



# Working Remotely with Editors

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## **A Temporary Solution?**

These ways of working remotely may be most pertinent to right now, but their usefulness goes beyond our current predicament. Some people have been deploying these tools for years: during pre-production, while shooting on location and during post-production, when a director cannot be present in an edit suite. You may also find them useful for communicating with other departments such as vfx and composers.

## **A Work Space**

Good connectivity. Broadband. Wired if at all possible. If rural - check 5g. 10 Mbps will suffice. A comfortable space in which to work - either for intense short bursts, or more relaxed long days. (hopefully not both!) Whatever you can do to recreate the feeling of being in an edit suite. It's not the same to be hunched over your laptop looking at takes, waiting for an editor to show you 12 versions of a 30 second crane shot. Get a tv on the wall. Plug your laptop into it, use a Chromecast or Apple TV to beam video from your phone or iPad onto the TV. Run zoom on the tv. Keep your laptop free for the other stuff you need to do in an edit. <https://www.pocket-lint.com/apps/news/151726-how-to-get-zoom-on-your-tv> Whatever you can do to make it feel like directing in an edit suite, will help you do good work, more than any technology will.



## Non-live Collaboration

Begins at the dailies and rushes delivery stage. Dailies services like Cirrus Media. Upload rushes from set to anyone, anywhere on the planet.

<http://www.cirrusmedia.ie/> Start collaborating with your editor early, with same-day assemblies when they'll be useful. Scalable non-live options:

1. Sending files/cuts and giving notes in an email or on the phone.  
(Wetransfer, Google Drive Aspera etc)
2. Review and approve software like Frame.io. NLE integration. Makes written notes a more precise and trackable system than notes being cross-referenced from email chains. Puts the notes right on the timeline. Editors and Directors benefit. <https://www.youtube.com/watch?v=xetv4fswvEI>
3. Syncsketch. Serves a very specific function. Allows remote parties to watch an uploaded quicktime synchronously. Either party can take control of the playback, move around the file, drop notes, annotate onto the screen, everybody sees the same frame at all times. Combine it with a phonecall or Zoom chat. \$8 a month per user. <https://syncsketch.com/>
4. Live streaming. Eg Vimeo Live or password protected Youtube. This is a way in which an editor can, directly from their timeline, play a full 1080HD stream to anyone on the planet with a browser and a decent web connection. The picture and sound are high-res and perfectly in sync. The only catch is a delay (up to 20secs) from when the editor presses play and everyone receives it. Fantastic for presentations and viewings.  
<https://vimeo.com/features/livestreaming>
5. Director should have access to all rushes at their end for comparing takes. Fine detail etc.
6. Director can easily have an Avid/Premiere Pro running at their end, synced to the editor's system and at any stage, view a cut or a roll of selects or compare takes. Drop markers, move things around, pass sequence back to the editor simply by pressing 'save' Getting set-up like this from the outset would mean you'd never have to wait on an export to view a cut. You may just need to wait a few minutes on the latest media or renders to sync at your end. You don't need to know how to edit, simply press play. If you already have a modern laptop, the expense is merely an external hard-drive and a couple of monthly software subscriptions. This kind of thing would need to be set-up by a member of the edit team or a post-house in advance



## Live Collaborating and Sharing Screens

**THE BIG PROBLEM.** Working together as you used to do.

Historically most Screen share apps don't send audio. They weren't built for video.

Video calling - Skype, Facetime, Zoom, Google Hangouts, Whatsapp Video.

Best way is to combine live-working with a pre-sent cut. Director can watch it first, then discuss and make changes live on the call.

**ZOOM DEMO.** Zoom works better for video screen sharing than you'd expect.

An editor who works fast and is organised will cut down on the note-implementation waiting time.

More importantly, one who you have a shared instinct with, will cut down on the interpretation time.

Difficult to go long sessions, it's intense and tiring. It's possible if both people have a comfortable set up and can get into a relaxed space of just leaving the call on in the background. Tv, second device, put the editor over there. You both need a bit of space... check Twitter etc

**Bigger budgets - Evercast.** Software only, low latency, 1080, 60fps. Browser based. \$700 a month basic version. Really good system. Nice experience for director. A little more complicated than the demo suggests for the Editor. They will demo it for you if you ask. Free 3 day trial available also.

[https://www.youtube.com/watch?v=Y\\_nIZ7gVg6k](https://www.youtube.com/watch?v=Y_nIZ7gVg6k)

**The Best Overall Solution I have seen.** A homemade version of Evercast using Blackmagic Atem Mini and Zoom.

It is proven, value for money and makes for a very good experience at both ends. Works just like Evercast with up to 3 people in the 'room'.

Benefits: less expensive, hardware based so gets zoom off the editors screen. Great quality playback with up to 1080p pictures and good stereo sound.

Massively in-depth instructions here. (send it to your editor!)



<https://sofimarshall.com/real-time-remote-editing/>

**Other tools to help.** Miro. Walls of post-its or photo scene walls. Either party can move them around live, while discussing. Other apps for this include Trello, possibly Microsoft teams, Google docs can provide a version of this too if you are already in those 'ecosystems'

<https://miro.com/>

**Director's communication skills have to adapt too.** You need to be more concise, precise. Might need to do more work viewing takes on their own. Corraling job communications into one place, with predictable communication patterns. Safety, Health, and Welfare at Work Act 2005

## Wrap Up

We have to bend some of our long-established working methods to make this work. Fast changing. New solutions coming all the time. It's about deciding what way of working will best suit your individual way of communicating, what you can all handle technically, and what the production can afford. We all may need to figure some of this out as we go. We will need longer in the edit. There is a solution for everyone, every job, every budget. At the very least, you'll discover some ways of working that you'll continue to use occasionally even when we are all back in the same room, coughing happily on each other