

The Australian Screen Editors Guild is dedicated to the pursuit and recognition of excellence in screen editing and all forms of motion picture post production.



REMOTE EDITING TIPS FROM THE ASE

This guide is split into three sections and is intended as a living document that will be updated as more information becomes available.

The three sections are:

- Remote access / collaboration / review software:
- NLE specific Workflow notes
- General comments on remote workflows from other editors:

Remote access / collaboration / review software:

TeamViewer

Allows remote team viewing and access of your desktop.

Discord

<https://discordapp.com>

Designed for video gamers to share their desktops with friends while talking or texting with them; could be used to give remoted directors / producers access

Trello

Allows shared team planning – it's like having a digital 'carding' system that everyone can access

Microsoft Teams

Allows remote team communications

Frame.io

Specifically designed for edit reviews; let's people add comments; if used with the Premiere Pro plug in, user comments will be added directly to your timeline

General Workflow guides:

Frame.io

Episode 1

https://blog.frame.io/2020/03/23/workflow-from-home-video-series/?fbclid=IwAR2T1i1i3VrCzwQ8TMkSZDX30cgKoCO9oI_r00GIL-A33vYT5M10D0FgQxM

Episode 2

[https://frame.io/remotework/workflow-from-home-episode-2/?utm_source=mktg&utm_medium=email&utm_campaign=workflow from home](https://frame.io/remotework/workflow-from-home-episode-2/?utm_source=mktg&utm_medium=email&utm_campaign=workflow%20from%20home)

Where remote video work flows

<https://frame.io/remotework>

Slack

SLACK.COM

Slack is for letting a remote team work together online and share notes on a project

Your guide to working remotely in Slack

https://slack.com/intl/en-au/resources/using-slack/slack-remote-work-tips?geocode=en-au&utm_source=hppromo&utm_medium=promo&fbclid=IwAR2Y4CqmVj4K50Hb7vH6POdQwSWf3mNcgWQXUD-myQ_BjHp81-dCqNn0-kE

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Nikki Stevens:

I've used Slack quite a lot to manage team communication and it's bloody good. It integrates beautifully with Dropbox and Vimeo as well as calendars and Zoom., if I could move every production I work on to Slack, I would. I didn't really use any screen sharing functions, it's not something I need in my workflow. For files, and review it was the absolute business. It (Slack) integrates beautifully with Dropbox and Vimeo as well as calendars and Zoom.

Jude McAuley Cotter:

You can add extensions in Slack that do things like notify you (or teams of people) automatically when something is updated or changed on Frame.IO too.

NLE Specific Workflow Notes

Avid Media Composer

Avid Updates - Coronavirus

<https://www.avid.com/covid-19>

Media Composer Remote Options Guide

<https://cdn-www.avid.com/-/media/avid/files/corona-virus-2020/media-composer-remote-options-guide.pdf?la=en&v=20200313200023&fbclid=IwAR1JYL7825ESNEmOmb2cH6Px3SBMsM2OQ-fNtm-r8m6vwZv9PiRs53Z2iw>

Premiere Pro

Andrew Brinsmead:

One piece of advice I'd give you if you're cutting on Premiere Pro is to make sure that the media is ingested correctly via Media Browser, with the system set up to add ".xmp" file metadata on import (a lot of people are just doing drag & drop for Premiere media ingest, and that doesn't add the .xmp metadata). The .xmp metadata is hugely beneficial to working remotely & working with shared media (I did a big doco like this two years ago, and found it really important).

Sam Hardy:

If you're using Adobe's inbuilt proxies you can transfer them without the online if you need a smaller package to send off.

Premier has an automatic backup saves to cloud function, that's usually turned off, so check that is on.

Also using Frame.io to share edits for viewing is handy as you can transfer notes back into the timeline as there is a plugin for premiere.

Jude McAuley Cotter:

If you have a lot of ongoing stuff to work with and you have Adobe enterprise, now would probably be a great time to get your head around Team projects, which allows you to control a whole team of editors and motion graphics peeps centrally. Here's a primer: <https://helpx.adobe.com/team-projects/using/getting-started.html?fbclid=IwAR0KgJA6SzztfiB5TAArHSb3bDt7RYAUdnXsN7eJe8ALJ6WVi0Qvj-EKYQc>

Best Practices for Adopting a Remote Post-Production Workflow

BLOG.FRAME.IO

https://blog.frame.io/2020/03/16/best-practices-remote-post-production-workflow/?fbclid=IwAR2T1i1i3VrCzwQ8TMkSZDX30cgKoCO9oI_r00GIL-A33vYTsM1ODOFgQxM

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Learn how to get started with Team Projects.

