

WORKFLOW

BEST PRACTICE GUIDE



Daddy's Girl - Photo: Amanda Aitken Photography

Kia Ora and Welcome!

This online resource outlines Workflow best practice for editors and producers who are working on productions that require external post production houses, larger budgets and longer schedules to ensure a trouble-free post phase for your production.

Why have we developed this resource?

Have you been in the situation of receiving media which is at the wrong frame rate, format, missing essential metadata, timecode that doesn't match, file names that don't link, sound files you can't figure out what they refer to? When you handed over to Sound Post or Picture Conform, did it take much of your post house budget just to get your sequence loaded because nothing linked properly and you didn't know what on earth could have happened?

It's an awful situation for everyone involved, stressful with frayed tempers, but the worst thing is that it blocks creativity and time, and wastes budget and energy that could have been spent on creative progress.

Sound familiar? Well, it doesn't need to be that way. That's why we've developed this Workflow Best Practice Guide as a living document, changing as our industry changes.

Who are 'we'?

A group of senior editors, 1st assistant editors, sound designers, online editors, VFX artists, post production supervisors, post houses and producers working together on this Directors & Editors Guild of NZ initiative. You'll find us listed [here](#).

/ for Editors & Producers
/ for Editors & Producers
/ for Editors & Producers



Ways to See - Photo: Jen Raoult

Welcome to these simple tips and principles to enjoy(!) the Workflow journey

So, the script you love wants to be made. Well, don't wait – get started well before the film is funded, when the producer and post HODs (editor, sound designer, composer, VFX, graphics, etc.) are casting their teams and identifying their needs: who is in their team, what equipment, what consumables and most importantly – how long will this film take at each phase of post?

Relationships

Start talking – to everyone who will impact post because they hold the information you will need. It all runs on relationships and those run on mutual respect for the function for which each of you is responsible. This is the most important time to begin building that respect. Professionalism, courtesy and respect are not budget dependent.

Schedule

Talk schedule – you'll need to know when media comes in and when it goes out and what you need in order to make that happen.

Specifics/Technology

Talk digital technology – you'll need to know specifics in order to set up a robust workflow, and the editor is the critical centre of the workflow, receiving all footage into one platform, and distributing to many platforms. Editorial is the skinny bit of a Victorian corset and it can get very uncomfortable in there if it hasn't been fitted well.

Budget & Creativity

Poor relationships, ignorance of technology and unrealistic delivery schedules impact on budget and creativity, and post houses then have to clean up the mess.

So those are the General Principles to look after – Relationships, Technology, Schedule, Budget & Creativity.

And it all rests on Talking.

Keep talking in pre-production

A Workflow meeting and test is essential. Don't skip it – it'll cost the budget big time later if you do.

Keep talking during the shoot

Editorial has responsibilities to crew, director and producer.

Keep talking in post production

As the film shapes up, post houses need information and Editorial holds that.

About the Guide

The DEGNZ Workflow Best Practice Guide is an online resource that covers the full production Workflow, from before budgeting and seeking funding, through pre-production to DCP delivery. Once you have a script, where you want to finish up is where you start.

Both Avid and Premiere Pro are covered.

The online resource includes examples, downloadable templates, timeline charts, screenshots, a **glossary**, useful contacts and some of the main **post house Handover Specifications**. You'll find these under the relevant sections and listed in **Resources**.

Useful Links

Guide Introduction & Key Principles

<https://www.degnz.co.nz/workflow-best-practice-guide/>

Relationships

<https://www.degnz.co.nz/workflow-best-practice-guide/relationships/>

Specifics/Technology

<http://www.degnz.co.nz/workflow-best-practice-guide/specifics-technology/>

Schedule

<http://www.degnz.co.nz/workflow-best-practice-guide/schedule/>

Budget & Creativity

<http://www.degnz.co.nz/workflow-best-practice-guide/budget-creativity/>

Pre-Production – Workflow Meeting and Test

<http://www.degnz.co.nz/workflow-best-practice-guide/pre-production/>

The Shoot – Editorial Responsibilities

<http://www.degnz.co.nz/workflow-best-practice-guide/the-shoot/>

Post Production – The Edit

<http://www.degnz.co.nz/workflow-best-practice-guide/post-production/>

Post Houses Need Information

<http://www.degnz.co.nz/workflow-best-practice-guide/post-houses-need-information/>

Resources

<http://www.degnz.co.nz/workflow-best-practice-guide/resources/>

Glossary

<https://www.degnz.co.nz/workflow-best-practice-guide/glossary/>

Contact

For general queries about the Guide,
email admin@degzn.co.nz or call us on 09 360 2102.
For specific questions, talk to your post house.

The Directors & Editors Guild of NZ is a not-for-profit Incorporated Society and Union that represents directors, editors and assistant editors in the New Zealand screen industry. This includes directors, editors and assistant editors of feature drama and documentary; television drama, documentary and factual programmes; short films; video art; animation; commercials and web content.

DEGNZ's two primary roles are advocacy and professional development to help ensure the creative, cultural and financial wellbeing of its members.

Directors & Editors Guild of New Zealand

Level 2, 66 Surrey Crescent
Grey Lynn, Auckland

PO Box 47294, Ponsonby
Auckland 1144
NEW ZEALAND

admin@degzn.co.nz
+64 9 360 2102

www.degnz.co.nz

[f](#) [@](#) [t](#) [v](#) [in](#)

© Directors & Editors Guild of NZ 2020. We grant permission to reproduce the content in this guide for personal and educational use only. Commercial copying is prohibited. We retain the right to be identified as the author of this work; please credit 'Directors & Editors Guild of NZ' whenever quoting from or reproducing this guide.

