

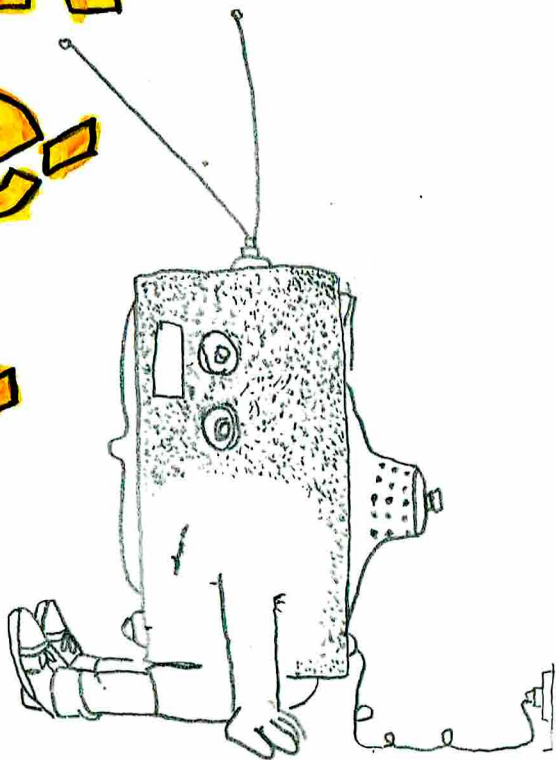
# Media

# Man-

# age-

# me-

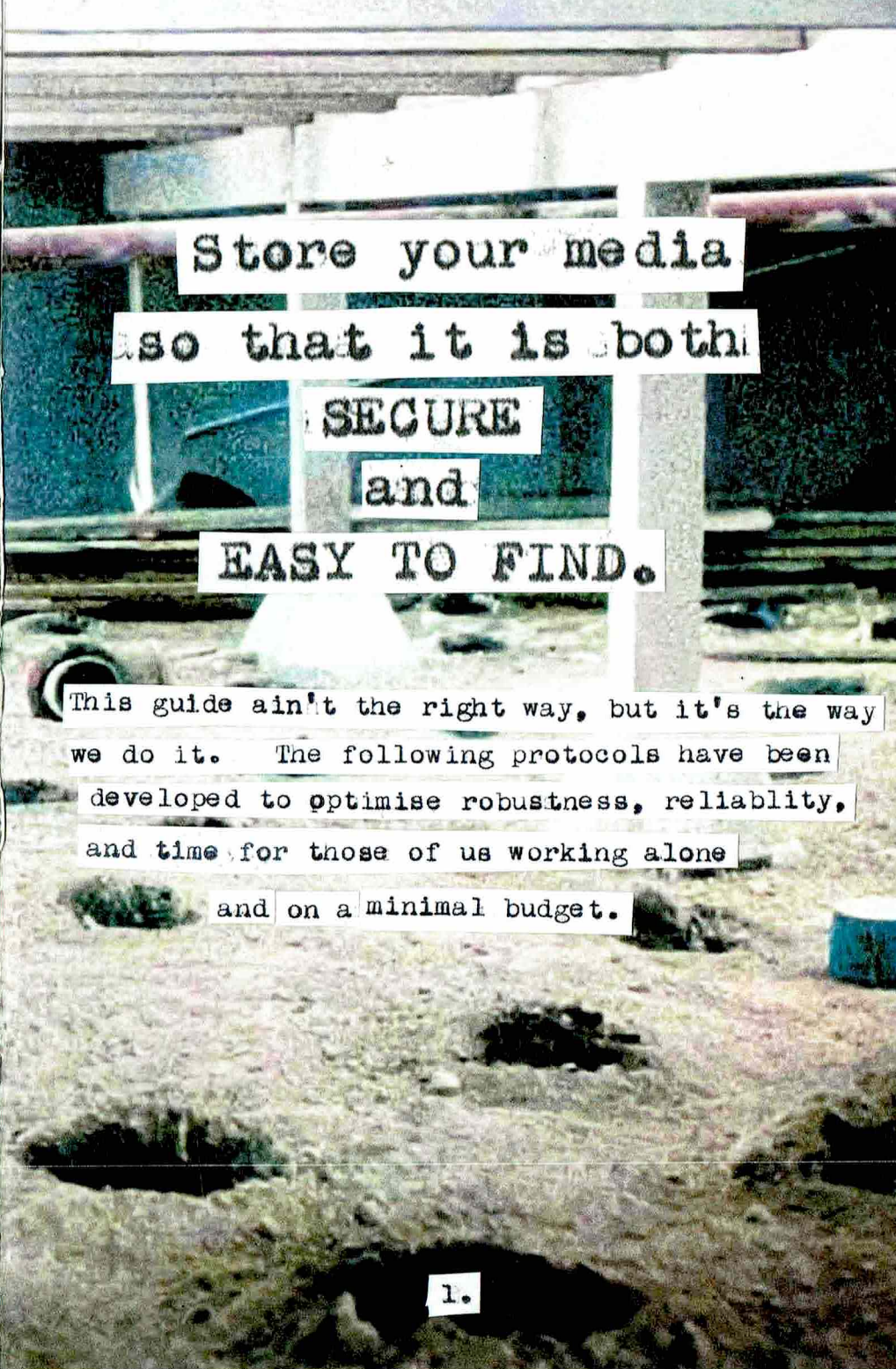
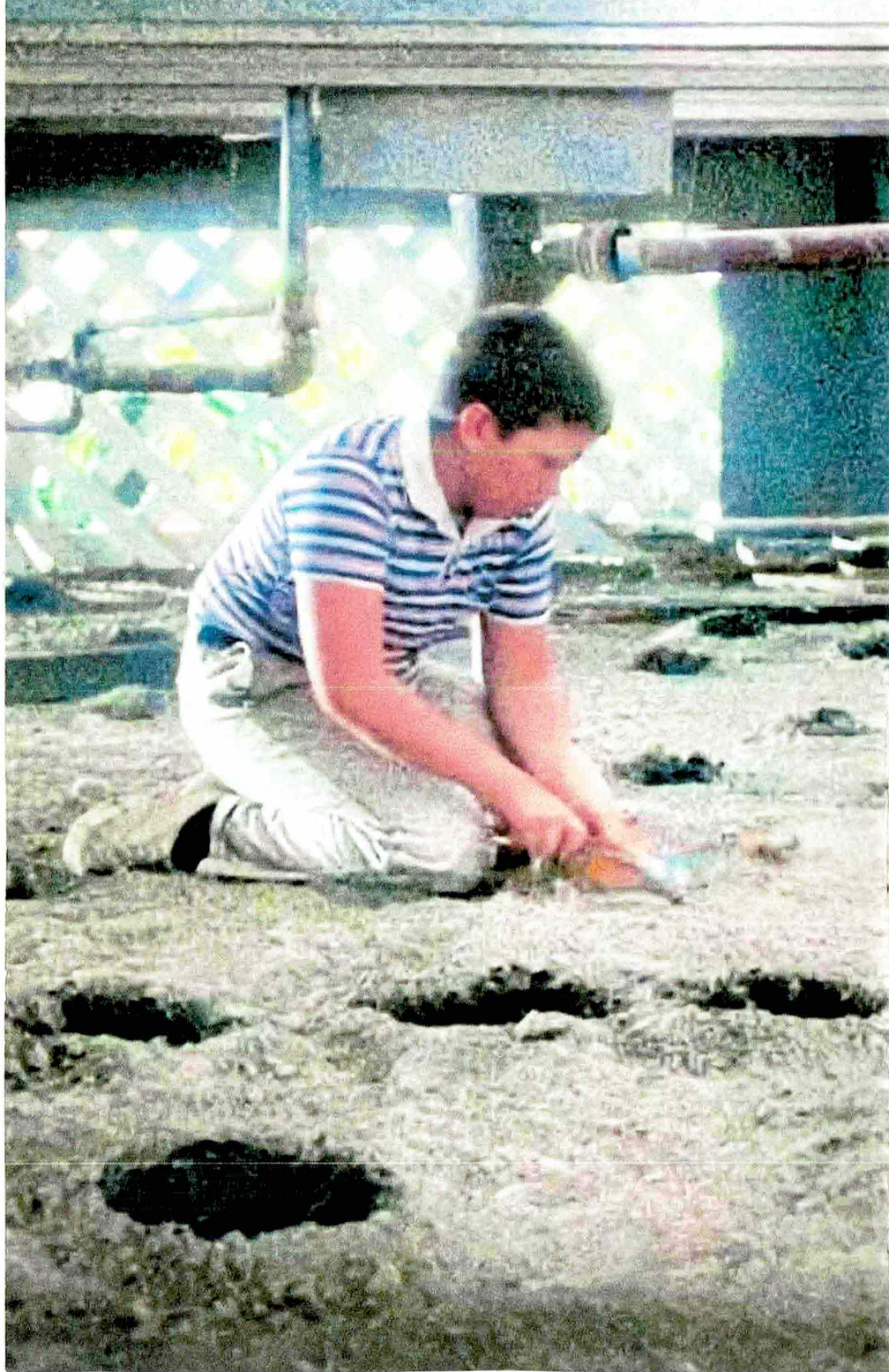
# nt



'Zine



#3



Store your media  
so that it is both  
**SECURE**  
and  
**EASY TO FIND.**

This guide ain't the right way, but it's the way  
we do it. The following protocols have been  
developed to optimise robustness, reliability,  
and time for those of us working alone  
and on a minimal budget.