<https://helpx.adobe.com/team-projects/using/getting-started.html?fbclid=IwAR0KgJA6SzztfiB5TAArHSb3bDt7RYAUdnXsN7eJe8ALJ6WVi0Qvj-EKYQc>

Post Lab

Project sharing for FCPX & Premiere Pro

https://hedge.video/postlab?fbclid=IwAR3Di2eeww_cIIN444law5M0t9dk8ajWZxql4EVQubSvDPZKLJjdzZAGZ_4

FCPX

If you're on FCPX I'd recommend Hedge's PostLab to work with multiple editors.

https://hedge.video/postlab?fbclid=IwAR3Di2eeww_cIIN444law5M0t9dk8ajWZxql4EVQubSvDPZKLJjdzZAGZ_4

Pixel Stitch

aProxyMate - Proxy creator for FCPx

This is a concept idea about the creation of a proxy workflow for FCPx.

We want to create FCPx libraries that are easily shared to remote editor(s).

Our app will create proxy movie(s) with burnt in items about the clip.

So you know where the vision has come from (event) and also the frames/timecode used.

If you have an export of an edit from the remote editor(s) and something goes amiss, you can still recreate the vision edit.

http://www.pixelstitch.com/proxy.html?fbclid=IwAR3aArdArqpd7BmpqlWeRBS5F9eXL8vUQfJU0rnQ0WBQ_N-CjIXJGV6V6tE

General Comments On Remote Workflows From Other Editors:

Nikki Stevens:

I am about to go remote for an ABC show. I'm pretty well set up at home with a RAID array, I'll cut on Premiere for consistency but it could be avid if the show required. We use a combination of physical drives, Espera, SharePoint and will make use of Teams for communication. Review will be by file upload and then video conferencing.

Nick Ralph:

We are using a cloud sync system for all project files and exports. There is also a master macOS machine that will snapshot the working space and create differential backups at the end of every day.

Premiere projects, After Effects compositions, audio mixes and exported videos files all insync across remote machines. All proxy files (720p Cineform) are also on cloud storage.

Each editor also has a local HDD with original reeolution transcoded footage.

Project locking in premiere ensures that people don't break another's project files. We break premiere projects up across multiple files and treat them more like 'bins' and use media browser to search them.

We use Microsoft Teams for collaboration as it has great screen sharing functions.

Kai-Bin Wong:

Might go remote for an ABC program

Thinking of renting some big hardware for our editors/edit assistants in terms of being on the same system throughout. Editors and assistants will be on same software (Premiere).

We're wrangling and storing media across 2 x 6TB hard drives, with 1 redundant backup to a server off-site. Premiere project files will be backed up to the cloud for storage. Haven't sorted out media caches, but thinking of leaving media cache on the machines we're renting.

We have a sheer amount of material to chew through and make proxies of, so we're thinking of OneDrive to support all the proxy files, interviews will be transcribed using sonix, and proxies will be available on that site. We use Microsoft Teams to transfer material and cuts across to producers. Was thinking about Frame.io but that hasn't been tested.

Devised a workflow in which assistant editor syncs interviews, creates multicam seq, and editor brings in that bin for that day through media browser.

Following meeting with producers/directors we devised to courier most media around to assistant editor if lockdown is initiated. I still have to go into work sometimes cause i'm attached to News Op, so that works.

We're thinking of swapping hard drives every time new material comes in. Then just backing up either drive for redundant backups.

Sam Hardy:

if you're using Adobe's inbuilt proxies you can transfer them without the online if you need a smaller package to send off.

Premier has an automatic backup saves to cloud function, that's usually turned off, so check that is on.

Also using Frame.io to share edits for viewing is handy as you can transfer notes back into the timeline as there is a plugin for premiere.

When you're swapping hard drives every time new material comes in, if everything is kept mirrored it should reconnect fine. And keep to the rule of three. If you have decent cloud backup for video that can help.

