THE NETFLIX SHOW – S1

Digital Dailies Workflow

v 1.0

Note: This document is meant to provide an example of a workflow memo and does NOT outline a required format for workflow memos, nor does it outline a required production workflow.

Author – Post Supervisor & DIT's Name

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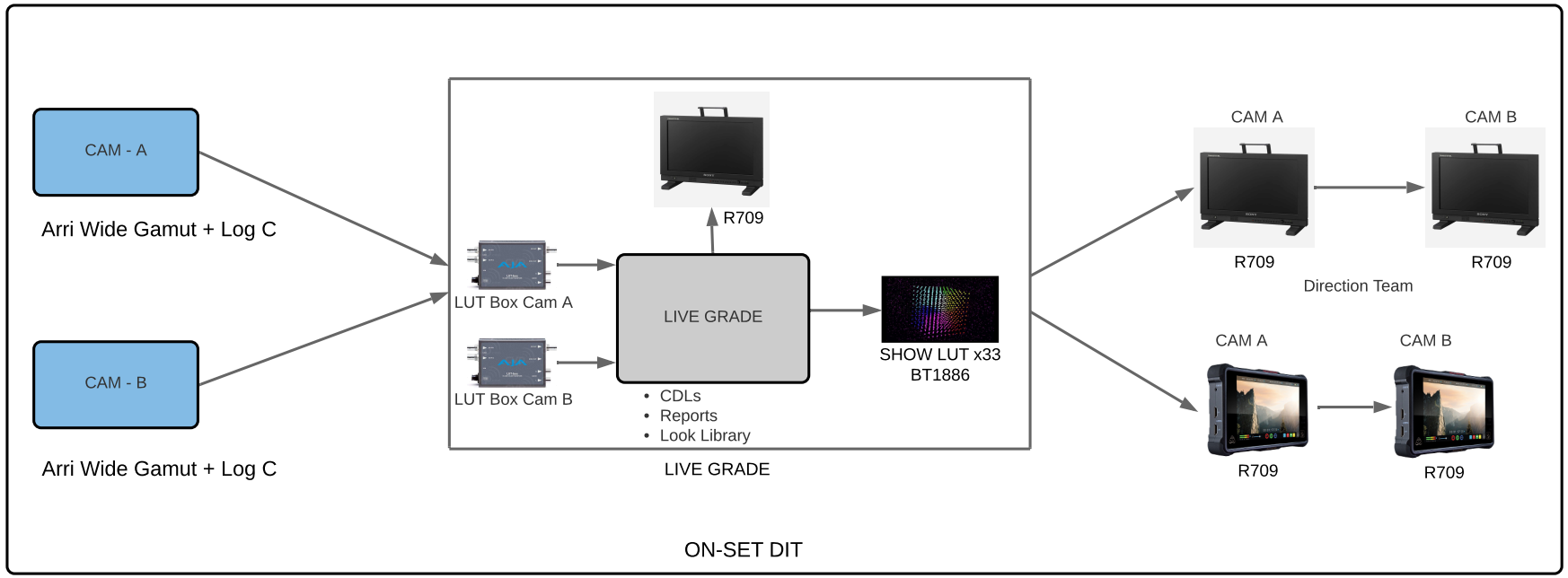
WORKFLOW DIAGRAM