# From YOUR MIND to PAPER

David Lynch says that he's lost one, or maybe two, ideas in his lifetime.

Ideas HE DID NOT WRITE DOWN.

Sometimes our ideas are so powerful, and take over our minds to such an extent, that we think we'll NEVER forget them. We will unless we get them down. Writing an idea down is the first step towards making it exist in the world.

Get in the habit.

Indulge in writing down details.

You can "write" by speaking into the video camera on your phone, or into voice memos, but it's easier to locate notes when they're written words.

The NOTES app on your phone is ok, but less romantic than handwriting.

If you don't write it down, it doesn't exist.

7.04.22

DO

T.C.

## IHI

1. Artist in Hand for model-making, etc.
2. Food Rogers in front of Congress

## 3. A season for CHILDREN

7.04.22 NOSTALGIA: SPEAK INTO CAMERA. MISSING NEW YORK AND MISSING MY FRIENDS AND MISSING US SPENT TOGETHER AND MISSING THOSE TIMES AND I'S NOSTALGIA. AND IT'S HITTING ME HARD.

## STUDIO: DO-LIST WALL.

EMULATION: JOBS MANUFACTURING INNOVATIONS GIVE A COMPETITIVE ADVANTAGE. TIME-TO-MARKET ADVANTAGE BUT LEARNED FROM DOING IT. JOBS SPEAKS TO LEARNING BY DOING. 1106:00 INTO JOBS LECTURES.

## BUY

1. SS. Angle brackets for A/E roof
2. Order the books I have on my annual list.  
Heart of Darkness  
etc for for  
etc Street

2. 6. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

3.46 7.10.22

# From THE WORLD

## to YOUR CAMERA

1. In a lifetime you will accrue perhaps hundreds of thousands of shots. Store them chronologically.

The footage you record generally falls into two categories:

1. Planned footage.
2. Wild Footage

Wild footage is generally shot with a phone or maybe a gopro. Planned footage is generally shot with a stand-alone camera.

Your phone will, by default, organize footage chronologically. Likewise, your phone names the FILE for each shot chronologically.

iPhone Footage file names:



Do not re-name your footage's file name.

4.

Likely your STAND-ALONE CAMERA numbers its files CONTINUOUSLY by default. Keep it that way, or make it so.



2. Be paranoid that you are shooting TOO MUCH. Be paranoid that you have shot TOO MUCH footage. Having too much footage to organize, and store, and search through, will break your spirit. Having NOT ENOUGH footage will force you to use your imagination.

3. USE EXTREME CARE AND FOCUS to trash unwanted footage in-camera, and on the spot. Do not keep every take. Especially when shooting planned footage. Keep only the takes you might use.

Protect yourself from the monotonous labor of searching for the right take by deleting, on site, the wrong take.

With wild footage, it's best to keep it all, but be conservative with what you choose to shoot.

5.

## From YOUR CAMERA

## to CARDS

I have, in 22 years of digital film making, lost surprizingly little footage. Almost none. Here are some habits I've cultivated:

1. Never fill a card to its capacity.
2. Keep 1 spare card of each type.  
MEANING: if 3 of my cameras take micro sd cards, I have 4 micro SD cards total. A spare card is there in case a main card malfunctions, not because I've shot too much.
3. Copy the footage from all cards to two external hard drives at the end of each shooting day.
4. Do not hoard footage. Format the card/cards once the footage has been copied to 2 external hard drives.

Footage gets accidentally erased when un disciplined shooters try to make room on a card that has not been formatted (erased).

## WHAT I USE:

SanDisk Extreme 128gb Micro SD

I use these SanDisk Extreme 128 GB cards in my GoPro 8, GoPro 10, and Rodecaster Pro. (audio-recording)



(actual size)

(2X size)

Knock on wood, I've never had a problem.

SanDisk Extreme Pro CFast 2.0 128gb



I use these SanDisk Extreme Pro CFast 2.0 memory cards for the Canon 1Dx Mark ii.

Knock on wood, I've never had a problem.

TSM BACKUP 3.21.22

Two is One, and One is NONE!

Two is One and One is None. This little

jingle reminds us to back up our media.

Two is One and One is None.

Get it stuck in your head like an ear-worm,  
like your conscience.

