

# **Bigfoot Studios Media Hard Drive Organization & Management Policy**

**All Hard Drives are allocated and managed by the Bigfoot Digital Media Library.**

## **Purchasing and identification of Bigfoot Media Hard Drives**

New Hard Drive assets are to be purchased well in advance of requirements, with purchase decisions being made based on cataloged usage, predicted consumption, and departmental approval. Upon acquisition of new hard drives, it will be the responsibility of the Media Library to identify each drive as a “Bigfoot Studios Media Drive”. Drives will be identified, by placing a permanent “Bigfoot Logo” on each side of the drive.

Once permanently identified as a “Bigfoot Studios Media Drive”, each individual drive will be placed into a resource pool with all other unassigned drives. Drives kept in this resource pool will remain under the strict control of the Media Library, which is the only department allowed to assign the drive for operational use.

## **Media Drive Categories**

There will be 3 categories of Bigfoot Media Drives; each category will be visually identified by the spray-painted color of the drive number.

- **FOOTAGE (Color: RED)** – These are drives assigned to a project expressly for the storage of original footage media ONLY.
- **PROJECT/SOUND (Color: GOLD)** – These are drives assigned to a project expressly for the storage of post-production data, Sound Media and Output Media assets ONLY.
- **TRANSPORT (Color: GREEN)** – These are drives assigned to producers as temporary storage for transport from/to the post-production systems, or transport of media and data over long distances. They are erased and recycled without question upon their return to the media library.

## **Media Drive Category Descriptions**

- **FOOTAGE DRIVES**

Bigfoot Producers request **FOOTAGE** media storage from the Media Library, on a Project basis, depending on the Project’s budgeted or estimated requirement for storage space. On this request, the Media Library will ascertain which drives will be suitable to fulfill the Producer’s request, and will only assign a new pool drive to that project, if no existing drives of the **FOOTAGE** category currently exist, or the requested capacity exceeds the capacity of currently available project **FOOTAGE** drives. ONLY FOOTAGE FILES ARE TO BE PLACED ONTO FOOTAGE DRIVES.

- **PROJECT DRIVES**



Bigfoot Producers who are due to work on Post-Production for a Project, must request a **PROJECT** drive, as well as the required **FOOTAGE** drive/s containing the picture media required.

**If more than 1 FOOTAGE drive is required to be used, then it is the responsibility of the Producer to ensure that required footage for the project is converted to the required editing specifications for the project, and placed onto a TRANSPORT drive which will then substitute as the FOOTAGE for that project. A clear record of the required original FOOTAGE drives must be maintained in the PROJECT.**

- **TRANSPORT DRIVES**

Bigfoot Producers who are due to work on Post-Production of a Project, may also request a **TRANSPORT** drive, which will be used to consolidate media into a form which will substitute for original footage drives. **TRANSPORT** drives are to be considered as “TEMPORARY FOOTAGE” drives, and before they are returned to the media library, producers must ensure that the media contained on it is OK to be erased.

**NOTE: TRANSPORT drives will be audited and erased after they are returned to the Media Library.**

### **Assignment of Media Hard Drives**

Selected drives from the resource pool, will be permanently assigned to Bigfoot Projects upon official request and approval procedures.

### **FOOTAGE Drive Assignment Procedure**

1. Production will assign Project name to unique projects, or generic name for BFE Marketing, AIFT, or other AVP.
2. Production will request a **FOOTAGE** Hard Drive be assigned to the project from the digital library, based on their estimated/budgeted requirement for storage of original footage.
3. The media library team will ascertain whether a new drive is required, or an existing drive may be utilized. If a new drive is required, then the following steps are performed, otherwise skip to step 6.
4. The media librarian will allocate a new hard drive from the pool of available new drives, and will spray-paint the color-coded Hard Drive number, (**RED** for **FOOTAGE**), place the Project Name on the drive, and assign the drive to the producer in charge.
5. Media librarian will enter the details of the new assigned hard-drive into the media database.
6. Media librarian contacts the Producer, informing them that the drive is available for pickup.
7. Producer “checks-out” the drive from media library.
8. Media librarian logs the checkout day and time into the database.
9. Producer uses the drive to store footage, and logs all new files placed on the drive.
10. Producer “checks-in” the drive to media library.



11. Media library adds the logged information to the media database.
12. Media librarian performs daily audit and backup of media onto duplicate drives, and arranges for the backup to be stored off-site. (Ramos and/or Hong Kong)

