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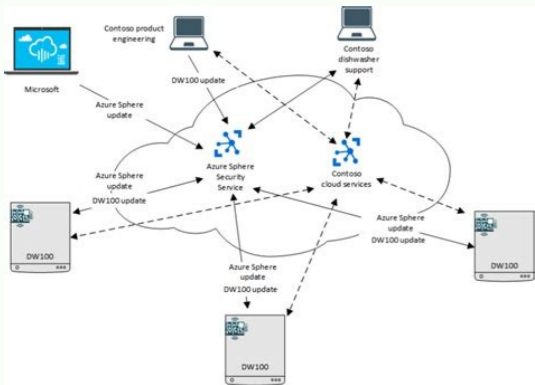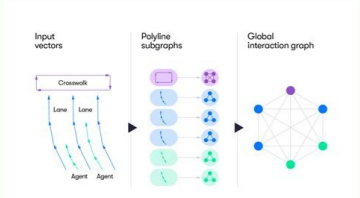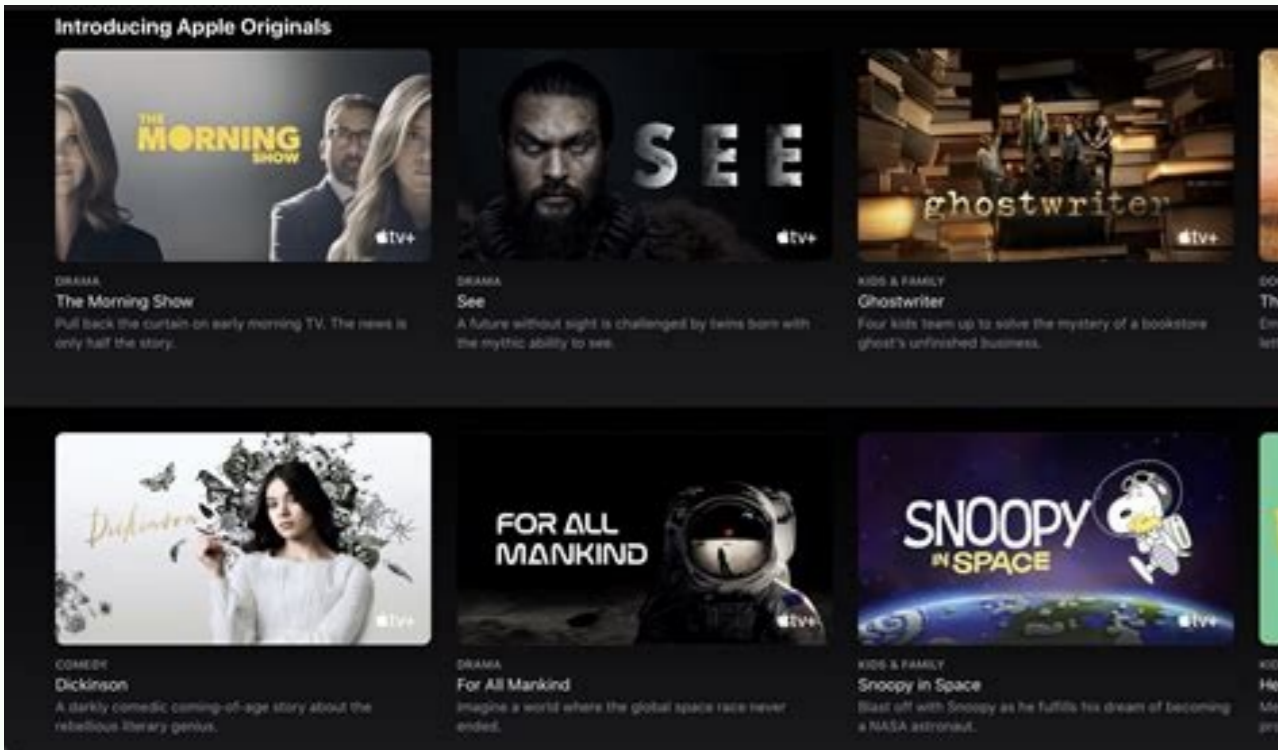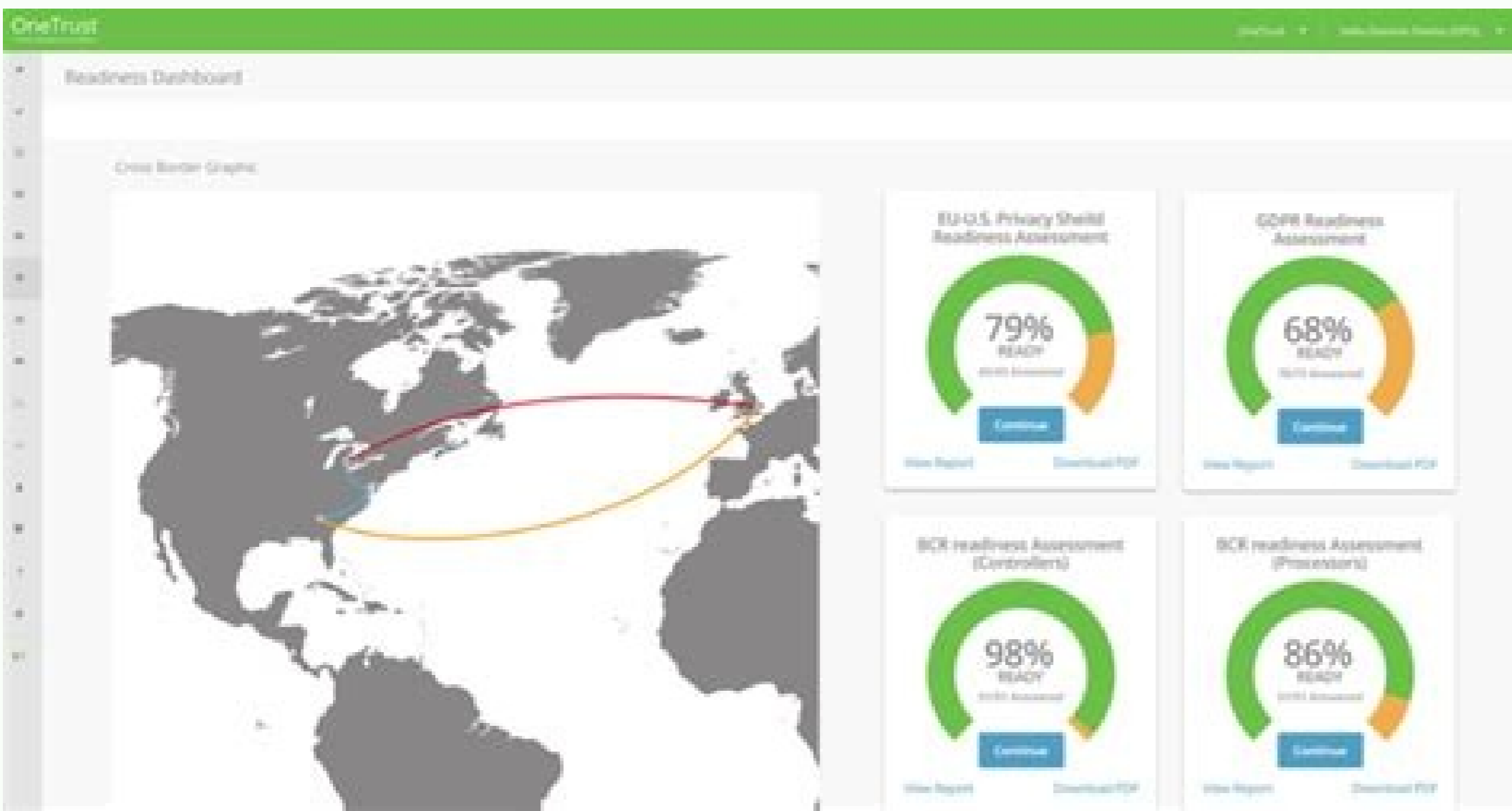
For a great explanation about why some clips playback better than others in NLE's in, take a look at How to Choose the Right Codec for Every Project.I decided to have the production team upload the C300's tiny, in-camera dailies after each shoot day, bring them into Resolve, sync with the click of a button, and transcode to 2K ProRes Proxy dailies to use in the edit.It took about 30 minutes a day to sync and transcode a day's worth of footage on my MacBook Pro, and about an hour when using my MacBook. You'd think there would be a way to remember this. This month, I'm editing an independent feature film that's shooting in New York.I also live in New York.Yet, we're using a remote dailies workflow and delivering each shoot-day's footage digitally.Why?Because even when you're in the same city, delivering dailies digitally can save time, money, and hard drive space, with the added benefit of allowing you to share dailies and easily collaborate with your team.Rather than hiring runners or a courier service, a properly designed digital dailies workflow can get your editor the files they need with a simple upload, even on a standard or unreliable internet connection.So how do you design a workflow best suited for your project? I find the website to be easy to nav--oops, sorry, need to log into my account again. No more waiting. In that case, I could have removed the need for transcoding in Resolve, but then I'd be syncing each clip individually in an NLE, or would have to turn to something like PluralEyes.Ex #3: Webseries (7 Episodes)Camera: Canon 5DResolution: 2KIn-Camera Proxies: NoShooting Location: Out of the countryAssistant: NoNow, it's your turn!This one's actually a work in progress for an upcoming project and I'd love your help designing the workflow.Shooting is taking place across the globe and I'm staying put in NYC, so remote dailies (actually an entire remote workflow) is a must!The goal is to release 2-minute webisodes every other day for a total of 7 episodes in a two-week period. I'll edit as fast as possible, send back a review copy for a single round of notes, and then finalize. To eliminate this issue, simply select the entire contents of each day's proxy folder, right click and select rename. Hopeuflly with the Adobe purchase, it will actually live up to its promise. There's no local assistant editor and the director will essentially be a one-man band; yet we'll barely cross waking hours with the time zone difference.How can we optimize the syncing process?Is the straight-from-camera footage edit-friendly, or do we need to transcode, and if so, should we transcode before or after a remote file delivery to the editor?Is there a possibility for in-camera proxies?How can we streamline giving and receiving feedback across time zones? More. I had to drop playback to 1/4 quality to eliminate stutter.Another piece of the puzzle to consider was that I didn't have an assistant editor due to budgetary restrictions (read: independent film). When finished, your reviewers can approve directly using the web link or award-winning Frame.io app. Is your top priority getting files to the editor as quickly as possible? Or is sharing synced dailies with a specific LUT applied to a high level producer