Use Case for receiving and preparing raw audio and video for editing.

1. Best Case: Shooter delivers properly formatted and documented video and audio files on an external hard drive.

Short Description
Operator receives an external drive from a camera crew containing all camera and audio files from a shoot, meticulously organized and clearly named.

Actors
Primary: Operator / Post-Production Assistant or Editor
Secondary: Camera Operator or producer

Pre-Conditions
Files on hard drive clearly organized and labeled, accompanied by a thoroughly detailed production log indicating corresponding video and audio takes, and with extensive notes marking the best takes. All shots use slate and clapper create a sync point, facilitating synchronization of audio and video files.

Post-Conditions
Operator prepares a project file with converted, perfectly synchronized clips and a hierarchical bin structure for media assets, graphics, titles, music and other assets.

Normal Flow
1. Operator receives all production assets on a single external hard drive.
2. All media files clearly organized and labeled.
3. Operator batch converts video files to a standard format using an application such as MPEG Streamclip.
4. Operator creates a folder scheme for the project containing appropriately sorted media assets and creates a project file.
5. Operator uses **Plural Eyes** to pre-evaluate and merge audio and video clips and QCs the resulting clips.
6. Operator manually merges remaining unmerged video and audio files in Final Cut Pro or Premiere, using slates and clap tones at guide.
7. Operator sets up the project's bin structure, creates a sequence and saves the file to the CMS that is ready for editing.

2. Alternate Case: Shooter delivers production assets on a disorganized collection of tapes, cards and media, with no or inadequate documentation.

Short Description
The operator receives several confusingly labeled tapes and SD cards with no production log or logical labeling system.

Actors
Primary: Post Production Assistant – Operator or Editor
Secondary: Producer – Camera Operator

Pre-Conditions
Audio clips follow no clear naming convention. Tapes are not clearly labeled. When operator watches the footage, there are no slates or indication of where individual shots begin or end.

Post-Conditions
A well-organized project file with clearly labeled and identifiable bins and assets that can be handed off to subsequent editors with little further explanation.

Normal Flow
1. Operator creates the project file with a clear folder scheme for media and other project assets.
2. Operator logs and captures footage from tapes, using best judgment to determine the start and end points and identify the content of each clip.
3. Operator copies audio files to the project folder and imports these assets into the project.
4. Operator goes through each audio and video clip one by one, determines sync points and merges clips. He or she then carefully QCs the resulting merged clips, repeating until all clips are in perfect synch.
5. Operator labels and sorts merged clips into appropriate bins, sets up a properly formatted sequence and saves the project file and asset folders to the CMS for editing.

Likelihood of this alternate scenario.
In most cases, extra work will be required of the operator or editor to properly ingest, convert and prepare files for editing. Likely 60-70% or all projects will require work beyond the best-case scenario.