### **PROJECT Drive Assignment Procedure**

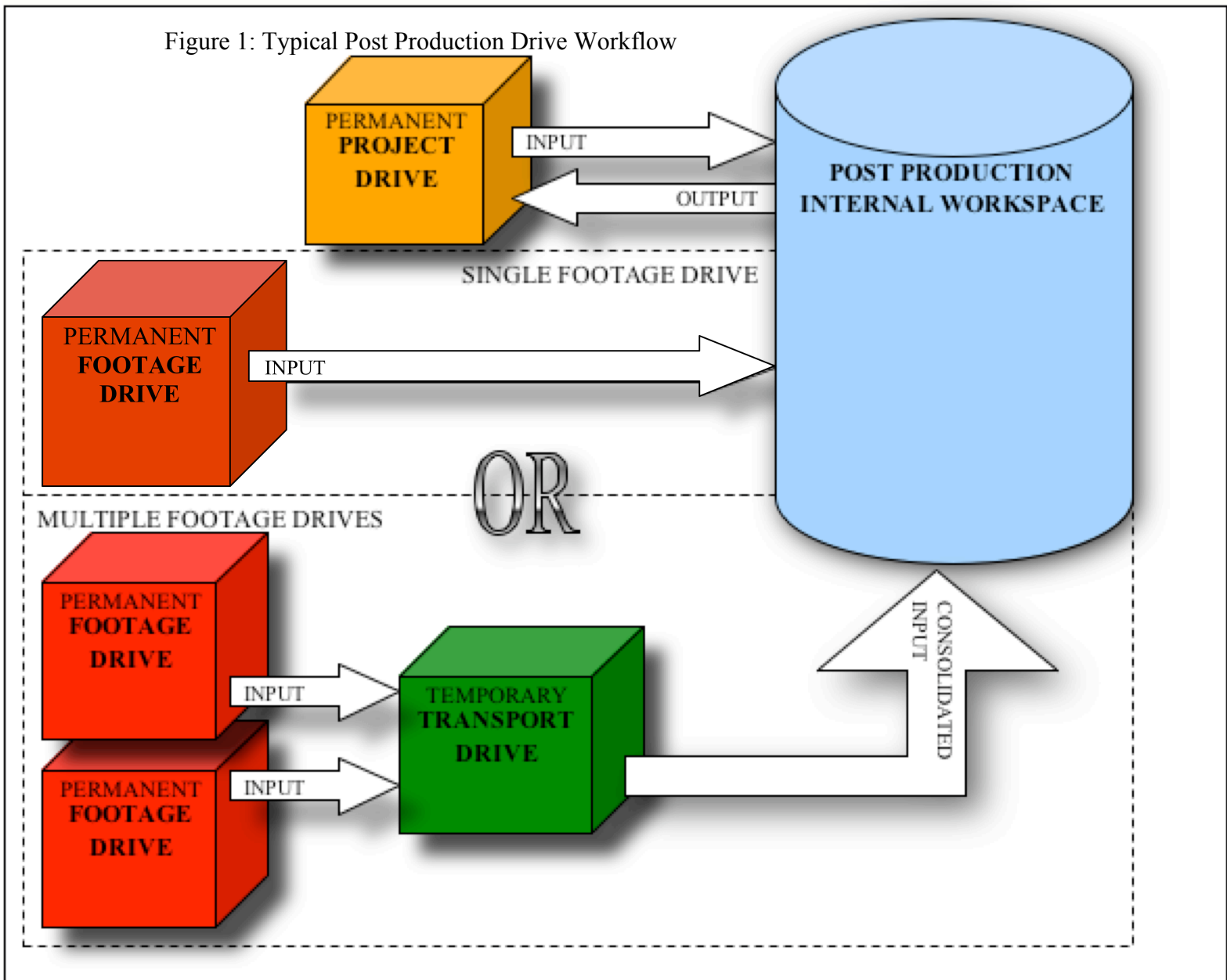
1. Production will place a request for a **PROJECT** Drive from the digital library.
2. The media library team will ascertain whether a new drive is required, or an existing drive may be utilized. If a new drive is required, then the following steps are performed, otherwise skip to step 6.
3. The media librarian will allocate a new hard drive from the pool of available new drives, and will spray-paint the color-coded Hard Drive number, (**GOLD** for **PROJECT**), place the Project Name on the drive, and assign the drive to the producer in charge.
4. Media librarian will enter the details of the new assigned hard-drive into the media database.
5. Media librarian contacts the Producer, informing them that the drive is available for pickup.
6. Producer “checks-out” the drive from media library.
7. Media librarian logs the checkout day and time into the database.
8. Producer uses the drive to store project data and sound files, and logs all new files placed on the drive.
9. Producer “checks-in” the drive to media library.
10. Media library adds the logged information to the media database.
11. Media librarian performs daily audit and backup of media onto duplicate drives, and arranges for the backup to be stored off-site. (Ramos and/or Hong Kong)

### **TRANSPORT Drive Assignment Procedure**

1. Production will place a request for a **TRANSPORT** Drive from the digital library.
2. The media librarian will allocate a hard drive from the pool of available TRANSPORT drives, and assign the drive to the producer in charge.
3. Media librarian will enter the details of the new assigned hard-drive into the media database.
4. Media librarian contacts the Producer, informing them that the drive is available for pickup.
5. Producer “checks-out” the drive from media library.
6. Media librarian logs the checkout day and time into the database.
7. Producer uses the drive to copy footage from original FOOTAGE drives, allowing multiple footage drives to be consolidated for use in a single project.
8. On completion, the Producer “checks-in” the drive to media library.
9. Media library DELETES ALL FILES still on the returned drive.