- CDLs
- Reports
- Look Library

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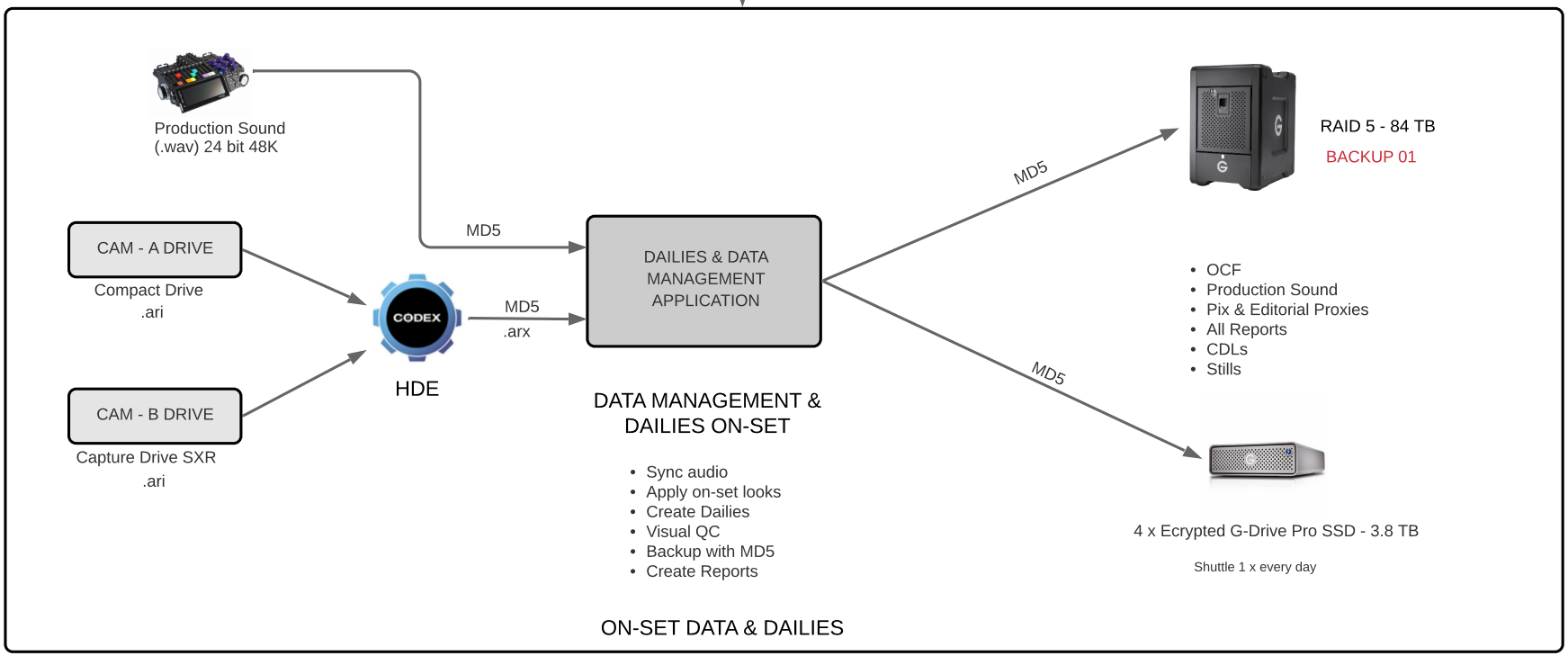
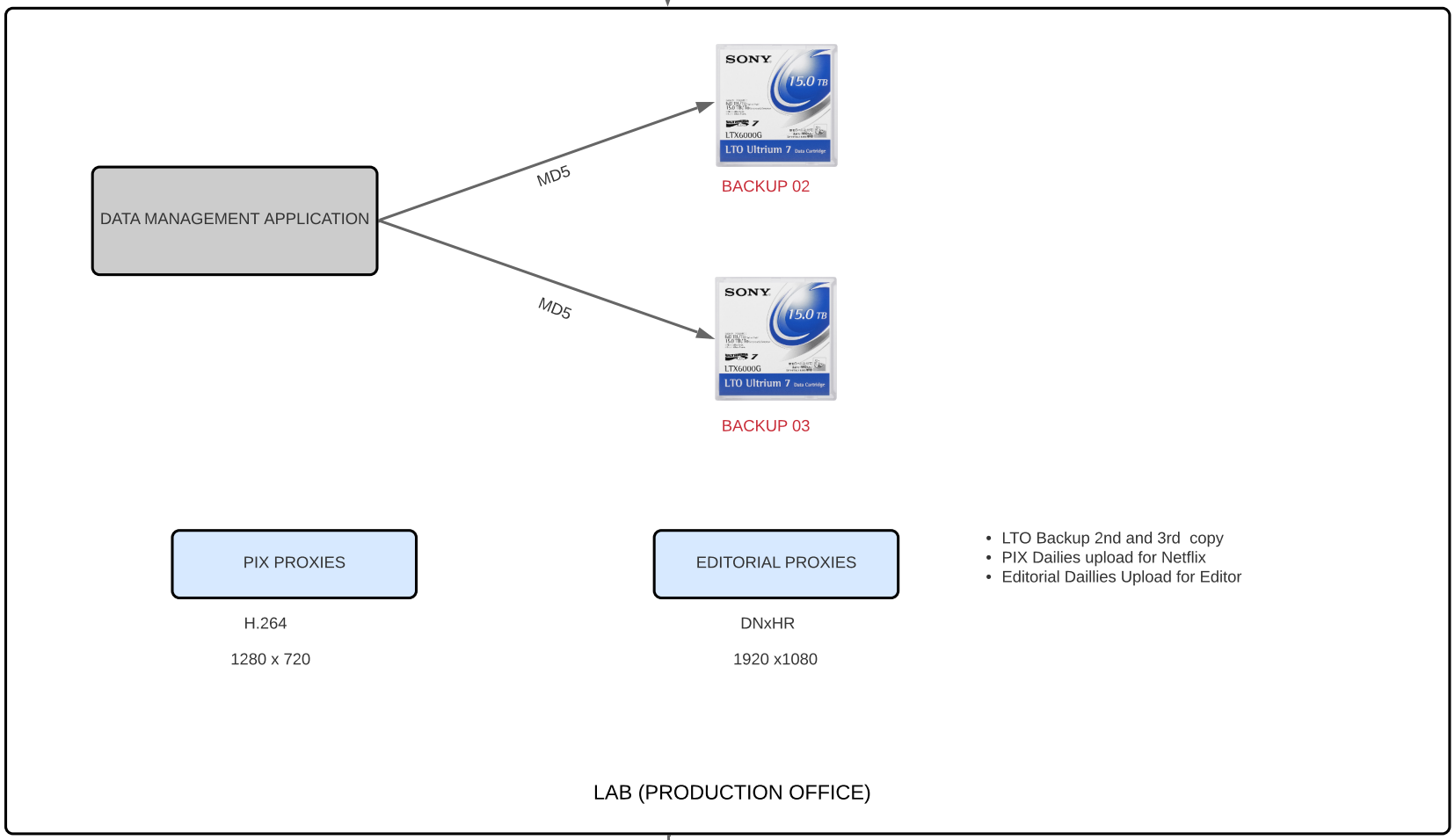
