

THE END.

HOW IT WORKS

THE END POST.

THE WORKFLOW.

Every production runs the same system, from pre-production planning through to delivery and archive. This is what happens at each stage, and why.

01

PRE-PRODUCTION PLANNING

DIT WORKFLOW

We issue our DIT workflow document to your team before the shoot. Every production runs the same system. Folder structures, codec strategy, naming conventions and delivery specs are identical across all projects.

COORDINATION

We coordinate directly with your DIT so they know exactly what we need and how to deliver it before a single frame is shot.

02

ON LOCATION

BACKUP

DIT backs up all media to local drives on set as normal.

UPLOAD

All media is uploaded directly to our cloud system via fast Ethernet or broadband connection.

HI-RES ONLY

We take the high-res footage only. No proxies or transcodes needed from your end. We handle all of that.

03

INGEST, PROXIES & STORAGE

STORAGE

As soon as media arrives, all high-res footage goes immediately to cold storage.

PROXIES

Proxies are created automatically and sent to both hot storage for editing and cold storage for redundancy.

GROUPS & PROJECTS

Everything is grouped, organised and projects are built ready to edit. Nothing needs touching before the editor opens it.

ARCHIVE MIGRATION

Existing archive footage can be migrated into the system so everything lives in one place, searchable and accessible from day one.

EXTERNAL PRODUCTIONS

For productions handled by external post houses, we can still ingest the footage, giving you access to all your media regardless of where the edit happens.

04

REMOTE CLOUD EDIT

REMOTE EDITING

Editors work remotely on our cloud system. Any NLE, anywhere in the world. No local infrastructure needed on your side.

EDITORS

We supply remote UK editors or you use your own. Either way the system, the structure and the workflow are identical.

ASSETS

Graphics, music and all assets are delivered to a designated bin and imported to the correct place. Editors open the project and everything is where it should be.

UNIVERSAL SYSTEM

If you want to extend the same structure and support to your external post houses, we can set that up too.

05

REVIEW & APPROVALS

INSTANT REVIEW LINKS

Review links are generated directly from the edit and sent out instantly. As soon as a cut is ready it is in front of the right people.

RUSHES ACCESS

Reviewers can look back at footage as soon as it has been uploaded, not just at cut stage. The whole team has visibility of the material from day one.

VIEWERS

Unlimited simultaneous viewers with tiered access. Internal teams and clients see exactly what they need to see and nothing they should not.

NOTES

Frame-accurate notes feed directly back into the edit. Nothing gets lost in email chains.

SECURE

Nothing leaves the system. All review and approval happens inside the platform.

↻ REVISIONS LOOP BACK TO [EDIT](#)

06

ONLINE & FINISHING

ONLINE

We consolidate and send an AAF with the high-res to any facility anywhere in the world for online and dub, or handle it entirely within our system.

GRADE & COLOUR

Full colour grade. Your colourist or ours.

SOUND

Sound mix and dub to broadcast specification.

VERSIONS

All aspect ratios, subtitles, titles, graphics and versioning. Everything produced and QC'd before it leaves.

07

DELIVERY & ARCHIVE

DELIVERY

Masters, cutdowns and platform formats delivered to spec, on time.

ARCHIVE

All media (rushes, proxies and masters) retained in secure long-term cloud archive. Everything stays in the same place, accessible whenever you need it.

08

SUPPORT

24-HOUR SUPPORT

Post supervision available around the clock, whenever your production needs it.

SAME SYSTEM, ANYWHERE

The workflow runs identically on every production, whether the edit happens with us, with an external facility, or anywhere in the world.

ONE STRUCTURE

Everything in one place. Always.

THE END.

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