"/>		
Movieslate: A	309	001	001	09:16:43:15	09:19:07:19			true		
Camera B	309	001	001	09:16:51:07	09:19:08:21		2016-03-30	<input checked="" type="checkbox"/>		
B001C001_1603308S.MXF	309	001	001	09:16:44:00	09:19:11:00					
Movieslate: B	309	001	001	09:16:51:07	09:19:08:21		2016-03-30	<input checked="" type="checkbox"/>		
AY0073== 001 t 1==PN.WAV				09:16:44:00	09:19:11:00					
309-001-002AB	309	001	002	09:22:50:05	09:27:22:17	48	2016-03-30			
309-001-003AB	309	001	003	09:29:28:21	09:32:43:22	77	2016-03-30			
309-002-1AB	309	002	1	09:44:26:16	09:46:27:11	90	2016-03-30			
309-002-2AB	309	002	2	09:47:52:03	09:49:39:22	94	2016-03-30			
309-002-3AB	309	002	3	09:51:09:20	09:53:48:09	94	2016-03-30			
309-003-1B	309	003	1	10:02:18:13	10:04:18:02	91	2016-03-30			
309-003-2B	309	003	2	10:06:29:02	10:09:13:21	94	2016-03-30			
Camera B	309	003	2	10:06:29:02	10:09:09:11			true		
B001C008_16033017.MXF	309	003	2	10:06:32:24	10:09:13:21		2016-03-30	<input checked="" type="checkbox"/>		
Movieslate: B	309	003	2	10:06:32:00	10:09:10:00					
AY0080== 003 t 2==PN.WAV				10:06:32:00	10:09:10:00					
506-004-1AB	506	004	1	10:46:41:23	10:48:03:08	78	2016-03-30			
506-004-2AB	506	004	2	10:49:28:03	10:51:00:00	89	2016-03-30			

File	Scene	Slate	Take	T-In	T-Out	Date	Circled
AY0081== 003 t 3==PN.WAV				10:10:26:00	10:11:05:00		
Movieslate: A	506	5	1	11:56:30:14	11:57:26:03	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	5	1	11:56:30:14	11:57:26:03	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	5	2	11:59:00:03	11:59:39:15	2016-03-30	<input checked="" type="checkbox"/>
Movieslate: A	506	7	2	12:55:46:17	12:59:01:13	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	7	2	12:55:46:17	12:59:01:13	2016-03-30	<input type="checkbox"/>
Movieslate: A	506	7	3	13:01:46:10	13:02:29:23	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	7	3	13:01:46:10	13:02:29:23	2016-03-30	<input type="checkbox"/>
Movieslate: A	506	7	4	13:03:16:01	13:04:00:02	2016-03-30	<input checked="" type="checkbox"/>
Movieslate: B	506	7	4	13:03:16:01	13:04:00:02	2016-03-30	<input checked="" type="checkbox"/>
Movieslate: B	506	8	1	13:16:18:16	13:17:10:19	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	8	2	13:18:18:12	13:19:03:01	2016-03-30	<input type="checkbox"/>
Movieslate: B	506	8	3	13:20:21:09	13:21:22:17	2016-03-30	<input checked="" type="checkbox"/>
Movieslate: B	506	8	4	13:23:12:19	13:24:28:12	2016-03-30	<input type="checkbox"/>

You can verify and edit basic logging info in this window by double-clicking any field and update the information. If no metadata-app has been used, you can fill in the manual shot-notes here. The entries left in the asset-pool could for some reason not be conformed. This day it is due to the TimeCode unit running out of battery for a while. These entries need to be looked after, but all data collected will be forwarded to the editor.

This is a 2-camera shoot, and this is an example of the files associated with the shot:

Clip	Scene	Slate	Take
309-001-001AB	309	001	001
Camera A	309	001	001
A001C001_160330FD.MXF			
Movieslate: A	309	001	001
Camera B	309	001	001
B001C001_1603308S.MXF			
Movieslate: B	309	001	001
AY0073== 001 t 1==PN.WAV			

The naming is collected from the metadata and indicates that this is Scene 309, slate 001, Take 001, each camera has a metadata entry and they share one entry of external audio.