When collecting media--shooting video,

recording audio, writing on a laptop--

we channel our natural paranoia until

we've backed up whatever we've collected,

by listening to our inner voice's  
backup-mantra:

"Two is One and One is None."

# HARD DRIVES: MEDIA vs. WORK

## MEDIA

Digital video is cheaper than film, sure, but digital video is NOT FREE, because you must buy hard drives to back up your digital media.

Never use the internal hard drive on your computer to store your media for more than a few minutes.

Filling up your computer's internal hard drive

## SPIRITED MAN

potentially leads to systemic failure of your editing machine. Get used to buying lots of EXTERNAL HARD DRIVES. 5.18.22

At the time of this writing, 4K video is the upper-end of the internet video standard. 4K video files are massive compared to the previous video generation's standard of HD, or

## TSM MEDIA

1080x1920, video files. Not only do 4K video files take up more hard drive space, they also require more processing power and faster "read/write" speed from your external hard drive when editing.

## SPIRITED MAN WORK 10.13.21-

A SOLID STATE DRIVE, or "SSD", performs fast enough to use with our editing platforms, but SSDs cost nearly twice as much as conventional hard drives. Therefore, to save money, we use SSD drives SOLELY FOR EDITING. We DUMP and STORE our MEDIA onto the cheaper, conventional hard drives. We label the outside of our drives with the date we first used the drive and with the date we last used the drive once we've retired it.

We NEVER fill a hard drive. We get paranoid and uncomfortable once we've exceeded 1/2 of our hard drive's capacity. We pair our MEDIA drive with its corresponding WORK drive with a rubber band. We store the drives together

SPIRITED MAN in a waterproof,  
5.19.22 WORK sealed case.  
to

# MEDIA HARD DRIVES

We use this kind:



Fundamentally, in your MEDIA drive, you should have all of the media needed to create your project from scratch again. By "project," we generally mean a completed, stand-alone video.

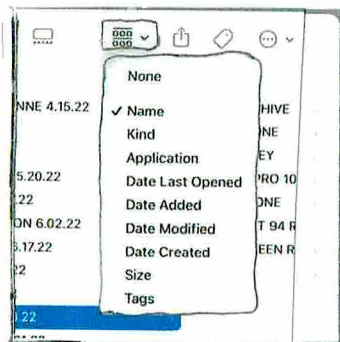
1. Fuck the Cloud. The Cloud is a subscription service, NOT an external hard drive.

2. Each new project gets its own folder that will eventually contain ALL OF THE MEDIA needed to create the project from scratch.

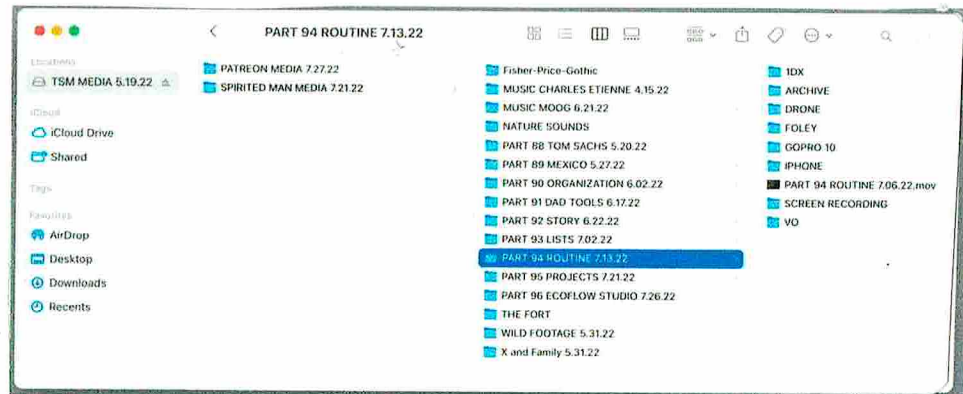
3. Sort your folders by name, then NAME your folders chronologically.

For instance, "Part 1, Part 2, Part 3..." or "Video 1, Video 2, Video 3..."

12.



Chronological organization is the key to finding media further down the road. It is vital. Chronological organization is vital.



4. Manually label major folders with the DATE.

Manually update each folder's date any day you alter the folder's contents. Yeah, yeah, yeah, the computer automatically time stamps the blah, blah, blah. The computer time-stamping is too confusing, ESPECIALLY WHEN IT COMES TIME TO MAKE BACKUPS. Change the date each day you mess with a folder.

5. Store your footage in folders labeled with the camera you used to shoot the footage.

6. If you've recorded synched-audio onto a device separate from your camera, name the audio file with the same name as the video file. **1DX** > **A9218165.MOV** Store the **A9218165.WAV**

audio file and the video file together in the same folder.