Proxies might need to be allocated to their own directory, you can find that in the ingest tab under project settings.

Terry Taplin:

I had teamviewer running the sound through to you as well as sending the sound to a pair of can headphones, and then underneath those headphones I had a separate pair of bud headphones that were running our phone call or skype call usually from a separate computer / laptop.

I think I got it working contained on the one rig but sending the same bluetooth sound from Avid to the cans, as well as selecting the microphone output in skype direct to the edit director and having their audio come through via Teamviewer...

Hard to remember but it wasn't a nice simple setup and I remember it taking us a while to setup in the mornings

Jude McAuley Cotter:

I cut a lot remotely on small jobs and it's really not hard. The best tips are to be really organised and have a good internet connection.

I recently ran a team of three editors and an assistant out of remote WA to producers in major cities which was mostly achieved with Frame.IO. Most deliverables were via Aspera or USB HDs in the mail. We also had a couple of different Slack channels between the Assistant Ed, the composers and sound guys and the VFX team. The Producers were on Slack but were not too keen on the tech, which I think is often the case for people who are not techy to begin with.

And I had a team that made several series for Netflix a few years back. All reviews were via their own proprietary back-end. We made the whole show in Perth, then delivered via Aspera to FATS in Sydney for QC, and then from there to ABCC and Netflix. Reviews were mostly email, with some phone calls.

Slack is good because you can do text for short messaging, phone calls for more complex things and video calls for when you need face to face. I didn't really need to see people cutting, just the results to hand to relevant people.

David Peterson:

Sharing media is the biggest challenge initially, then collaborating with multiple editors if your show is big enough to warrant that would be second. Tools like frame.io and Slack are great for communication.

I've mostly used Frame.io for reviewing cuts, not for transferring cuts and original media. You could do it, if you have enough data capacity. Frame.io is actually really fast - you're most likely to be bottlenecked by your internet connection

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If you're on FCPX I'd recommend Hedge's PostLab to work with multiple editors. With Premiere you have a couple of options such as Team Projects or Adobe Anywhere (which requires a server I think?) I'm not super familiar with Avid or Resolve.

Tony McGrath:

I've done a fair few times the old school way. Files couriered by hard drive. Edit. Upload versions to Vimeo. Phone calls.

Bjay Hobbs:

I have been supporting off site editors and producers over the last few years. With taking rushes home to a stand alone computer to cut on, the biggest thing is to make sure right at the start the process is considered by the post team, they can then figure out a workflow. It's getting better as technology evolves but media management is extremely important. If not done right at the ingest stage, you may be home cutting away happily but then run into big issues when relinking back at the office. Can cost a lot of time and money. Also file names like 0011.jpeg for multiple files saved to a desktop that may or may not exist is never a good thing.

Sam Hardy:

One workflow I've done is to get rushes converted into H.265, really small offline files and send that via Google drive or other cloud systems. Helps on poor ADSL speeds. The client had to relink and do the online in this case. I once did remote edit by streaming my screen via TeamViewer to a mobile with the director watching and commenting. Not fantastic as the playback wasn't great.

Terry Taplin:

You can use the app "Discord" as a means of remote edit review; you can use this app on your edit suite, and allow someone (like a director / producer) to both communicate with you & watch / listen to your work on the edit suite at the same time, while you continue to edit - perfect solution for working with a director remotely!

Andrew Brinsmead:

Another app that I've seen a lot of people suggesting as a tool for communicating with your team while you're working remotely is called 'Slack'. I haven't used this, but worth exploring!

Kathy Freeman:

On Click Bait we are cutting on Avid so in a nutshell we are copying all our media and projects onto external drives so everyone has their own copy at home. Each day the AEs will be responsible for updating any media and Avid bins with the rest of the team by remotely logging in to editor's machines. All media will be colour coded so we can easily tell what is new and what was created since we started working from home. We don't have rushes coming in at the moment so are expecting file transfer sizes to be small and will use Aspera to transfer.

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*Splashtop will be used for remote access of machines.
Cinesync will be used as required for real time reviewing of cuts, but the cuts do need to be exported and distributed for this system.*

James Manche:

We just set it up in Back to the Rafters and it has worked really well. Copied all the media, cut at home. Send bins to assistant who duplicates cut to upload to view.