

Overview of Role

Editors are creative storytellers responsible for crafting the story, from assembling the scenes all the way to locking the picture. Editors work closely with the director and the producers. The editor will assemble the scenes based on the script, crafting the story together with sound effects and music, ensuring that there is coverage to tell the story. Then, working with the director, the editor will refine the cut until the picture is locked. The editor will also work with the first assistant editor (1st AE) and other members within the editorial team to delegate and give guidance on their work.

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. Prepare for the edit

- ☐ Liaise with the director to discuss the story, script, style and tone of the show, as well as any references
- ☐ Discuss and agree on processes for working together including reviewing assemblies and style of working
- ☐ Liaise with the script supervisor to confirm preferences for formatting and filing of continuity notes
- ☐ Liaise with the post production supervisor (PPS) to give feedback on the achievability of the post production schedule and highlight potential scheduling issues
- ☐ Liaise with the 1st AE to discuss the editorial workflow including any preferences for dailies, sound, kit and software, project, settings, colour coding, scene bins, and methods for exchanging work

2. Review dailies

- ☐ Watch the dailies and make notes which may include preferred takes, performances and story beats
- ☐ Reference the shoot paperwork which may include cast grids, shooting schedules, scripts and unit lists
- ☐ Receive and check script updates and amendments
- ☐ Reference the dailies paperwork which may include call sheets, continuity notes including the daily progress report, editor's logs, facing pages and lined scripts
- ☐ Inform the 1st AE of any preferences for how the paperwork is organised

3. Assemble the scenes

- Assemble the scenes as per the script by editing the shots together
- Evaluate the material and liaise with the director to highlight potential issues in the material, which may include necessary and desired pickups, coverage, story and performance concerns and technical issues
- Liaise with the director to ask questions to clarify the material, which may include intentions for a scene or shot to inform the edit
- Liaise with the producer(s) and director to assess whether a set can be struck down once the scenes have been assembled and no further pickups are required
- Edit the dialogue, sound effects, atmospheres and soundscapes to reflect and immerse the audience in the world of the story
- Edit scenes with commercial music, library music, composed scores or temp music to reflect the intention, scene and environment
- Edit online comps to clean up a shot or present the intention of an online shot
- Edit temp VFX comps to present the intention of a VFX shot
- Edit the assembled scenes together according to the script to produce the full assembly of the episode for the director to view

4. Fine cut

4.1 Director's cut

- Refine the cut to create the story order which may include restructuring the episode, recutting scenes, deleting scenes and exchanging scenes between episodes
- Edit scenes and shots together to create pace, timing, rhythm, impact, mood, emotion and tension
- Evaluate and compare takes for performance, dialogue, storytelling, emotion and feeling
- Develop ideas to solve issues in the story, for example, using existing material to create new beats and moments, exchanging picture or sound for different takes and preparing alternative cuts
- Ensure key information is portrayed to ensure the audience can follow the story
- Suggest ideas to solve any issues such as new ADR (automated dialogue replacement) lines, pickup shots and GVs (general views) and assess how the audience may perceive the story
- Address director's feedback and notes, refine the cut and prepare the director's cut for the producers to view

- Liaise with the 1st AE to pass over cuts, scenes or shots to be distributed. Inform 1st AE and the post production supervisor (PPS) of required recipients, providing distribution lists where possible
- Attend viewings, screenings and meetings to discuss and receive feedback on the edit
- Attend music spots, sound spots and VFX spots to discuss the intentions and expectations of each scene

4.2 Producer's cut

- Address producer's feedback and notes, refine the cut and prepare the producer's cut for the executive producers to view
- Liaise with the 1st AE to pass over cuts, scenes or shots to be distributed. Inform 1st AE and PPS of required recipients, providing distribution lists where possible
- Attend viewings, screenings and meetings to discuss and receive feedback on the edit
- Attend music spots, sound spots and VFX spots to discuss the intentions and expectations of each scene

4.3 Executive producer's cut

- Address executive producer's feedback and notes, refine the cut and prepare the executive producer's cut for the network to view
- Liaise with the 1st AE to pass over cuts, scenes or shots to be distributed. Inform 1st AE and PPS of required recipients, providing distribution lists where possible
- Attend viewings, screenings and meetings to discuss and receive feedback on the edit
- Attend music spots, sound spots and VFX spots to discuss the intentions and expectations of each scene

4.4 Network cut

- Address network's feedback and notes and refine the cut
- Liaise with the 1st AE to pass over cuts, scenes or shots to be distributed. Inform 1st AE and PPS of required recipients, providing distribution lists where possible
- Attend viewings, screenings and meetings to discuss and receive feedback on the edit
- Attend music spots, sound spots and VFX spots to discuss the intentions and expectations of each scene

5. Picture lock

- Address feedback and any outstanding notes, refine the cut to lock the episode
- Liaise with the 1st AE to provide them with the locked cut

6. Work with the editorial team

- Liaise with the PPS to select candidates for the roles of assistant editors and editorial trainees
- Interview potential candidates to assess their experience, abilities and suitability
- Delegate work to the assistant editors, music editors and VFX editors as appropriate
- Support assistant editors to improve their skills by providing notes and constructive feedback

Role Specific Skills:

- Storytelling: interpret the script and craft the story to serve the audience and the director's vision
- Creative editing: cut scenes and shots together to create pace, timing, rhythm, impact, mood, emotion and tension
- Problem-solving: developing ideas to solve issues in the story
- Use industry software tools, such as Avid Media Composer and Adobe Premiere Pro
- Liaise with the directors, producers and network to address notes and serve the story

Transferable Skills:

- Attention to detail: show attention to detail and good organisational skills, often under pressure
- Communication: interpreting other's requirements and communicating requirements to departments and colleagues
- Diplomacy: receiving various notes from directors and producers, understanding their points of views and diplomatically addressing them

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