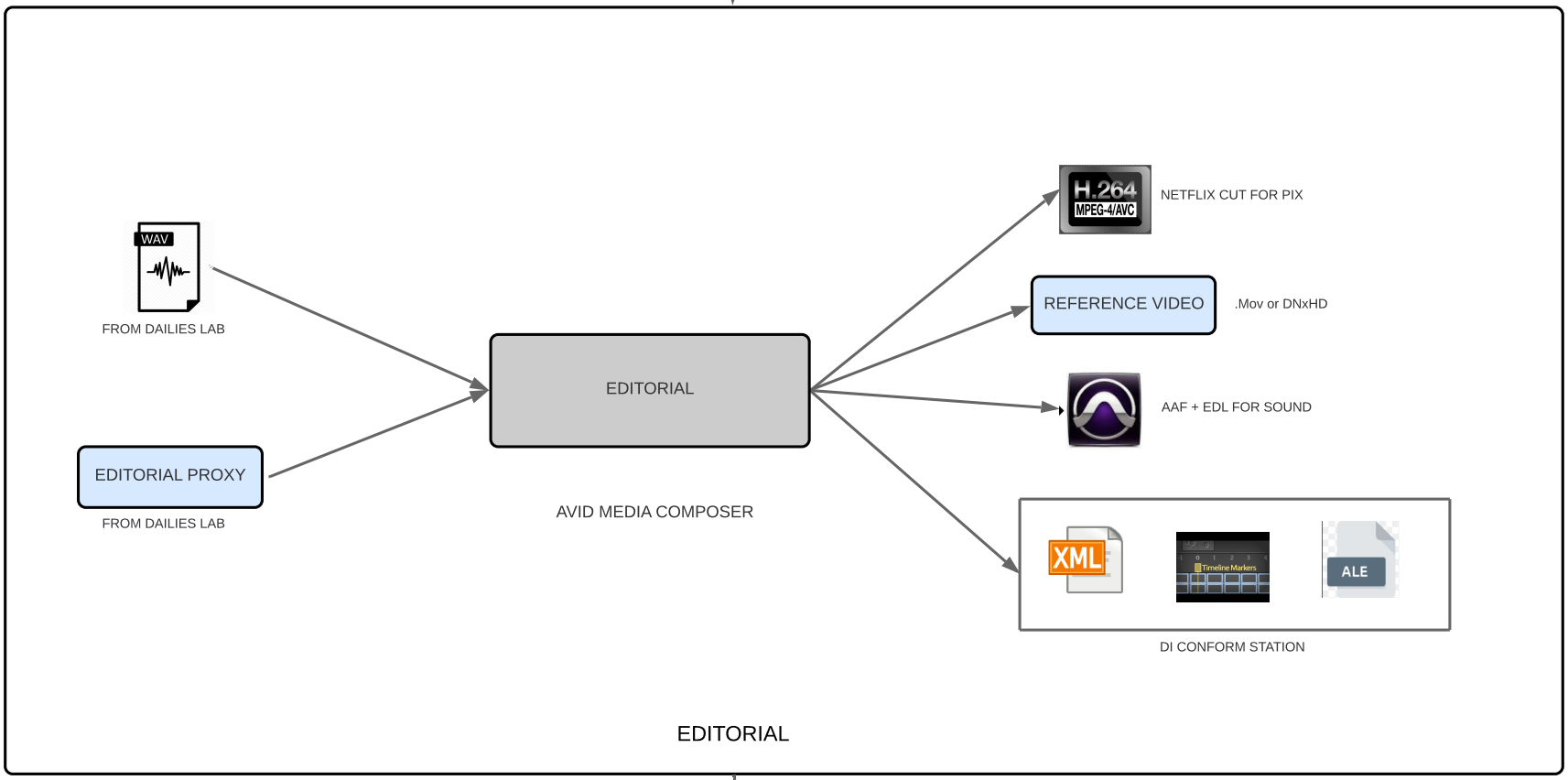
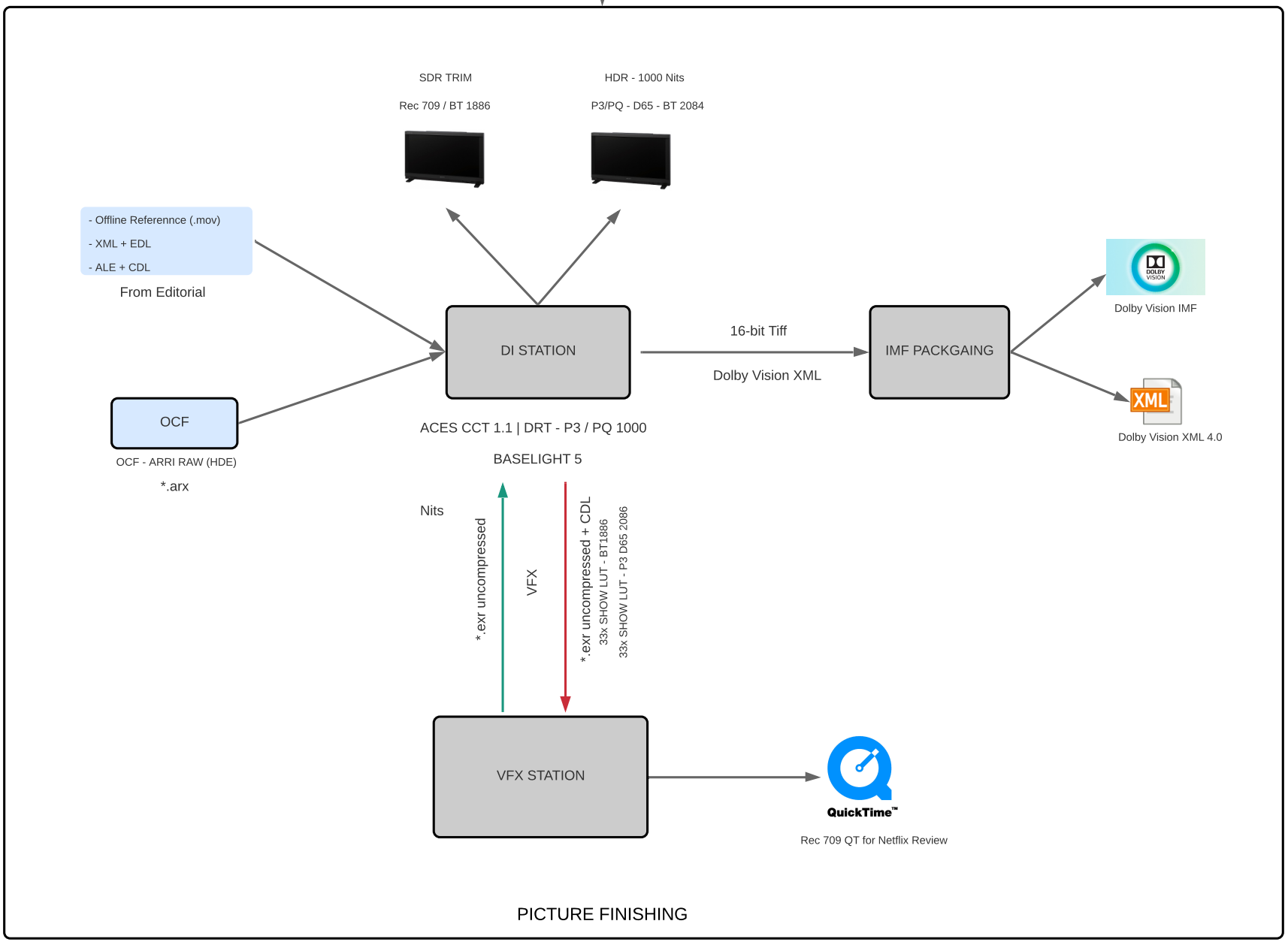




