

Overview of Role

Second assistant editors (2nd AE) support the first assistant editor (1st AE) with the day-to-day running of the cutting room. This role and what it requires can vary significantly depending on each project and the skills and experience of each 2nd AE. Their tasks are completed under the direction, guidance and oversight of the 1st AE.

Core Responsibilities:

These core responsibilities are provided as a guide and are not exhaustive. The exact responsibilities in a particular job will vary depending on the scale / budget band / genre of the production.

1. Support the set up and operation of the cutting room

- ☐ Confirm that the hardware and software is correct and working
- ☐ Assess and troubleshoot basic issues and common problems with hardware and software
- ☐ Download required software, for example Pix and Evercast, according to the production's data protection and security regulations
- ☐ Implement the organisational structure for each workspace and naming conventions for folders and files
- ☐ Implement the organisational structure and naming conventions for folders and bins within the Avid project(s)
- ☐ Implement the organisational structure for Avid MediaFiles and naming conventions
- ☐ Troubleshoot offline media including relinking, refreshing database files and using the media tool
- ☐ Back up the media and projects storage manually or by using software
- ☐ Set up remote workflow as required

2. Support the implementation of the offline workflow

- ☐ Implement the editorial workflow including naming conventions, settings, colour coding, scene bins, methods for the exchanging of sequences, clips, and other work between editors, assistant editors and trainees
- ☐ Use any frame leaders, title cards, watermarks, burn ins, masks, or effects, and ensure they are used consistently and correctly

3. Support the editorial team

- Read the guides or checklists which outline editorial workflow such as dailies, turnovers, exports, and imports
- Train the editorial trainees to improve their skills and answer any queries when requested by the 1st AE as appropriate, and if knowledge is sufficient
- Check the work of editorial trainees and provide feedback when requested by the 1st AE, as appropriate and if knowledge is sufficient

4. Support the organisation of production and post production information

- Store production information in a secure location according to the production's data protection and security regulations and procedures
- Organise and store the production paperwork which may include cast grids, continuity breakdowns, shooting schedules, scripts, story orders and unit lists
- Receive and manage script updates and amendments, ensuring editors always have the current version of the script
- Read the shooting schedule, call sheets and continuity notes to assess shoot progress and inform editor(s) of what dailies they can expect to receive as the shoot progresses, as well as any changes
- Organise and store the dailies paperwork which may include call sheets, daily progress reports, editor's logs, facing pages, lined scripts, sound reports, camera reports, DIT / lab reports and LUT (lookup table) trackers
- Check that all paperwork is complete and accounted for, and flag any missing paperwork with the relevant department
- Liaise with editor(s) to confirm they are happy with the organisation of information. This may include printing paperwork, filing electronically, or a combination of these
- Organise and manage editorial paperwork, such as dailies information, scene cards, assembly timings, episode information and cut continuity
- Organise and manage turnover paperwork to accompany picture, sound, music and ADR (automated dialogue replacement) turnovers as required
- Ensure the organisational structure for all material on viewing platforms is implemented
- Confirm which exports go to which distribution lists in the case of restricted viewing, closed sets, or sensitive material

5. Support the processing of dailies

- Download, ingest, organise the dailies in the workspaces and project and backup the delivery from the DIT / lab
- Check clips and metadata against continuity notes to ensure all dailies are correctly slated, labelled, accounted for and online

- Check that metadata is coming through the ALE (Avid log exchange) and CDLs (colour decision lists)
- Sync picture to audio and check sync for each clip. Re-time, group and sub-clip where necessary and label MOS (mit out sound) clips and wild tracks
- Troubleshoot out of sync clips, missing picture and audio clips, incorrectly slated and labelled clips and refer back to the continuity reports camera reports, sound reports, DIT / lab reports if any discrepancies exist
- Liaise with the 1st AE to flag and discuss issues with slating, syncing, sound, or continuity
- Prepare scene bins for the editor(s) according to their preferences
- Create sequences and reels for the editor(s) according to their preferences
- Create and export dailies sequences, or individual clips as required, and upload to the viewing platform, sending to required recipients and distribution lists
- Update an assembly timings spreadsheet that compares the timing of current assemblies to the script and shoot timings
- Complete mag clearance checks against the continuity notes, camera reports, sound reports, DIT / lab reports and LTO (linear tape open) reports
- Liaise with the 1st AE to export and upload assemblies or stills for reference to relevant departments when required for re-shoots and pickups