your end game?Just as important, make sure you've started an open dialogue with all of the post-production team members who will be affected by the workflow. Frame.io helps you work faster by connecting to the right people and reaching approval more quickly.Frame.io's professional, easy-to-use workflow lets you share a link to your video or composition with your team, client or any other reviewers you want. This helps you get to final faster and it is a pleasure to use. for Creative Cloud also helps you organize assets all in one place. Done. I gotta log in again?!! I was just on the site this morning. We look forward to seeing you there to share more about Frame.io for Creative Cloud and all the other amazing new capabilities in our video apps. 08At the final step in the process, each piece of media is packaged together and optimized for each medium: web, broadcast, theatrical, mobile...13 minute read Nice application that is helpful when working on a team to--sorry, let me log into my account. With 100GB of dedicated Frame.io storage, you can upload your media directly to the cloud for up to five active projects to share with another team member of your choice. They can comment and draw on the video and you will see their time-stamped feedback directly in your timeline. Despite a slower than ideal internet connection, we never had a problem leaving the dailies uploading in the background through either the Frame.io Premiere panel or the browser, and our producers in LA loved being able to reliably access the dailies on the go.Potential AdjustmentsLet's say we had decided after day 1 that we really did need to send our producers synced dailies because the scratch track wasn't cutting it.I would likely shift the workflow so that we'd first auto-sync the in-camera proxies in Resolve, export out into the exact same codec and frame size (1920×1080 ProRes Proxy) and then go back to Premiere for organizing and uploading to Frame.io.Ex #2: Feature Film, Sync in Resolve, Upload to Frame.ioCamera: Canon C300Resolution: 4KIn-Camera Proxies: Yes, with limitationsShooting Location: LocalAssistant: NoThis is the project I referenced at the beginning of the article, and it's a bit more complex than the first example.As is the case for most independent films, pulling a PA away from set to run footage and drives back and forth was less than ideal. See what happens if you upload in batches versus all at once, or if the uploads stall out and have to be restarted with connection disruptions.Give it as real a test as you can, either with similar footage from a past project, or by asking for some sample footage. If it was important before, it's critical now. Playback wasn't a deal-breaker, but it wasn't perfect either. Let's first go over some of the major workflow components, then we'll dive into some real world examples to help show you how to put it all together.But first, a quick word on how to think about workflow.A Workflow is Always EvolvingI attempted to order the topics in this article logically, but for the optimal workflow, it's really best to try to consider all of these different aspects and needs at once.As you read through and digest these workflow puzzle pieces, consider how changing one might affect the others.I've found that one way to successfully approach a workflow is to always keep the end goals in mind. I definitely experienced stutter and delay when scrubbing clips in the viewer using the JKL shuttle