- LTO Backup 2nd and 3rd copy
- PIX Dailies upload for Netflix
- Editorial Daillies Upload for Editor


WAV
FROM DAILIES LAB
EDITORIAL PROXY
FROM DAILIES LAB
EDITORIAL
AVID MEDIA COMPOSER
H.264
MPEG-4/AVC
NETFLIX CUT FOR PIX
REFERENCE VIDEO
.Mov or DNxHD
AAF + EDL FOR SOUND
XML
Timeline Markers
ALE
DI CONFORM STATION
EDITORIAL


SDR TRIM
Rec 709 / BT 1886
HDR - 1000 Nits
P3/PQ - D65 - BT 2084
- Offline Referennce (.mov)
- XML + EDL
- ALE + CDL
From Editorial
OCF
OCF - ARRI RAW (HDE)
*.arx
DI STATION
ACES CCT 1.1 | DRT - P3 / PQ 1000
BASELIGHT 5
16-bit Tiff
Dolby Vision XML
IMF PACKGAING
Dolby Vision IMF
XML
Dolby Vision XML 4.0
Nits
*.exr uncompressed
VFX
*.exr uncompressed + CDL
33x SHOW LUT - BT1886
33x SHOW LUT - P3 D65 2086
VFX STATION
QuickTime™
Rec 709 QT for Netflix Review
PICTURE FINISHING

2. CAPTURE FORMAT SUMMARY

2.1 Camera Capture

Global Camera Specs
Framerate Base – 24 fps
Framing Aspect Ratio – 2.00:1
Shutter Base – 172.8˚

Camera – A
Camera – Alexa LF
Resolution – 4448 x 3096
Format Aspect Ratio – 2.00:1
Codec – ARRI RAW – HDE
Gamma – Log C
Color Space – ARRI WIDE GAMUT
Glasses – Zeiss Supreme Primes + Angénieux Zoom
Card Type – Codex SXR Capture Drive

Camera – B
Camera – Alexa Mini LF
Resolution – 4448 x 3096
Format Aspect Ratio – 2.00:1
Codec – ARRI RAW – HDE
Gamma – Log C
Color Space – ARRI WIDE GAMUT
Glasses – Zeiss Supreme Primes + Angénieux Zoom
Card Type – Codex Compact Drive

2.2 Sound Capture

Production Sound Mixer – soundmixer@gmail.com

Recording format

24-bit/48Khz Polyphonic Broadcast Wave 24 fps

Recorder:

Sonosax R4 - Main recorder/ dual record including master mirror archive and daily deliverable dual SD.
Deva 5.8 - Bag recorder 10 TRK/ remote location car rigs etc. Internal MARF mirrored CF card deliverable.

Microphone Details:

Boom – (Audio-Technica AT897) x 3
Lavalier – (Sennheiser AVX – MKE2) x 6

Configuration:

- Scene and Take metadata will be inserted into all delivered BWFs.
- Actor's name will be tagged in track metadata.
- Sound Rolls will be numbered consecutively.
- A reference tone will be recorded every day at -20db.
- Sound report will be provided with wave files.
- Track assignments:
  1 – Mixdown
  2-4 – Boom
  5-10 – Wireless iso mics/ plant mics/ playback

3. DATA MANAGEMENT SUMMARY

3.1 Storage Calculation

Total Number of Shoot days for Camera A = 40
Total Number of Shoot days for Camera B = 40

Roll time per day for Camera A = 2 Hour
Roll time per day for Camera B = 1 Hour

Total Roll Time = 120 Hour

Per Day Camera A = 2200 GB
Per Day Camera B = 1100 GB

Total Data Size over 40 days of shooting = 40 x 3.3 TB = 132 TB

Miscellaneous Storage (Audio + Proxies + Stills) = 10 TB

Total Storage per copy (Round Off) = 150 TB

3.2 Storage Drives and Location

- Backup 01 – On-Set
  (96 TB G-SPEED Shuttle XL with Thunderbolt 3) x 2
  Useable space 80 TB on each Shuttle XL with RAID 5 configuration