7. Duplicate some media--like music, foley sound effects, and fonts--each time you start a new MEDIA DRIVE.

13.

FCPX

We are a Final Cut Pro X shop. Mainly because FCPX does not depend upon an internet connection and subscription to function.

Final Cut Pro X files are called "LIBRARIES". Each "LIBRARY" contains the "Projects" you've authored in said LIBRARY. For us, a "Project" generally refers to a stand-alone youtube video or PATREON video.



an FCPX "LIBRARY"

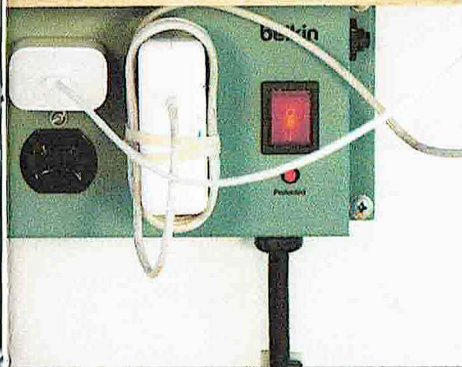
A LIBRARY contains as many PROJECTS as we're comfortable storing on our WORK solid-state drives. We generally do not fill our SSD "WORK" drives past 2/3 capacity.

WE DO NOT USE "PROXY MEDIA"

This means that once we've imported media into our project, it will live in the FCPX library that contains said project. With the media copied into our FCPX library, we have an additional backup of the original media, sort of. Good enough, anyway.

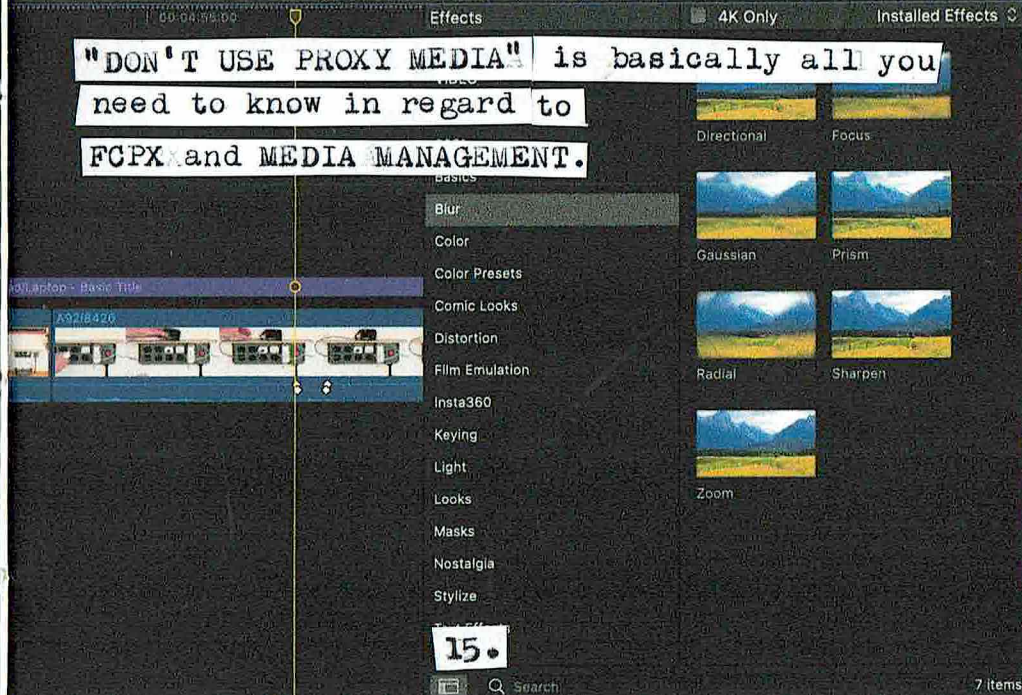
14.