6. Support with assisting the edit

- Read the script to understand the context, style, tone and story and to assess where sound effects, music, stock footage and graphics may be needed
- Collate existing series materials as appropriate, to keep with the style and conventions of the series such as sound effects, music, stock footage, graphics, or GVs (general views)
- Ingest sound and music libraries and keep track of online libraries to source music, sound effects, stock footage and graphics
- Receive, import and inform the editor(s) of new material from other departments which has been requested to be added to the cut such as dialogue and effects, stems, music cues and stems, graphics and logos
- Reference dailies, metadata, and paperwork to find specific shots, scenes, and lines of dialogue when required
- Interpret the editor's or 1st AE's briefings and watch cuts to understand the context of creative work for editors. Make adjustments for the editor's or 1st AE's feedback and notes
- Complete temp sound work including dialogue cleanups, spot effects, atmospheres and levelling
- Complete online comps, including split screens, animates, paint outs, picture in picture, and basic cleanups

- Source and prepare stock footage and graphics
- Prepare, check and upload exports such as dailies sequences, assemblies, full episodes and reference clips when required, and send to required recipients and distribution lists
- Assist the 1st AE to prepare the cutting room or online meeting, for viewings, screenings, music and sound spots

7. Support the processing of turnovers

- Prepare turnovers to meet all delivery specifications including slates, burn ins, handles, metadata, naming conventions and formats; confirm the specification with the 1st AE
- Create picture turnover deliverables as per the specification, which may include reference QuickTimes (QTs), AAFs, EDLs, WAVs, AVBs and change lists. Receive and check confidence QTs
- Create the sound turnover deliverables as per the specifications, which may include reference QTs, AAFs, EDLs, WAVs and change lists. Sending sound dailies and reports
- Create ADR turnover deliverables as per the specifications, which may include reference QTs and WAVs
- Create music turnover deliverables as per the specifications, which may include reference QTs, AAFs, EDLs, WAVs and change lists
- Liaise with the 1st AE and PPS to create turnover paperwork which may include online or optical lists, music cue sheets and ADR lists

Role Specific Skills:

- Process dailies and turnovers
- Manage and organise editorial materials, projects and media
- Use software such as Avid Media Composer, Adobe After Effects, Shutter Encoder, Auto QT, Media Encoder, Google Suite, Microsoft Office, Aspera, PIX, MediaSilo, ScriptSync, FileMaker, Evercast and Clearview Support
- Assist with training the editorial team
- Develop creative editing and storytelling techniques for picture, sound and music

Transferable Skills:

- Communication: interpreting other's requirements and communicating requirements
- Diplomacy: receiving various information and tasks from colleagues, understanding their points of views and diplomatically addressing them
- Teamworking: collaboration within own and with other departments
- Problem-solving: troubleshooting and assessing basic issues with hardware and software

Attributes:

- Resilience and enthusiasm: adapt positively to changing work priorities and patterns, ensuring deadlines continue to be met. Proactive and explores new ideas and non-standard ways of working which will enhance and deliver the best results for the production
- Productivity: organises work effectively and achieves required results within deadlines. Demonstrates the drive and energy to get things done in pressurised situations and escalates appropriately when necessary
- Ethics and integrity: honest and principled in all of their actions and interactions. Respectful and inclusive of others, and meets the ethical requirements of their profession
- Flexibility: willing to both listen and learn and to accept changing priorities and working requirements and has the flexibility to maintain high standards in a changing production environment
- Professional development: develop an ethos to learn and seek out learning and networking opportunities, identifying those that will be most beneficial