- Backup 02 – Lab (Production Office)
  IBM Ultrium LTO 7 (6 TB) x 25

- Backup 03 – Lab (Production Office)
  IBM Ultrium LTO 7 (6 TB) x 25

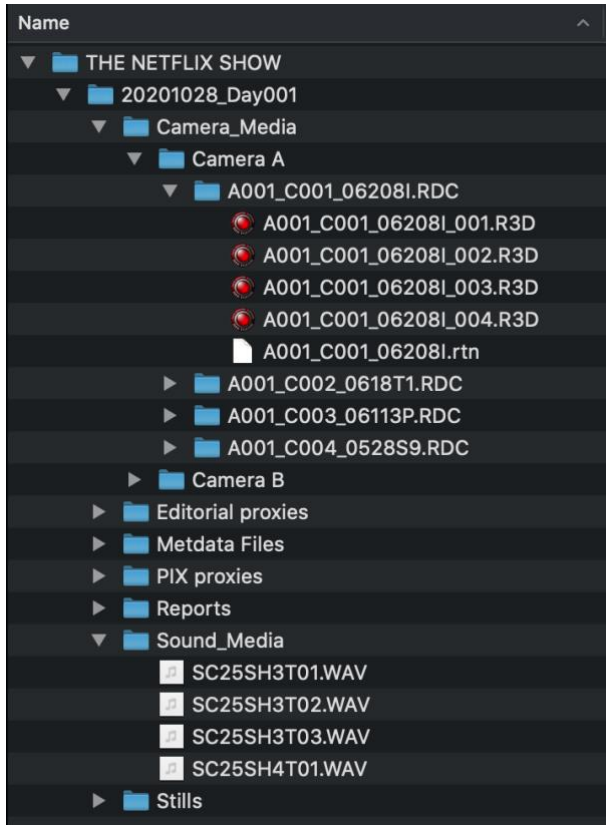
- Shuttle Drive
  G-DRIVE Pro SSD – 3.84 TB x 4

- DIT’s Drive for LED VP Plates
  G-DRIVE Pro SSD – 7.68 TB x 1

NOTE: Data Manager will be testing all the RAID drives to make sure there is no bottleneck in speed and performance before using it on-set.

3.3 Folder Structure

Folder structure will be as mentioned in Prodicle



3.4 On Set Data Workflow

- Recorded camera mags / sound reels will be handed to DIT for processing.
- DIT to clone Camera Reels and Sound Reel to on-set Raid and Shuttle drives with source verification and provide XXHash 64 LE checksums
- DIT will apply on-set looks / CDLs to all respective clips and generated proxy files for Editorial and PIX which will be copied to on-set Raid and Shuttle drive

3.5 Lab Data Workflow

- SSD Shuttle Drive will be sent to lab daily containing files detailed below:
    - OCF
    - Sound Media
    - Editorial Proxies
    - PIX Proxies
    - All Reports (Visual QC, Sound, Camera, Checksum and Script Report)
    - Production Stills
- Any special instruction to lab will be shared on e-mail with Lab marking Post Supervisor on CC
- The Lab should provide written confirmation via email of receipt of the Transfer Drives / Shuttle Drives daily
- The lab should provide written confirmation of offsite backup completion, and indicate when original camera mags can be formatted for re-use
- Camera mags will be cleared / formatted and recycled back into rotation only after offsite backup verification has been received from the Lab
- The Lab will clone all camera reels and sound reels from the shuttle drives to LTOs (2 x copies) and send back to set for re-use.
- Lab will process all Editorial Proxies to content Hub using Aspera for editorial team to download when ready
- Lab will process all PIX Proxies for Netflix Review within 24 hours for each day

4. DAILIES SUMMARY

4.1 Dailies Balancing and Looks Management

- Show LUT created by the Colorist will be used for in camera monitoring and processing the dailies
- All OCF will be balanced for scene consistency
- Any balancing not done on camera metadata will be done using ASC CDL and will be processed with the dailies
- Any looks applied on set by DIT will be using ASC CDL and will be processed with the dailies
- These CDLs will be shared with Lab and post facilities

4.2 Editorial Dailies

- Avid DNxHD36: 1920x1080p MXF 24 fps Full Frame (without matt).
- All dailies clips will be logged and synced to external Master Sound files (if provided) with Avid MXF media to contain only all tracks of audio and provided as master clips.
- ALEs will be created with all available scene and take information, as well as any camera, sound, timecode, and color metadata. These will be organized by scene order.
- Full source clip filename will be embedded into the Avid "Tape" column for proper functioning of ALE.
- Baked color information will be based on DOP/DIT's on-set color decisions.
- All completed dailies media will be transferred from Lab to editorial via Netflix Content Hub Aspera download.
- A Dailies Lab Report will be created by the operator detailing any notable issues or discrepancies discovered during the dailies creation process for lab review.
- In the morning, Lab will forward the Dailies Lab Report to the following contacts:
    - Post Supervisor
    - Post Coordinator
    - Assistant Editor
    - DIT