If, god forbid, something happens to our MEDIA drive and our BACKUP drive, our FCPX LIBRARY contains a quasi-backup of the media in question, provided we've imported said media into our FCPX LIBRARY.



|   |   |      |                          |
|---|---|------|--------------------------|
| Rotation                                    |   |      |                          |
| Scale (All)                                 |   |      | 100.0 %                  |
| Scale X                                     |   |      | 100.0 %                  |
| Scale Y                                     |   |      | 100.0 %                  |
| Anchor                                      | X | 0 px | Y 0 px                   |
| <input checked="" type="checkbox"/> Crop    |   |      | <input type="checkbox"/> |
| Type  |   |      | Trim                     |
| Left  |   |      | 0 px                     |
| Right                                       |   |      | 0 px                     |
| Top   |   |      | 0 px                     |
| Bottom                                      |   |      | 0 px                     |
| <input checked="" type="checkbox"/> Distort |   |      | <input type="checkbox"/> |
| Bottom Left                                 | X | 0 px | Y 0 px                   |
| Bottom Right                                | X | 0 px | Y 0 px                   |
| Top Right                                   | X | 0 px | Y 0 px                   |
| Top Left                                    | X | 0 px | Y 0 px                   |

"DON'T USE PROXY MEDIA" is basically all you need to know in regard to FCPX and MEDIA MANAGEMENT.



15.

# WORK DRIVES

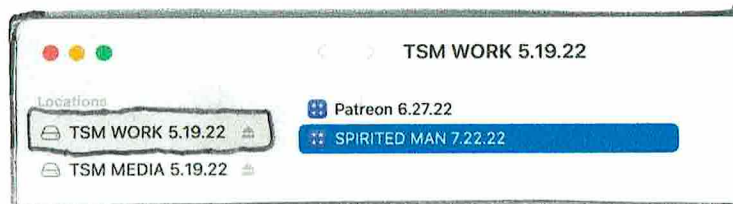


This is the kind we use:

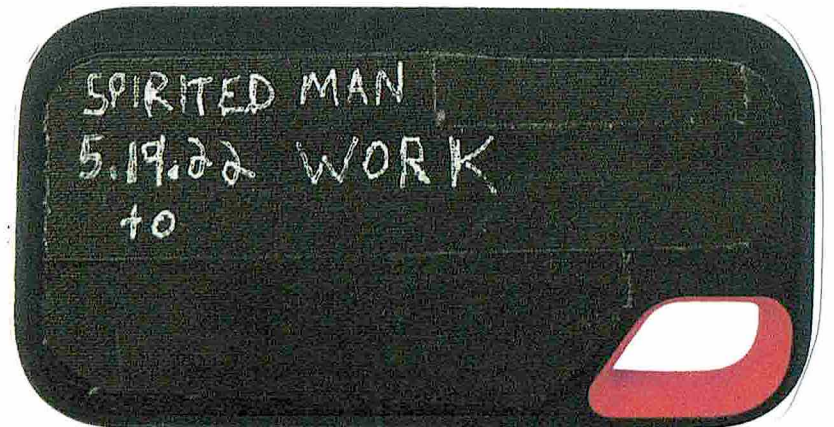
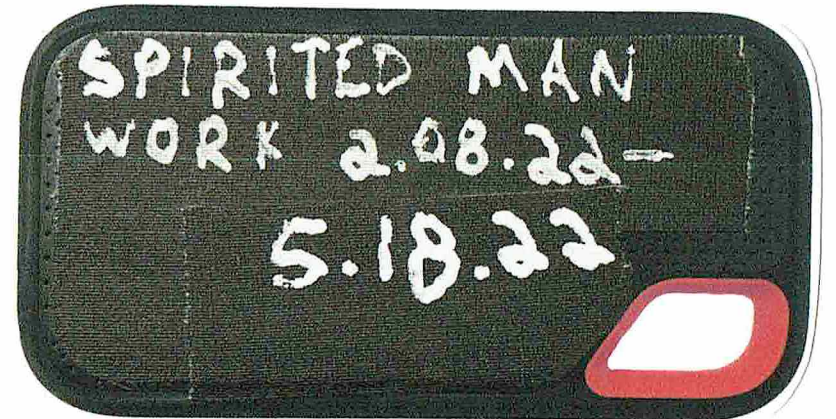
We call them "WORK" drives, but we really mean "editing" drives. When we edit, we edit from a WORK DRIVE.

What distinguishes our WORK drives from our other drives is the faster speed and connectivity of the WORK drives.

Because Solid-State drives are expensive, we store only FCPX LIBRARIES on them.



We manually date the name of our FCPX LIBRARIES. Each day we work on an FCPX LIBRARY, we change the LIBRARY FILE NAME'S DATE.