controls.As a secondary detail, I knew I'd be taking two out of town trips during the edit, so I wanted files that were small enough to fit on a portable, bus-powered hard drive, and that would perform well on my travel computer (a MacBook 12").While playback was decent on my MacBook Pro 15", this particular codec ran my MacBook 12" into the ground a bit. Got it, back in. The C300 has a unique feature that adds a ".P" to end of its proxy clips. Okay, so it is great to be able to collaborate and have a space just for video projects. No manual uploading or downloading. It is great to be heading back to NAB this year to see our customers and partners with Frame.io as part of the Adobe family. Learn moreSee what's new in Transfer 1.1 After talking to hundreds of our customers over the last 24 months, we've heard that the interest and need for remote collaboration, review, and connectivity for video creation has grown faster than ever. You no longer need to decipher confusing email threads or spreadsheets to collect feedback. And no disk drives. One. All around, completely doable and absolutely worth it for the time saved syncing and for the increased playback performance.(I'll pause here to provide a related, but off-topic tip for this particular workflow. Often, a scratch audio track is recorded alongside the video and this will usually suffice for the purpose of reviewing dailies.However, in scenarios where there isn't a scratch track (such as if you're planning to sync by timecode alone) or the scratch track quality is very poor, you may decide to sync the dailies before passing them along to other team members.If you're only delivering to the editor, then you have a bit more flexibility. In the rename dialogue, use replace text to find the .P and replace it with nothing.)Again, Frame.io was a good choice for us, as it allowed the director to have easy access to the in-camera proxies via his phone, which he could look at whenever he had a break on set.Potential AdjustmentsIf I hadn't been traveling during the project, or had been working on a high-powered desktop, then there's a good chance the playback of the original in-camera proxies would have been completely fine for the edit. That should be a big red flag for you if you've ever done an online, as you generally want the proxy and master clips to have the exact same file names. Boy, this annoying. Ideally, production would begin at least 2 days in advance of delivering the first episode, to give us time to fine-tune the workflow and remain on top of our delivery schedule, but in general turn around will be about 36 hours.Each sync-sound episode will be shot in a single day and at the end of the day, footage will be delivered digitally to me in NYC. You can download a separate app--darn it, gotta log in again. This lets you quickly upload and download media and other files from Premiere Pro and After Effects without having to use a separate service.You also have access to Frame.io Camera to Cloud, which takes files right off your camera and puts them in the cloud as soon as you stop recording. At the end up each day, you would then upload the project file or bin for the editor, or back it up to a shared server.If you don't have lower resolution edit-ready proxies coming directly out of the camera, then you'll likely choose to sync and transcode before uploading files for your editor.Once you know the frame size and codec your editor prefers, check out Why