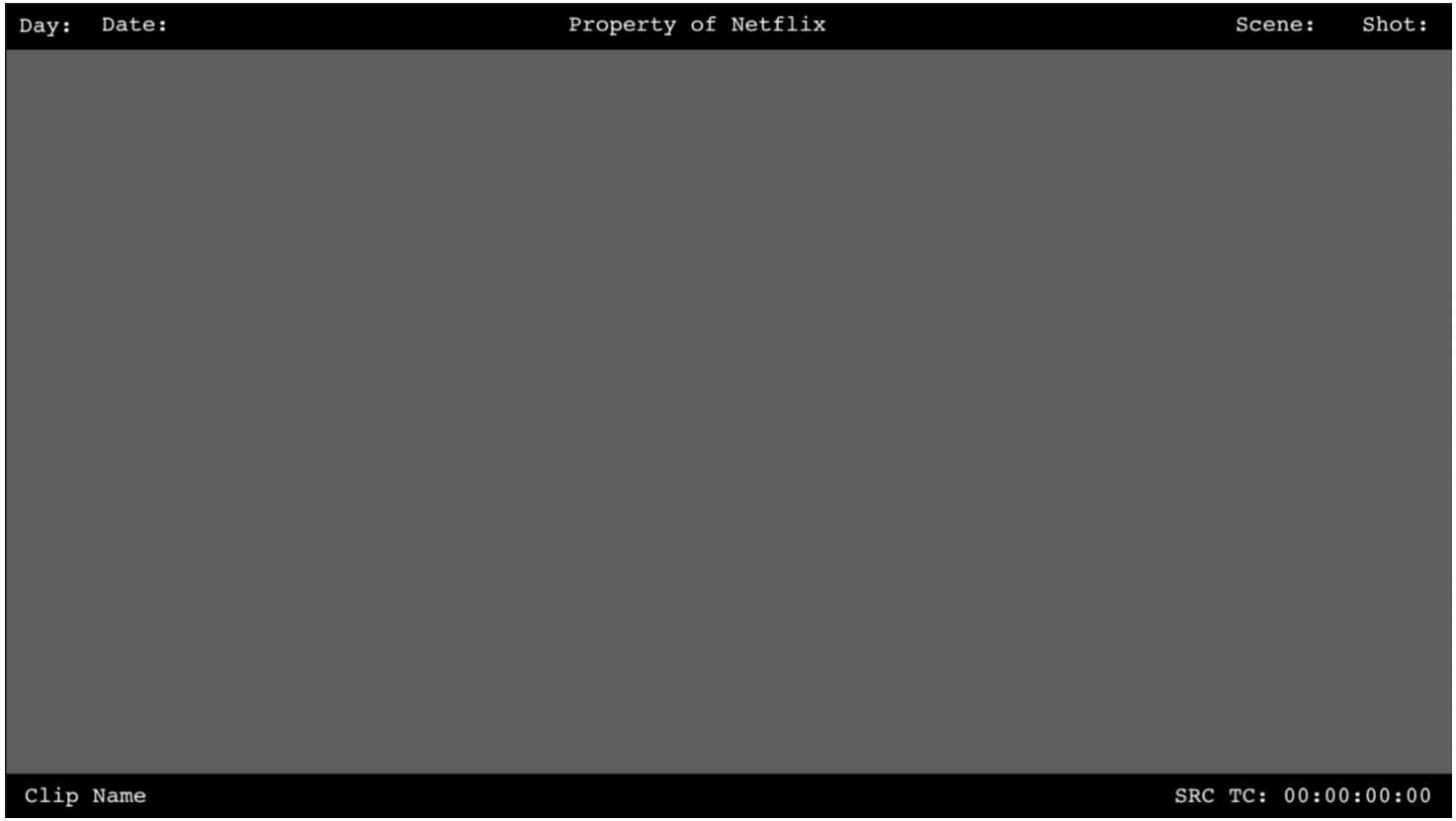
4.3 PIX Dailies

- 1280x720p QuickTime H.264 Matted – Select Takes.
- All files must have a "fast start – compressed header" for Streaming @ 2400 kbps with 128 kbps stereo AAC audio.
- Reels folders must be named by ascending episode number and reel number (e.g. 101R01, 102R01, etc).
- For camera tests or rack leaders, use a descriptive designation in order to clearly separate from the main series footage (e.g. HMUR01).
- LAB will create playlists and distribute to wider release for HODs and Netflix review.

- After PIX uploads have been completed, notification emails will be automatically sent to a preapproved list of production and post contacts.
- Once uploads to PIX are complete, the Dailies LAB Operator should notify the following:
  - Post Supervisor – postsupervisor@gmail.com
  - Netflix Distro Email – showname-list@Netflix.com
  - PSC PIX Distro List – show-hods@gmail.com