# BACKUP DRIVES

This is the kind we use:



Click image to open expanded view

Seagate Desktop 8TB External Hard Drive HDD – USB 3.0 for PC, Laptop And Mac, 1-Year Rescue Service (STGY8000400), Black

Visit the Seagate Store  
4.5 stars 231,587 ratings 1000+ answered questions  
Amazon's Choice in External Hard Drives by Seagate

Price: \$199.99 Prime One-Day & FREE Returns

Get \$125 off: Pay \$24.99 upon approval for the Amazon Business Prime Card. Terms apply

May be available at a lower price from other sellers, potentially without free Prime shipping

Capacity: 8TB

1TB 2TB 4TB 8TB 10TB 12TB 14TB

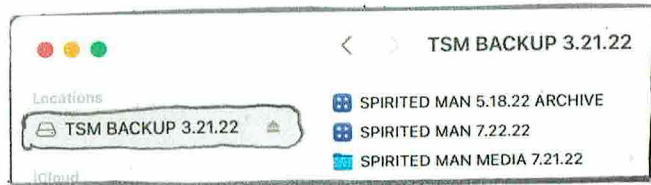
16TB

Style: Desktop HDD

Desktop Hub Desktop HDD

Digital Storage Capacity: 8 TB  
Compatible Devices: Laptop, Desktop  
Hard Disk Interface: USB 2.0/3.0  
Brand: Seagate  
Series: Expansion  
Specific Uses For: Business, personal  
See more

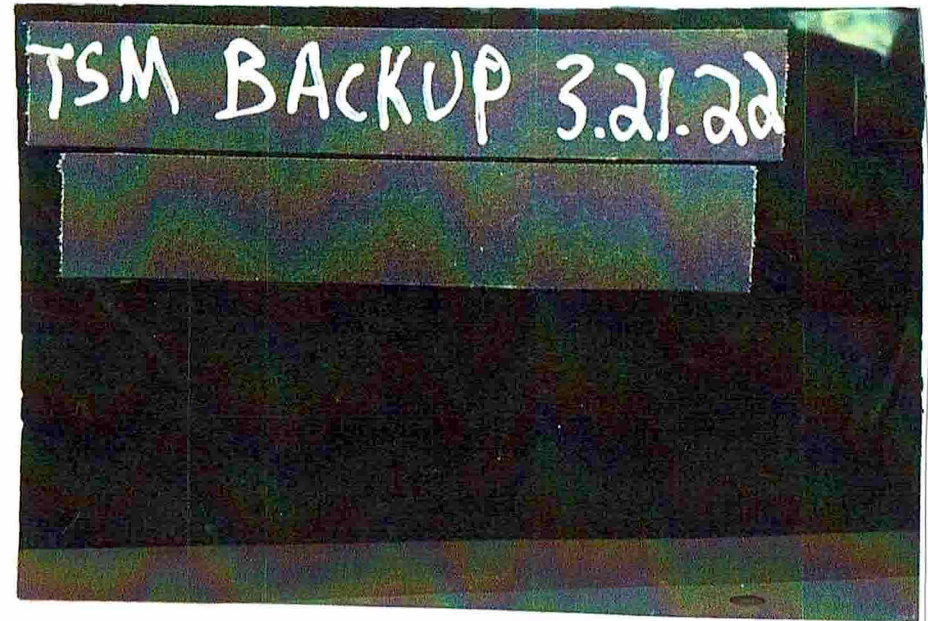
We BACK UP our MEDIA DRIVE and our WORK drive at the end of each day's work with them.



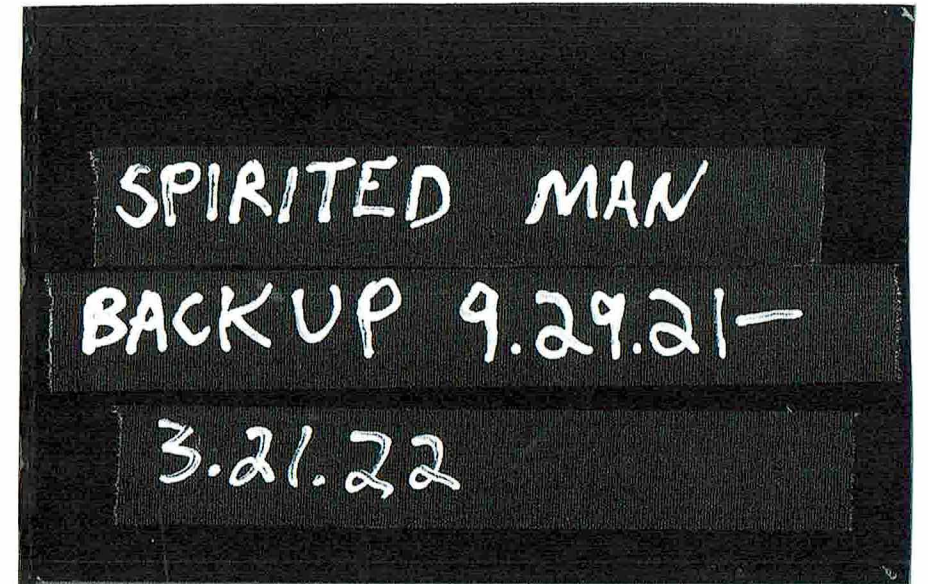
The files with the little purple icon are the FCPX "LIBRARIES" from our "WORK" DRIVES.