If you right-click an entry, you get a number of choices:

▼ 309-001-001AB	309	001	001
▼ Camera A	309	001	001
A001C001_160330FD.MXF			
Movieslate: A	309	001	001
▼ Camera B	309	001	001
B001C001_1603308S.MXF			
Movieslat	309	001	001
AY0073==			
▶ 309-001-002AB	309	001	002
▶ 309-001-003AB	309	001	003
▶ 309-002-1AB	309	002	1
▶ 309-002-2AB	309	002	2
▶ 309-002-3AB	309	002	3
▶ 309-003-1B	309	003	1

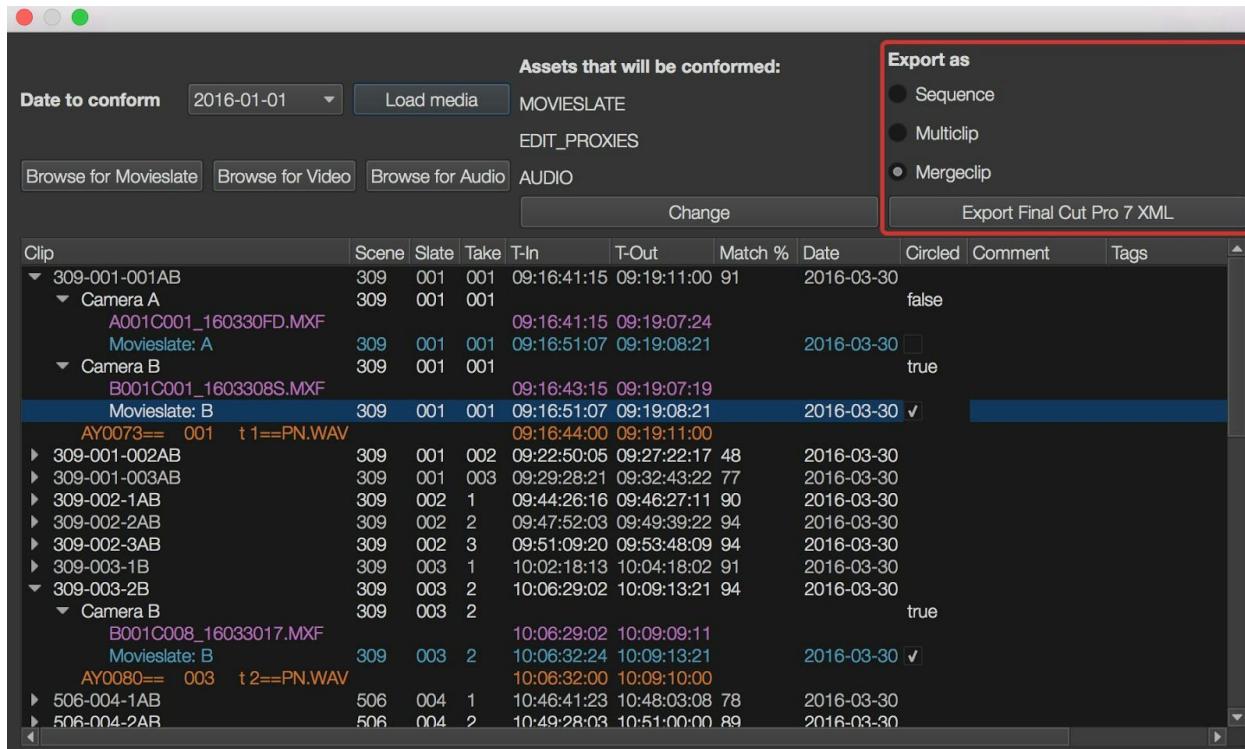
- B001C001_1603308S.MXF
- Unlink
- Open in VLC
- Open in QuickTime 7
- Open in QuickTime X
- Reveal in Finder

You can unlink the entry if it is wrongly conformed, view a shot to verify data from the slate or find the file in the file system.

If you double-click on any metadata field, you can enter, update or correct the information.

You can drag and drop entries between the pool and the matchlist, and drop assets on each other to associate them with each other.

When you are happy with your result it's time to send your project to the editor of preference.



A bin with the name of your .xml will be created and all the imported files and folders will be in this bin matched with metadata.

Notes, on TC and in shot-notes

09:30:38:03 Fit 1/2 00:02:34:00

brutt på start rullet videre. god på slutten. fint spill! B001.C003

Project: Untitled Media Browser Libraries Info Effects Markers >>

Untitled.prproj 122 Items

One bin for each scene

Bins for orphan audio and video, if any

All metadata-processed clips

Name	Rate	Media Start	Media End	Media Duration
309-002-2A	fps	09:47:52:03	09:49:37:07	00:01:45:05
309-002-2B	fps	09:47:53:18	09:49:37:05	00:01:43:13
309-002-3A	fps	09:51:09:20	09:53:47:13	00:02:37:19
309-002-3B	fps	09:51:15:12	09:53:48:08	00:02:32:22
309-003-1B	fps	10:02:18:13	10:04:10:24	00:01:52:12
309-003-2B	fps	10:06:29:02	10:09:09:24	00:02:40:23
506				
508				
Orphan Audio				
Processed Clips				
309-001-001A	fps	09:16:41:15	09:19:07:23	00:02:26:09
309-001-001B	fps	09:16:43:15	09:19:07:18	00:02:24:04
309-001-002A	fps	09:22:50:05	09:25:04:03	00:02:13:24

