

STUDIO HOLDER

Post Workflow Questions to Production

Creative / Technical

- **Production Dates** - When and where are you shooting or currently looking at shooting?
 - (general country/region of production + specific dates or start/end dates)
- **Script** - Do you have a current / up-to-date version of the script available to view?
- **Script** - How advanced is this version in drafting / is it likely to change much from this point or are significant amendments still due?
- **Budgeting Post** - Professional Ratecards, Terms & Conditions available via the BECTU website, see footer below.
- **Camera** - What camera(s) are you shooting on? Please list your **A-CAM**, **B-CAM** and **C-CAM** etc... (i.e ARRI Alexa, RED Helium, Blackmagic URSA...)
- **Shooting Format (Digital)** - What format are you shooting in? (i.e ARRIRAW, REDCODE RAW, Blackmagic RAW / CinemaDNG...)
- **Shooting Format (Film)** - If shooting on film, what camera(s), gauge(s) and stock(s) are you using?
 - Camera - (i.e ARRIFLEX SR3, ARRIFLEX 235, ARRICAM LT, Panavision Panaflex, Bolex etc...)
 - Gauge - (i.e Super 8 / Standard 16mm / Super 16mm / 35mm 2-Perf/3-Perf/4-Perf / 65mm)
 - Stock - (i.e Kodak Vision3 50D / 250D / 200T / 500 or Ektachrome / Tri-X / Eastman Double-X etc...)
- **Colour Space** - What colour space are you shooting in? (i.e ARRI Log-C, sLog3, DaVinci Wide Gamut...)
- **Frame Rate** - What frame rate are you shooting at? (i.e 23.976FPS for U.S./American Transmission & NTSC Versioning, 24fps for Celluloid/Motion Picture Film, 25fps for Digital/Video...)
- **Shooting Resolution** - What resolution are you shooting in? (i.e 2K, UHD, DCI 4K, 6K, 8K...)
- **Shooting Aspect Ratio** - What aspect ratio are you shooting in and framing/composing the image for? (i.e DCI Flat 1.85:1, DCI Scope 2.39:1, DCI Full Container 1.90:1, Broadcast 16:9...)
- **Delivery Format** - What format(s) do you require the final deliverable(s) in? (i.e DCP, QuickTime ProRes 4444/422HQ, H.264/MP4, Blu-Ray, DVD...)
- **Delivery Resolution** - What resolution should the final deliverable(s) be in - this may be different from the Shooting Res. (i.e DCI 2K, UHD, DCI 4K...)
- **Delivery Aspect Ratio** - What aspect ratio do you want the production to be delivered in - this may be different from the Shooting Aspect? (i.e DCI Flat 1.85:1, DCI Scope 2.39:1...)
- **Delivery Versioning**
 - Does the finished film/show require localised audio description or dubbing?
 - Does the finished film/show require subtitles or closed captioning?
 - Is this burnt-in into the picture or supplied as an .SRT file)?
 - Are these requirements in separate versions of the deliverable(s) or in all versions?
- **Intended Final Sound Mix** - Do you have specific sound mix requirements for delivery/transmission? (i.e 1.0 Mono, 2.0 Stereo, 5.1 Surround Sound etc...)
- **Intended Final Run Time** - Do you have a (desired) estimate on the final run-time, whether this is just a ballpark figure or a specific run-time that needs to be met?

Working Environment

- **Work Environment (for COVID-19 Compliance)** - Would it be possible for me to work remotely from home? When doing the assembly/initial edit its standard practice for the editor to work alone at first; and

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Film & TV Post Production Services

Full CV/Resume, Showreel and Previous Work / Testimonials Available / Work Hours 09.30 - 18.00 GMT (Mon-Fri)

Louis is a member of BECTU (*UK Film, TV, Broadcasters' Union*) and BFE (*British Film Editors Guild*).

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then the director joins me (either remoting-in via live link or otherwise) once the first cut has been supplied and reviewed, onwards.

- **Supplying/Reviewing Cuts** - When and how would you like me to supply versions?
 - **When?** - Typically a rough cut of a short film/episode is completed 2-3 weeks after wrap on the final day of principal photography. The turnover of a first cut / 'assembly cut' of a feature is about a month and a half after the final day of principal. New revisions are completed every 1-2 weeks
 - **How?** - Rough Cuts can be supplied and reviewed together in a Screening Room (typically and in non-covid times), sent via Cloud Link and reviewed virtually together or at director/producer's leisure with comments for next stage(s) supplied thereafter via email.

Data Management

- **Processing & Scanning (Film)** - If shooting on film, have you arranged for and where the processing/scanning of reels will be undertaken or do you require advice/recommendations?
 - Ensure the Film Lab's Processing/Scanning Order Spec Sheet is completed as per the DOP's recommendations and delivery specifications.
 - Recommended Labs
 - Super 8mm ([Gauge Film](#), [On8Mil](#))
 - 16mm ([Cinelab London](#), [Kodak Film Lab London](#))
 - 35mm / 65mm ([Cinelab London](#), [Kodak Film Lab London](#))
- **DIT** - Was/Is there a D.I.T (*Digital Imaging Technician*) on-set to transfer and manage capture sources and data management for editorial?
- **Media Storage & Transfer** - Will the production be supplying hard drives for post-production; if not how do you propose this is arranged? (i.e Hard Drives shipped/sent to Post-Production, Media Files supplied via Cloud Link such as Aspera MediaShuttle, FileMail or Google Drive...)

Post Production Admin

- **AVID** - The production will be edited in *AVID Media Composer*, is this okay with you? AVID is the industry standard for Film & Television Editorial and Sound Design/Mixing
- **Live Editorial** - Do you want me to edit whilst the production is shooting? It is usual on Features / High-End TV Drama (HETV) for the film/show to be edited concurrently. For current COVID-19 compliance, this will require daily rushes transfers via a fast/stable internet connection and/or shipping of hard drives.
- **1st/2nd Assistant Editor** - Will there also be an assistant editor to transcode, log, sync footage and prepare bins/sequences in the AVID?
- **Colourist** - Will there be a colourist whom I will pass on the project file to in order to grade the film/show? Grading is usually done in DaVinci Resolve or Baselight
- **Visual Effects (VFX) Editor** - Will there be a VFX editor? (to create and edit-in motion graphics/titles, animations, CGI sets/characters and to create special effects etc...) VFX done in Flame, NUKE or Resolve
- **Re-Recording Mixer / Sound Designer** - Will there be someone (or a team) to compose/design the soundtrack? Sound Editing/Design is usually done in ProTools
- **Deadline** - Is there a deadline for delivery (final exported master files) or is the brief's delivery deadline flexible - and if so, by how much?
- **Supplying Finals/Deliverables** - How would you like the final deliverables supplied back to you and who will be receiving them?
 - **How?** - (i.e Online Cloud Link, Hard Drives Shipped via Fragile/Tracked Delivery, Authored/Data Discs Shipped via Fragile/Tracked Delivery...)
 - **Who?** - (i.e Producer/Director directly, Production Company, Distributor...)

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