A FINAL CUT PROX LIBRARY labeled "ARCHIVE" contains the PROJECTS from a retired "WORK" DRIVE.

A FINAL CUT PRO LIBRARY without the "ARCHIVE" distinction contains the PROJECTS from the current, in-use "WORK" DRIVE.



We label the outside of our BACKUP DRIVES with the date they were first used.



When we retire a BACKUP drive, we label the outside of the BACKUP drive with the retirement date.

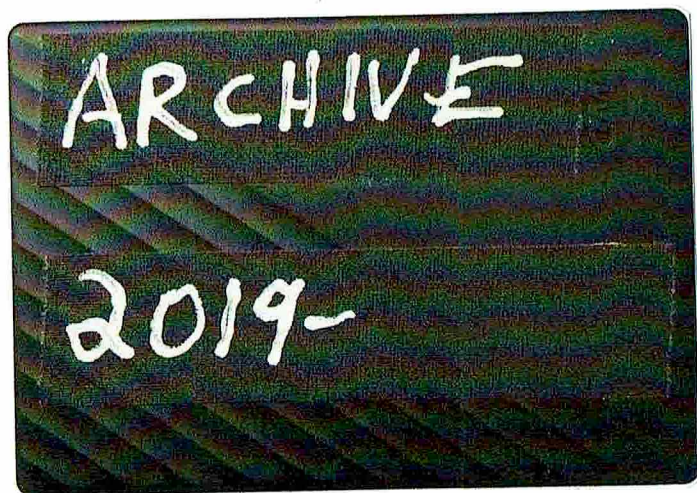
# ARCHIVES

We maintain 2 types of archives:

## 1. A RAW FOOTAGE ARCHIVE

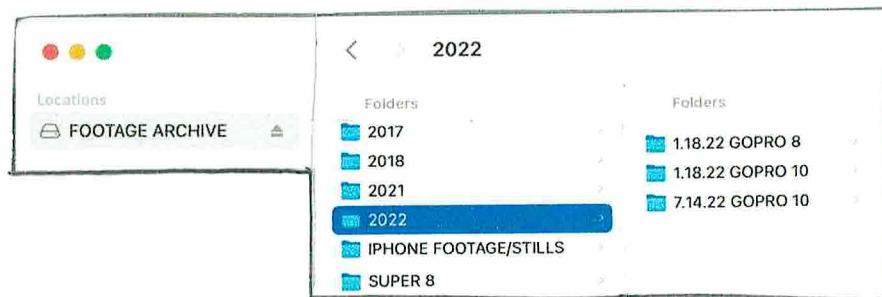


&



## 2. A FINAL-VERSION VIDEO ARCHIVE

The RAW FOOTAGE archive contains what we call "WILD FOOTAGE," unplanned footage shot, not for a specific project, but during the course of our daily lives. Footage shot "for fun."



We divide our RAW FOOTAGE into 3 categories:

1. Footage shot on a phone
2. Footage shot on stand-alone cameras
3. Digital transfers of Super 8 footage

Within each folder, our footage is saved chronologically, of course. We date our subfolders with the date that the files were copied to said subfolder.

Our FINAL-VERSION VIDEO ARCHIVE contains MASTER FILE copies of all of our completed videos.

Our YouTube channel serves as a quasi-archive of our YouTube videos.

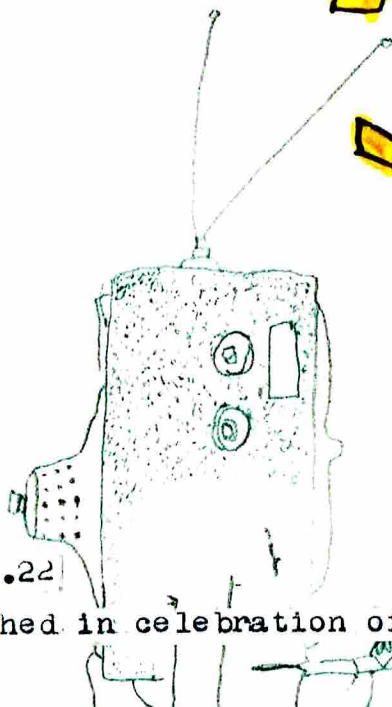
Wesley

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7.29.22

published in celebration of the first

3000 Patrons of THE SPIRITED MAN Patreon page.

Authentication

#3



'sine