Workflow sequence on-set and into editorial:

Alt 1: With HAL and Dailies Viewer

- Start the LABO-meta network
- Connect the MovieSlate(s) to the network
- Start the camera/HAL
- Connect MovieSlate(s) to the camera (through HAL)
- Start GAMP and check auto-pull editorials and create dailies button
- Start shooting/logging for the whole day (dailies and editorials will be automatically created.)
- Ingest original camera media
- Ingest audio
- Ingest MovieSlate® day report
- Do logging conform
- Open in editor
- Edit

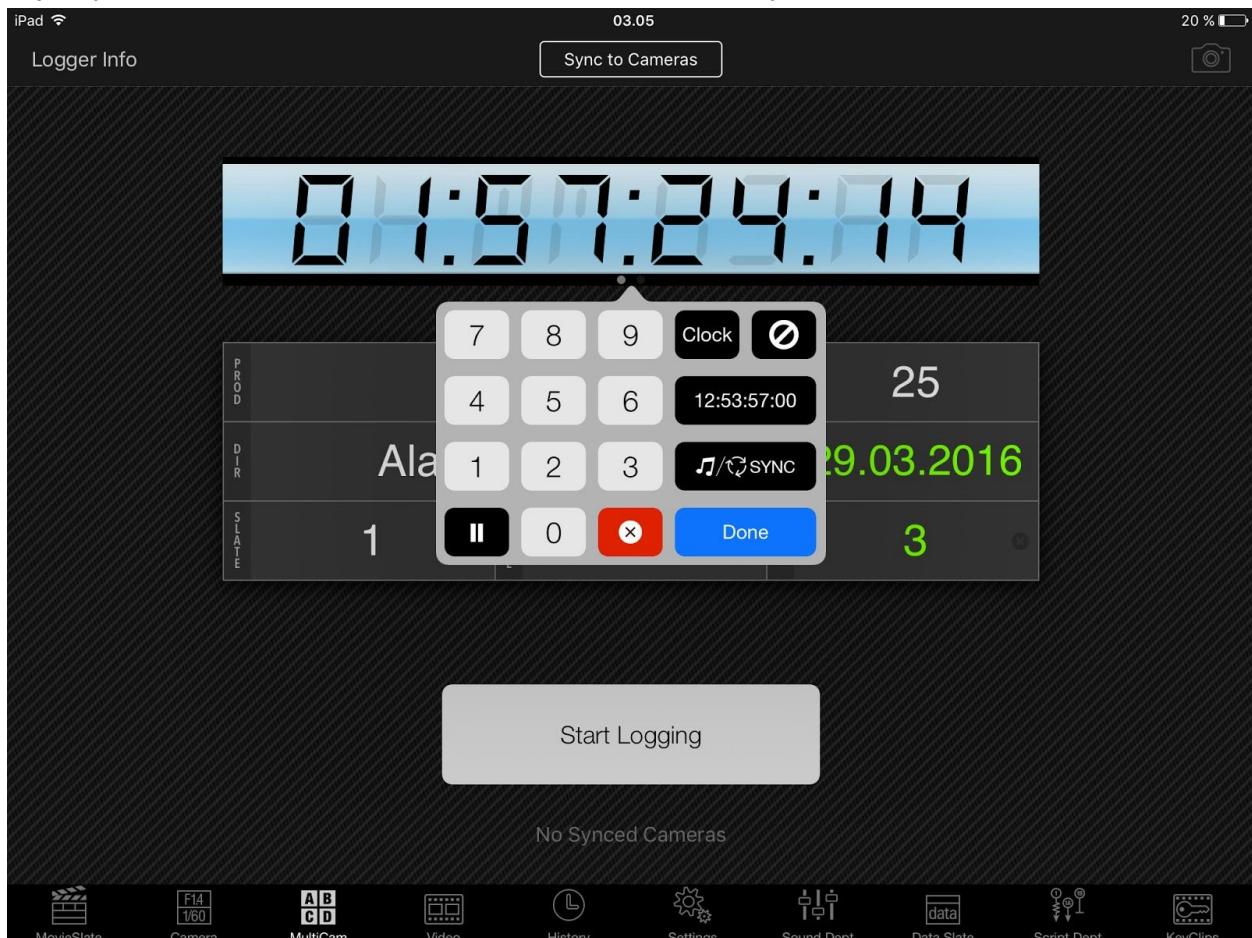
(You don't need to have Dailies viewer to get dailies structured on your local hard-drive)

