



The versatility is amazing, and we don't have to pay for storage that we don't need. At the same time, our camera masters are protected which is so critical in a 4K shooting environment. In addition to cost, we also want to work smarter during our editing process.

- Sharon Arnett, Vice-President of Post Production,  
Fishbowl Worldwide Media

## How Fishbowl Worldwide Media uses DNAevolution to work smarter in Post

In today's production world, nearly all footage is shot in 4K due to cost effectiveness and adaptability. The biggest challenge is often how to store such massive files coming in on a daily basis during production.

Cost effectiveness is key. For example, when Fishbowl Media was shooting *Insane Pools: Off the Deep End* for Animal Planet, they had over 50 hours of 4K content. To store with SAN, the cost was \$21,350. The cost for LTO storage was \$800 for the same 32TB of capacity.

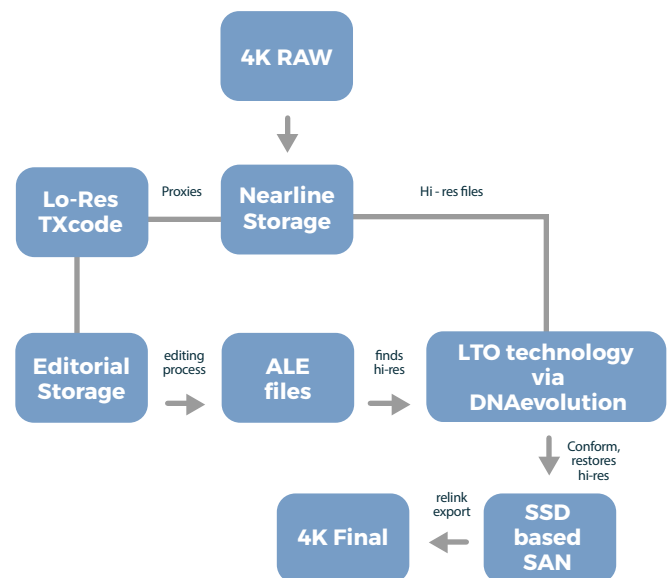
When entertainment industry veteran Vin Di Bona was looking for storage solutions for his independent production company, Fishbowl Worldwide Media, he looked no further than StorageDNA.

### THE SOLUTION

The LTO/LTFS can double as a Nearline medium for restore conforms. What that means is that production companies can put 4K footage on the LTO, then after locking edit in low resolution, they can recall high resolution files and output using the original 4K camera master files.

### THE 4K CONFORM WORKFLOW

- Offload 4K Data into a Nearline Storage Volume
- Transcoding Solutions creates Proxies from the Files
- Proxies go to Editorial Storage
- Hi-Res Original Files are stored on LTO via DNAevolution
- Editing Process takes place
- ALE file generates a list of files to be restored as Hi-Res Files
- SSD based SAN programming to 4K
- Conform Process to export ALE File from Avid and send to DNAevolution
- DNAevolution finds files, Restores to Hi-Res, Relinks through Media Composer
- Files exported as 4K



 THE RESULT **Key benefits on the Fishbowl post-production process include:**

- Simplified Avid pipelines with the packaged LTFS conform workflow for Avid.
- Ability to use various versions of Media Composer, not just the latest version.
- Storage savings and simplified conforms.

“ We don't need as much Nearline storage, because we only restore what we need. It eliminates a lot of spinning disk, a process prone to failure and costly.

- Sharon Arnett, Vice-President of Post Production,  
Fishbowl Worldwide Media