

POST WORLD // OKLO ON-SET FIELD GUIDE // v1.1

You are handling media on an Oklo production managed by Camera Clay and Post World.
Follow this guide exactly. If anything is unclear, stop and contact Travis before acting.

NAME	ROLE	EMAIL	PHONE
Travis Hoggard	Post Lead	travis@pstwrld.com	314-494-2559
Diego Flores	Executive Producer	diego@cameraclay.com	512-826-1179

BEFORE YOU ARRIVE

1. Download the folder template zip from intake.pstwrld.com. Unzip it. **Rename the root folder per the naming convention below.**
2. If this shoot spans multiple days, you must submit a **separate manifest and use a separate root folder for each day.**
3. Confirm with Travis/Diego whether proxies are needed before the shoot. **Proxies are never generated unless pre-approved.**
4. For uploading: Ensure the Frame.io Transfer app is installed on the media laptop. **Do not use the browser to upload files.**
5. Confirm all cameras are set to a **maximum of 2 audio tracks (mono or stereo)**. No phantom tracks.

FOLDER NAMING CONVENTION

Format: YYYY-MM-DD_LocationName_DescriptionInCamelCase e.g. 2026-04-10_INL_LibraryInterviews

SEGMENT	RULE
YYYY-MM-DD	4-digit year, dashes, zero-padded month and day
Location	CamelCase. Use location name, not project name. No underscores within this segment.
Description	CamelCase. Brief shoot description. No underscores within this segment.

Note: There are always exactly two underscores in a shoot folder name — one between the date and location, one between location and description. This is what makes folder names machine-readable. Never use underscores within the Location or Description segments — use CamelCase instead (e.g. LibraryInterviews not Library_Interviews).

NEVER: spaces, special characters (& \ / # % ()), rename subfolders, or invent folder names.

INTERNAL FOLDER STRUCTURE

Every shoot folder contains the following subfolders, always — even if some are empty for this shoot:

```
1_VIDEO/  
  BROLL/  
  BTS/  
  INTERVIEW/  
2_AUDIO/  
  FALSE_TAKES/  
  INTERVIEW/  
  ROOM_TONE/  
  VO/  
  WILD/  
3_STILLS/  
  JPGs/  
  RAW/  
4_REPORTS/  
  AUDIO_REPORTS/  
  CAMERA_REPORTS/  
  MISC_REPORTS/  
  TRANSFER_REPORTS/  
  LUTS/
```

NEVER: Delete empty subfolders. Never invent new ones. Never build this structure by hand — always use the template zip from:
<https://intake.pstwrld.com>

CAMERA ORIGINALS

Camera original files are never renamed under any circumstances. Whatever filename the camera writes to the card is the filename that stays on the drive forever. This applies to all video and stills camera originals without exception.

For Sony cameras: copy the entire card contents as-is, folder structure and all. Do not reorganize or extract files from within the card folders — Post World handles that on ingest.

STILLS

The standard stills delivery is a culled subset of the full shoot take — RAW+JPG pairs or JPG-only — delivered by the photographer and renamed according to Post World's naming convention during the cull pass. Post World does not expect or require the full unculted take. If there is a reason to deliver unculted RAW files, this must be discussed with Travis before the shoot.

RAW vs JPG — what's the difference?

RAW files are unprocessed camera files (.CR3, .ARW, .RAF, etc.) that require editing software to open. JPG files are already processed and viewable anywhere. These are not interchangeable. "RAW" does not mean "unedited" — it refers specifically to the unprocessed camera file format.

Where stills go:

All stills — regardless of which camera shot them — go into the shoot folder as follows:

- Unedited RAW files → **3_STILLS/RAW/**
- Unedited JPG files → **3_STILLS/JPGs/**
- Edited JPG exports → **3_STILLS/EDITED/**

NOTE: Still cameras are not assigned a letter designation. Camera designation (A, B, C, etc.) applies to video cameras only.

Naming convention (applied during cull pass, not on set):

Format: YYMMDD_Location_###_State.ext

State is either RAW or JPG or Edit. Example pair:

- 260811_AuroraINL_001_RAW.dng
- 260811_AuroraINL_001_JPG.jpg
- 260811_AuroraINL_001_Edit.jpg

Rules:

- Location segment must be CamelCase with no underscores or spaces — e.g. **AuroraINL** not **Aurora_INL_Idaho**. Use the location name only, not a description of it.
- Sequence numbers restart at 001 during the cull — not the camera's original counter
- RAW, JPG, Edit files must share an identical stem. If numbering drifts between the RAW and JPG export passes, pairs stop matching
- Native RAW extension is preserved (.CR3, .ARW, .RAF, etc.) — no forced conversion
- Renaming happens during the photographer's cull pass in Lightroom, Capture One, or Photo Mechanic — not on set and not in-camera (in-camera renaming is impossible due to the DCF standard's 8-character filename cap)