Figure 1: Typical Post Production Drive Workflow



### LIMITS ON MEDIA DRIVE CHECKOUTS

Bigfoot personnel who check-out drives from the media library will be required to select the duration they will retain the drive before a mandatory check-in/check-out is required. The maximum allowed time for a single check-out, will be 3 days. Drives which will be required to remain checked-out for longer than the maximum time, **MUST** be returned to the library at the required return date, for a check-in/check-out process.



## PRODUCER RESPONSIBILITIES

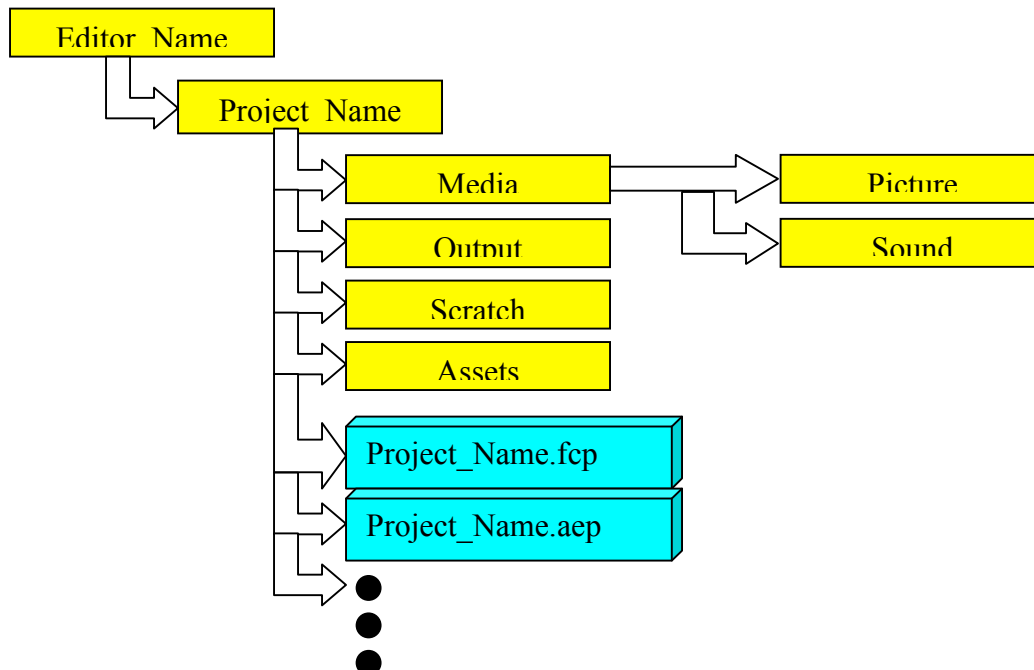
1. Producers assigned a drive on behalf of a project, will take due care and diligence to ensure the safety and integrity of the existing data on the drive.
2. Producers will immediately report any drive errors or discrepancies to the media library.
3. All media added to the drives, must be logged and reported to the media library on the provided forms.
4. Producers must ensure that all files and folder structures conform to the Bigfoot File Naming Protocol – no deviation is allowed, even for temporary or duplicate files.

## Protocols for using the INTERNAL WORKSPACE Volume in a Post-Production Edit Suite

The Post Production “Internal Workspace” will be used as the primary working volume for editorial sessions. This volume is NOT a backup drive, and should be considered volatile for storing any media. Therefore, Producers are required to transfer all media files, assets or projects that are finalized or complete, to the designated external Project drive/drives, and provide a log of any new media/projects/assets for the media library. Care should be used to maintain a backup of important media and data held on the internal workspace volume.

Producers are expected to ORGANISE their project BEFORE starting any Post-Production process, and MAINTAIN THE ORGANISATION during each phase of the project. Producers MUST follow a strict directory structure for ALL projects.

**Figure 1. Project Directory Structure**





Internal Workspace Volumes will always to be kept in an organized state. This will maintain the integrity and efficiency of this volume. Producers will ensure that they always delete files that are not necessary. DO NOT PUT ORIGINAL MEDIA into this volume without ensuring that it also exists on a “FOOTAGE” drive for the relevant project.

The “internal workspace” volumes are OPTIMISED FOR PERFORMANCE and can handle up to approximately 130Mbytes/s - 150Mbytes/s of data transfer rate, which is fast enough to handle uncompressed SD, Apple PRORES, HDV, and some HD formats in real-time. Due to the vulnerability of your data when contained on these highly optimized volumes, producers will ALWAYS MAINTAIN A BACKUP of their media and other data on a separate media drive for disaster recovery purposes.

For more information regarding different data transfer rates, go to <http://discussions.bf-e.net>

Due to the occasional requirement to swap or remove the SYSTEM volume, Producers and Editors should NEVER put project files or media files in their Home folder, or on the desktop. They may make folder aliases if they need to.

**Always** secure a backup copy for your projects and media while using an internal workspace volume.