TECH PLAN

One plan for how the film gets made technically: camera, recording format, exposure, lighting, sound, storage, backups and post. Fill it in with your department heads, test it, then sign it off before you book gear. Every step is explained at lacccinematv.com/toolkits/technical.

THE PRODUCTION

Film title: _____

Production number, if you have one: _____

Shoot dates and number of days: _____

Director: _____

Director of photography (DP): _____

Gaffer: _____

Production designer: _____

Sound mixer: _____

Data wrangler (DIT): _____

Editor: _____

Colorist: _____

Re-recording mixer: _____

THE LOOK AND SOUND YOU WANT

How the film should look and feel: *Mood, contrast, color, texture*

_____

_____

_____

References (films, photos, scenes):

_____

_____

Creative choices that affect the tech: *Heavy grade, VFX, slow motion, night exteriors, handheld, long takes, lots of dialogue outdoors*

CAMERA AND LENSES

Camera body (and how many): _____

Lenses: *Primes or zoom, focal lengths, speed*

Resolution and sensor mode: _____

Aspect ratio: ☐ 16:9 ☐ 1.85:1 ☐ 2.39:1 ☐ Other: _____

Project frame rate: ☐ 23.976 ☐ 24 ☐ 25 ☐ 29.97

Off-speed (slow motion) frame rates: _____

Shutter (180° = 1/48 at 24 fps): _____

Filters and support: *ND, diffusion, polarizer; tripod, gimbal, slider, dolly*

RECORDING FORMAT

Recording: ☐ Raw ☐ Compressed

Raw format and compression ratio or quality: _____

For example: Blackmagic RAW 8:1 or Q3, ProRes RAW, Canon RAW. A lower ratio means bigger files and more detail.

Compressed codec: _____

For example: ProRes 422 HQ, XAVC S-I, H.265 ALL-I. Intra-frame (ALL-I) codecs edit more smoothly than long-GOP (IPB).

Bit depth: ☐ 8-bit ☐ 10-bit ☐ 12-bit

Color sampling: ☐ 4:2:0 ☐ 4:2:2 ☐ 4:4:4

Data rate (from the camera's manual or a data calculator): _____

STORAGE PLAN

Work it out before the shoot so you can buy or borrow enough cards and drives. Plan for at least three copies of everything.

	Your numbers
Data rate in GB per minute	
Minutes you'll record per day (including takes and resets)	
Shoot days	
Footage total = rate × minutes × days	
Audio total (usually small, but count it)	
Copies (at least 3)	
Storage needed = (footage + audio) × copies	
Cards on set and how often you offload	
Drives (sizes, who owns them)	

PICTURE PROFILE AND EXPOSURE

Picture profile and gamut: _____

For example: S-Log3 / S-Gamut3.Cine, Canon Log 3, Blackmagic Film Gen 5, or a standard Rec.709 profile.

Base ISO or EI: _____

Exposure plan: *How you'll expose (for example: rate log 1 stop over), how you'll check it (false color, waveform, light meter), what you'll protect (skin, highlights)*

_____

_____

White balance plan: _____

Monitoring LUT (and who loads it): _____

LIGHTING AND ART

Lighting approach and key fixtures:

Power plan (wall power, batteries, generator): _____

Color palette, wardrobe and set notes for camera: *What to avoid: tight stripes, pure white or black, logos, colors that clash with the grade*

SOUND

Recorder: _____

Sample rate and bit depth: ☐ 48 kHz ☐ 96 kHz ☐ 24-bit ☐ 32-bit float

Microphones: *Boom, lavs, plant mics; who is on which track*

Sync: ☐ Timecode ☐ Slate (clap) ☐ Scratch audio on camera

Room tone, wild lines and problem locations:

BACKUP PLAN

Footage: *Who offloads, with what verified copy tool, to which drives; a card is never reformatted until there are two checked copies*

Audio: *Recorder's second card or backup track; copied with the footage at every offload*

Editing: *Where the project lives, autosave, a daily project backup, one copy off site or in the cloud*

Folder and file naming: _____

Proxies (who makes them, what format): _____

POST AND DELIVERY

Editing software: _____

Color pipeline: ☐ Resolve color managed ☐ ACES ☐ LUT-based ☐ Other: _____

Final mix (stereo, 5.1) and loudness target: _____

Master file (codec, resolution, frame rate): _____

Other deliverables (screener, captions, DCP, stills): _____

TEST SHOOT

Test shoot date and location: _____

What you'll test: *Skin tones, exposure range, lenses, lights, the grade, sound at the location*

_____

_____

SIGN-OFF

Each department head initials when the plan works for them. Change something later? Update the plan and initial again.

Role	Name	Initials	Date
Director			
Director of photography			
Gaffer			
Production designer			
Sound mixer			
Editor			
Colorist			
Producer			