

EDITORS TIMELINE - CINEMA Productions

SCRIPT *Editor*

Read & decide if you want to be involved

RELATIONSHIPS
Figure out who you need to talk to with Producer
(Director, DOP, VFX, Sound Design, Picture Conform)

PRE-PRODUCTION

WORKFLOW
the crucial engine of the film

Affects everyone and everything

WORKFLOW MEETING
hammering out the technicals with the crew & Post houses
Held after the HOD Tech read through
At least a week before shoot

Workflow meeting requires
DOP, Camera assist, clapper/loader, DIT, Sound Recordist, 1st AD
1st Assistant Editor, Editor, Script Supervisor
Reps of Posthouses, Sound, Conform, VFX

Technical Bible is filled out detailing all technical data & information
Logistics sorted for equipment on set and media transfer to Editorial

After meeting, camera test and sound sync tests to Editorial asap,
sync test completed including creative test & VFX planning,
Test results relayed to camera & sound & any problems sorted

PRODUCTION NOW READY TO SHOOT

PRODUCTION:

DURING THE SHOOT

Editorial receives & syncs rushes
rushes viewing scheduled (if its for cinema then PROJECT the rushes BIG)
Editor views **everything, not just print takes**
cuts the previous days' shoot **without** regard to timing
relays any problems back to set

There may not be any instruction from director to editor, as they are concentrating on the shoot

POST PRODUCTION:

AFTER THE SHOOT

Director takes at least one week off away from the film
Editor finishes off editing first pass all scenes
Assembles scenes into script order
Around one week after editor finishes, screen Assembly for Director only.
(This is not the Directors cut so no one else should be present except Editor)
If its in the script it should be in the Assembly and in script order: the Director has to see every-
thing
in order to absorb and assess what is needed & what is not, so the Assembly is LOOOONG
The first big discussion between Director & Editor, probably a day

DIRECTOR'S EDIT 1

Approximately 3 weeks to put up the first Director cut
About 3 days at end to prep for projected cinema screening to Producers

DIRECTOR'S EDIT 2

Director/Producers/Editor discussion after screening Edit 1, same day
Set aside the script and begin to make the film
Approximately 3 weeks, 3 days prep & screen again
This would be the stage to bring in 2 or 3 carefully chosen people for feedback, they could be film
and nonfilm people, but preferably not your mates, you need honest feedback
Take a week or two to make changes & prep for another cinema screening, temp music in

FUNDER'S & OTHERS SCREENING

Delays may start happening now, waiting for feedback OR
You have learnt to read an audience and you have enough to make another pass
This is when you start to address the length of the film & question every cut, up until this point its
too early to worry about how long it is and your creativity will be too constrained
Three weeks edit in here heading for a Test Screening, composer in, VFX handover, temp mix
handover, all elements back 3 days before screening, output required file format

TEST SCREENING

Useful because you see your work with a cold audience
Seat yourself at the back of the theatre & take note of when shuffling, movement occurs
You will have learnt most of what you need to know about whether/when your film works

Wait 3 weeks for the results to come back from NZFC
But in the meantime you have enough information to do another good pass

FINAL SCREENINGS & EDITS

This is an unknown factor: there may be a bunch of them, but the biggest factor is getting trusted clean eyes to view different passes and still have confidence in your own ability to see the film

BEYOND THE EDIT

EDIT LOCKED (or good latch)

Director

Editor

Producer

Producer or Post Supervisor oversees entire post process

CREDITS LIST

Producer

Credit obligation list, logos
Correct spelling & order
& placement

HANDOVER Specs

Editor

Posthouse Conform specs
Sound Designer specs
Composer VFX specs

GRAPHICS ARTIST

Director & Producer

Titling
Credits
Subtitles
Correct format from Posthouse

HANDOVERS

Editorial – 1 week

Conform, Sound Design, Composer, VFX **different for each**,
contact each Posthouse for their specifications

This is fastidious work, highly technical to handover specs
The final edit is not spat out to the above without preparation

SOUND DESIGN

Director

Spotting Session
Go thru film discussing what
you want to hear & what they
suggest.

COMPOSER

Director

Spotting session cf Sound Designer
Need clear timing from Composer for length
final credits for end music/sound design

Depending on how the designer and composer prefers to work – Director needs to remain in contact, checking trax and ideas being put forward.

Check your ideas are in the trax **before** the mix – if they're not in the trax they won't be in the mix.
The mixing theatre is an expensive place to tracklay.

A RECUT AFTER HANDOVER

Editorial – 1 week

ALL Outputs must be redone
Posthouses will need 2 days minimum
to re-conform the work they've done

CONFORM Posthouse

Director 1 week & *Editor* 1 day

Editor checks the conform when finished

Requires: ALL ORIGINAL MEDIA

ALL Titles, Logos, Credits in correct formats & speed

The most expensive step where cheap cameras & leaving graphics to last minute
can cause massive delays
& COST A LOT

GRADING Posthouse

Director & DOP 1 week

SOUND MIX mixing theatre

2 weeks - *Director* 1 week

DCP (Digital Cinema Package)

Producer

Director

Editor

Mix laid back to graded picture

DCP is made & checked by all 3 & accepted or rejected

Deliverables made in required formats