Alt 2: With TC-buddy Network

- Start the TC-Buddy network
- Connect MovieSlate® to the network
- Ingest (and optionally transcode) camera originals
- Ingest day-report from movieslate
- Conform with day-report from Movieslate
- Edit

Alt 3: Without sync'ed TC

- Adjust your MovieSlate® TC to the camera TC as close as you can



You get here by tapping the TimeCode window. You can then type the TC, and make it start running through hitting the *Done* button

- Connect movieslate to the network
- Ingest (and optionally transcode) camera originals
- Ingest day-report from movieslate
- Conform with day-report from Movieslate
- Edit

Set-up and Use

Hardware you need:

- 1 or more RED camera(s)
- 1 HAL per RED camera
- Router-antenna combo (preconfigured from LABO)
- Macintosh computer and back-up disks
- 2x iPads (One for MovieSlate® 8 Pro and One for Dailies Viewer)

Software you need:

- LABO GAMP (MacOS)
- MovieSlate® 8 pro (iOS)
- Drylab Dailies Creator (MacOS)
- Drylab Dailies Viewer (iOS)
- Adobe Premiere 9.1 or higher, (Or FCP7 .xml compatible editing application)
- VLC for MAC OSX (Download from: <http://www.videolan.org/>)

Set-up Labo-meta network

Labo-meta network comes with your HAL and is pre-configured. It consists of a router and one or more optional antennas, and is just plug-and play.

If you have one of the optional antennas, remember that these are to be plugged in the “normal” device ports, and not the “internet” port on the router.

To be able to remotely support and/configure HAL(s), the meta-network needs to be online through wire or 3G modem.

Turn the router and/or antennas on, and they should work.

Mount and connect HAL to camera

- Connect SDI out on camera to SDI in on HAL
- Connect RCP through the CTRL port on the camera (small Lemo plug)
- Connect power through D-tap

HAL should now start, and can be set to either follow the power-cycles of the camera, or to just run as long as electricity is present. No further configuration should be necessary.

Currently Labo delivers HAL pre set-up for specific workflows, and can remotely re-configure it if reconfiguring is necessary with our remote Dave's.

Workflow with HAL (editorials and dailies created with metadata as the shots are finished)

- Start the LABO meta network
- Start camera (HAL starts automatically)
- Connect Movieslate to camera(s) from multi-cam logging window
- Start GAMP (presumably set-up)
- Start Drylab Dailies Creator (presumably set-up)

- Ingest (and optionally transcode) camera originals
- Ingest external audio (Optional)
- Ingest day-report from Movieslate
- Autolink and sync
- Export FCP7 .xml and import conformed day-project into Editor

Compatibility list

Live metadata from camera:

RED

HAL compatibility

RED

Movieslate

Dryab dailies viewer

Metadata input: (manual and automatic)

MovieSlate® 8 pro

Single- or multicam

Movieslate needs to be TC sync'ed or approximated in one of three ways for the conforms to work:

1. Movieslate is connected directly to camera through HAL or other devices
2. Movieslate is sync'ed through TC Buddy
3. The clock on the iPad is set as close to the on-set reference TOD TC as you can manage.

Ingest/Copy

Automatic file recognition and structuring:

ARRI Prores

ARRI RAW⁴

Audio WAV/BWF

Canon C300 MK1⁵

Movieslate single- or multicam .xml

RED RAW

SONY F55⁶(XAVC)

SONY FS_5

SONY FS_7

Supported SMPTE project frame-rates:

24, 25, 30, 48, 50, 60 (no-drop, frame)

⁴ The ARRI-RAW file-copy functionality is so far in alpha-mode. Copying file-based formats can get slow. We do not currently recommend GAMP for ARRI-RAW productions. Your files will be safe.

⁵ We add a overlaying folder with a roll number based on Camera UID, to avoid collision between filenames from multiple cameras

⁶ For the automatic conforms to work, this file-naming convention should be used: We add an overlaying folder over the XDCAMROOT

GAMP will copy “any” file. If the file is not recognized you get to name and structure your asset, and each time you get a new instance of that asset-type, you can use the same rules over again.

Logging conform with automatic project setups, sync, naming and structuring by scene/slate

FCP7 .xml, with options to conform to sequences, merge-clips or multi-cam sequences⁷

Input file-types for the logging-conform:

Broadcast Wav

Quicktime.mov⁸

Sony F55 MXF

DNxHD MXF⁹

More file-types and cameras will be added

⁷ Tested compatibility: Adobe Premiere 9.1 or newer

⁸ TC must be embedded in the files

⁹ This support is currently in beta-stage