DaVinci Resolve is the Ultimate (Free) Tool to Sync Clips and use the method described to sync and transcode your dailies.Syncing is so fast and easy in Resolve, that in some scenarios (I describe one below), it's worth re-exporting your footage even if you don't have to transcode for the edit!Real Worod ExamplesNow that we've gone over the different aspects to consider when crafting a remote dailies workflow, let's take a look at how it all comes together with a few examples based on projects I've edited.Ex #1: Feature Film, Sync in Premiere, Upload to Frame.ioCamera: RED ScarletResolution: 4KIn-Camera Proxies: YesShooting Location: Out of stateAssistant: YesThis feature film was shooting several hours from New York and had hired a very capable local assistant editor to prepare the footage, so there was no need for me to be on set as well.After talking with the DP and sound mixer (always do this first!), we decided on using the Scarlet's in-camera proxy recording feature to remove the need for transcoding. We settled on 1920×1080 ProRes Proxy files with a reliable scratch audio track feeding into the camera.The director would have access to a dailies drive on set, but we wanted to be able to easily share the dailies with producers in LA, while controlling who could download and who couldn't.Much of the team was already familiar with Frame.io, so we decided to run some tests and see if we could use it to both deliver me (the editor) and the producers in LA the dailies in a single upload.Because the location was very remote, the cast and crew were staying at a hotel with a pretty standard consumer level internet connection, so we wanted to test out Frame.io's claim of having superior upload speeds and be certain that we wouldn't get stuck with never-ending uploads.Since we really needed a full day's worth of footage to test, we agreed to commit to a Frame.io remote dailies workflow for day 1 and then decide if we wanted to continue with it for the rest of the project.At the end of the day, the DIT delivered the in-camera proxies to the AE, which he immediately ingested into Premiere, since these ProRes files were edit-ready.The AE organized the footage by scene, and then used Frame.io's integrated Premiere panel to begin uploading the dailies.Frame.io's Premiere panel allowed us to upload whole bin structures, so keeping everything well organized was super easy.While the dailies were uploading in the background, the AE would sync the day's footage in Premiere, using markers to add any comments or useful information from the editor reports right into the clips.You can learn more about how to use all of these great features right here.Since the scratch track was reliable enough in this case, we were fine with sharing the unsynced footage straight from the camera, and were able to create custom dailies links within Frame.io (using Presentation Pages) to share with our producers in LA.From those links, our producers could watch the dailies on whatever device they preferred—computer, phone or tablet—despite the files being somewhat large, without any buffering or stuttering problems, and we could restrict downloading abilities as needed.Finally, once the dailies uploaded, I was able to download them and the Premiere project on my end, add each day's new links to my master project, and maintain the notes that the AE had added to the footage as markers right in my timeline.Day 1 went off without a hitch and we