CAMERA SETUP

1. Max 2 audio tracks per camera — mono or stereo only. Disable unused phantom tracks.
2. Primary interview camera must always record scratch audio, even with a dedicated recorder.
3. If a dedicated audio recorder is in use, jam sync all cameras and the recorder before rolling. **No exceptions.**

CAMERA	DESIGNATION
Primary	A
Secondary	B
Drone (always after primary cams)	Next available letter
GoPro / action cam (always last)	Next available letter after drone

NOTE: Still cameras are not assigned a letter designation. All stills — regardless of which camera shot them — go into **3_STILLS/** and are handled separately during the cull and delivery process.

DRIVE LABELING CONVENTION

Every drive must be physically labeled before handoff. Physical and digital drive names should match.

Format: [LOCATIONCODE]_[YYMMDD][LETTER]

Example Location codes:

- INL — Idaho National Laboratory (Aurora)
- OAK — Oak Ridge / Tennessee
- GRV — Groves
- MET — Meitner-INL

Example Drive Names:

- INL_260811A — Primary drive, INL shoot Aug 11 2026
- INL_260811B — Secondary drive, same shoot
- GRV_260901A — Primary drive, Groves shoot Sep 1 2026

Letter suffix is always required — even if there is only one drive, it is labeled A.

NOTE: For multi-day shoots, use one drive per day where possible, named for that day. If multiple days must be combined onto one drive, use the first shoot date for the drive name. Root folders inside the drive must still be separated by day using their own correctly dated shoot folder name. For example:

Drive name: INL_260811A

Contents:

- 2026-08-11_INL_SiteVisit/
- 2026-08-12_INL_ExecutiveInterviews/

TRANSFERRING FOOTAGE

Post World must receive all source media from every shoot. The delivery method depends on the location's connection speed. If you can upload everything within 6 hours, upload via Frame.io. If not, FedEx the drive. When in doubt, contact Travis before deciding.

SITUATION	DO THIS
Good connection at location	Upload via Frame.io Transfer app. Everything completes the same day, no drive handling required.
Poor or slow connection (remote, rural, facility wi-fi)	FedEx the drive. Shipping speed was confirmed with Travis before the shoot. Post World needs the physical drive — do not wait around hoping the upload finishes. Potentially need to upload Proxies.
Not sure	Text Travis before making a call. Never guess with source media.

UPLOADING VIA FRAME.IO

► **Use the Frame.io Transfer app only — never the browser. Download at frame.io/transfer**

1. Log in with credentials provided by Travis/Diego.
2. Navigate to the OKLO UPLOADS folder inside the app.
3. Upload the entire root shoot folder(s) as-is. Folder structure must be preserved exactly.
4. Notify Travis via text or email once complete.

SHIPPING A DRIVE VIA FEDEX

1. Package the drive in a hard case or padded envelope. Never ship a bare drive.
2. Ship to: 2850 Texas Ave, Saint Louis, MO 63118 (unless otherwise noted).
3. Photograph the FedEx receipt and send Travis the tracking number after drop-off.

► **Do not wipe, reformat, or clear any cards or drives until Travis confirms receipt and verification.**

PROXIES

Proxies are **only generated if explicitly requested** before the shoot by Travis or Diego. If you have not been told to make proxies, do not make them.

All proxies must meet these specs exactly (unless otherwise discussed):

SETTING	VALUE
Container & Codec	MP4, H.264
Resolution & Frame Rate	1920 × 1080, match source frame rate exactly
Audio Tracks	Match source exactly — max 2 tracks
Filename	Identical to source filename. No suffixes.

NOTE: Proxies are uploaded in addition to receiving source media, never instead of it. Source media always ships or uploads regardless. Proxies are simply a way to get a working copy to Post World faster while the source drive is still in transit.

REPORTS

1. A **Transfer Report** is required for all footage. Use ShotPut Pro, FoolCat + Offshoot, or equivalent. Place the report file in [4_REPORTS/TRANSFER_REPORTS/](#)

2. A **Camera Report** is strongly recommended for all shoots. Place it in [4_REPORTS/CAMERA_REPORTS/](#)

3. A **Sound Report** is required if a dedicated audio recorder was used on set. Place it in [4_REPORTS/AUDIO_REPORTS/](#)

NOTE: Reports are not optional. If technical tools aren't available, at minimum submit the shoot manifest at intake.pstwrld.com before handing off the drive/uploading footage.