

CONTENT CREATION AND MANAGEMENT

WEDNESDAY, 22 JULY ■ 10:45AM – CONFERENCE ROOM 2

**Title: The Definitive Costs of Efficiency
Transitioning to “tapeless workflow” in high volume production
environments within educational institutions**

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TV Studio Manager**

Abstract

How close are we to being “tapeless”? The move away from tape requires careful examination of its affects on post-production, however much of the conjecture surrounding the efficiency of tapeless acquisition is arguable severe. This paper studies the logistics of post-production workflows for tapeless acquisition. It examines a range of tapeless alternatives from optical mediums, solid-state and hard disk storage. Specifically investigating high volume production environments, particularly education facilities, this paper studies the workflow implications within NLE applications; central storage solutions and project sharing benefits; offline pathways; monitoring and delivery alternatives; the impact on network architecture, particularly bandwidth and storage requirements; approaches to archiving and content management; and data redundancy, security and disaster recovery models.

This paper will case study the Centre for Film and Television at Bond University. Bond productions total over 500 each year, handling over 25TB of rushes. 2009 will see the production a full-length feature film. Having researched and trialled two popular solid-state solutions, Bond is in the final stages of preparing to implement an exclusive tapeless workflow by the end of 2010.

Bio

Daniel Murphy is the TV Studio Manager at Bond University providing high-level technical design and support for their broadcast, production and post-productions needs. Since joining, Daniel has implemented Macintosh systems and designed collaborative workflows for the educational environment. Over the last three years he has researched and implemented developing HD and tapeless technologies, including JVC HDV, Sony XD Cam and Panasonic P2. Daniel has also worked for 8 years at various production companies, including as an editor, multi-camera director of live events and concerts, and as director of a 12-part half hour series that broadcast on Foxtel.