committed to the workflow. You may not always think of a small change that has a big impact for the colorist if you're more of an editor.As you become more experienced and lock in tried-and-true methods, make sure to remain open to new ideas. Transfer makes it easy to upload and download sophisticated folder structures and large files, all with the same speed and acceleration you've come to love with our platform. If you are on an older version, you also can install the Frame.io panel or visit the Frame.io web app directly via app.frame.io.Frame.io for Creative Cloud is an important first step toward building a powerful platform for the future of video creation. The footage is available nearly instantly so people can start work while you are still shooting. Once you have updated your apps, sign into the Review with Frame.io panel using your Adobe ID. Time.All annoyances aside, it's an okay feature that still needs some work. On RED projects, I usually request 1920×1080 ProRes Proxy or ProRes422 as the in-camera proxy format, knowing that I'll use these files for dailies.This can be a huge time-saver because it can allow you to skip the next step, transcoding dailies.Photo by Connor LimbockerTranscoding DailiesIf your camera doesn't natively support proxies, you can always transcode your RAW footage into an edit-friendly codec.If you're on the production team, always discuss choosing a frame size and codec, with your editor. An editor may have a consistent capable of editing 4K, but may prefer 2K files to save on disk space and better performance.Or you might have an editor who prefers to be mobile, making HD dailies the right choice, both for greater performance on laptops and significantly less disk space requirements.For a complete breakdown of codecs and which to choose for the edit, check out How to Choose the Right Codec for Every Project.Or, Compare 50 Intermediate Codecs on One Page with this interactive database.To Sync or Not to SyncIf there's no sync sound in your project (usually commercials), then all you really have to worry about is having upload-friendly files sized at an edit-friendly codec and frame size.If your project has sync sound, consider again the purpose of your dailies' resolution and codec to maximize your upload/download time.Camera, File Type, & Resolution (Frame Size)The footage that you're starting with will determine a lot about your dailies options.If you're shooting in 4K, you'll likely want your dailies to fall somewhere in the 2K to HD range, unless your project is very short or your internet connection extremely fast.Talk to your chosen dailies server and time how long it takes. Anyway...as I was saying, uploading via the app is fast downloading can take longer at time beca--Are you kidding me? No more transferring files. And from experience, I know that as long as I don't change the resolution, Resolve can transcode from h.264 to ProRes Proxy lightning fast.Believe it or not, my MacBook 12" can handle 2K ProRes like a champ, even though it was struggling badly with those in-camera h.264 proxies. As I was saying, it's a very well done video collaboration tool. Darn, I just did this. Fine. I know I'd be doing the syncing myself and I wanted it to happen as quickly and painlessly as possible.So what did we do? As I've mentioned a number of times, I pretty much always turn to Resolve for fast and reliable batch syncing.

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