4.4 **Editorial – Burn-in Specs -** HD – 1920 x 1080 – without 2.0:1 Matt

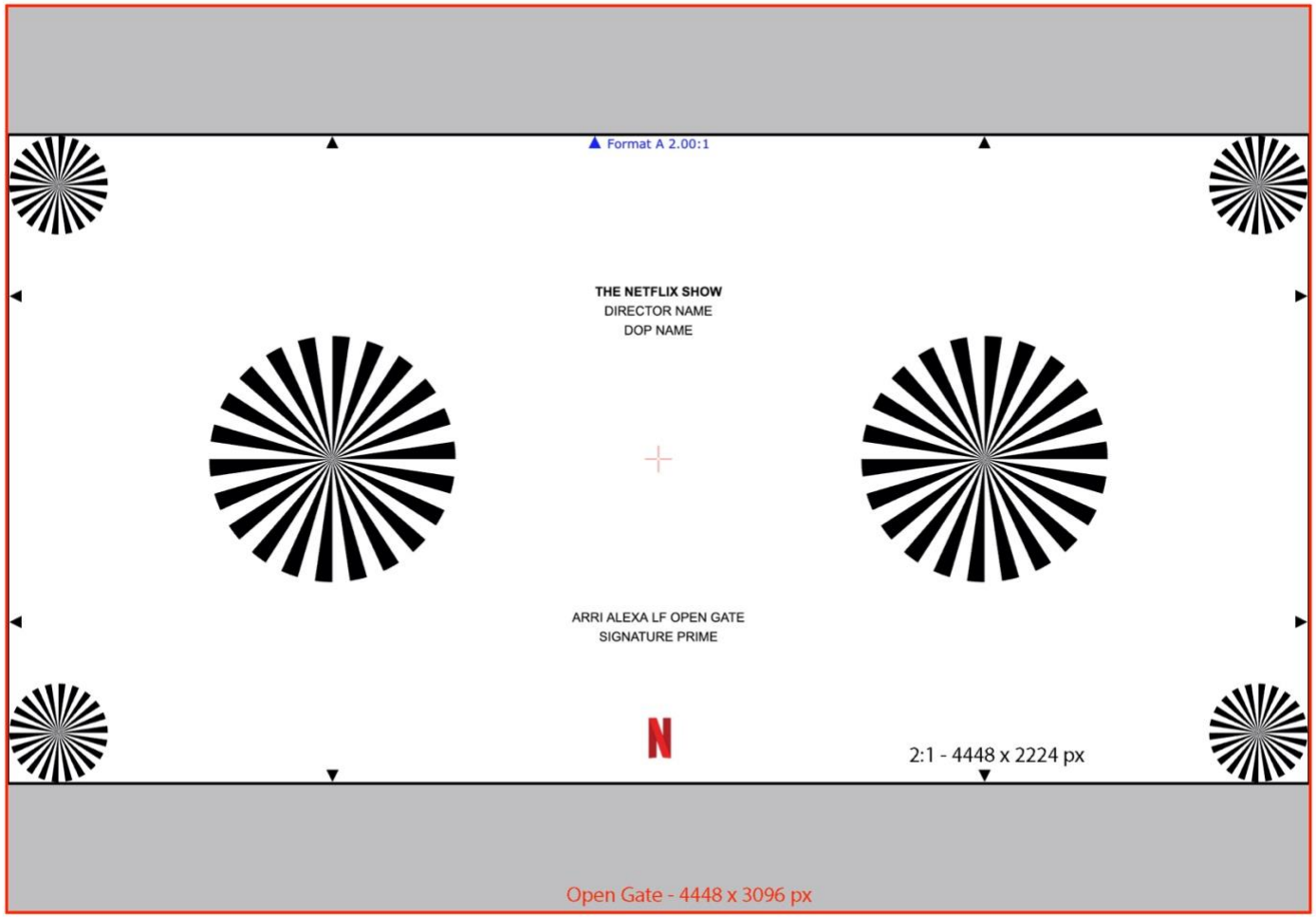
4.5 **PIX – Burn-in Specs -** HD – 1280 x 720 – with 2.0:1 Matted



5. FRAMING CHART

Alexa LF and Mini LF (Open Gate)

Lenses – Signature Prime & Angénieux Zoom (Spherical)



6. IMPORTANT CONTACT DETAILS

Title	Name	Email	Mobile
EMAIL DISTRO			
Production Distro Email			
Dailies Distro Email			
Editorial Distro Email			
Lab Distro Email			
Netflix Production Technology			
Netflix Post Management			
PRODUCTION CONTACT			
Postproduction Supervisor			
Line Producer			
Director of Photography			
1st AC			
Digital Image Technician (DIT)			
Post Producer			
Data Manager			
Editor			
1st Assistant Editor			
2nd Assistant Editor			
Production Sound Mixer			
Script Supervisor			
Shuttle Driver 1			
Shuttle Driver 2			

On-Set Electrician			
LAB & POST HOUSE			
LAB Supervisor			
DI Colorist			
DI Supervisor			
DI Conformist			
VFX Supervisor			