

Editor TIMELINE – SHORT FILM Productions

PRE-PRODUCTION

SCRIPT

Read and 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)

WORKFLOW

The crucial engine of the film
Affects everyone and everything

WORKFLOW MEETING

Hammering out the technicals with the crew and Post Houses
Held at least 1-2 days before the shoot, with following present:

1st AD, DIT, DOP, Camera Assist, Clapper/loader, Sound, 1st Assistant Editor
Editor, Script Supervisor, Reps of Posthouses – Picture, Sound, Conform, VFX

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

Camera and Sound Sync tests after meeting, to Editorial ASAP,
Sync test completed, results relayed to Camera & Sound
Any necessary adjustments made BEFORE the shoot

PRODUCTION NOW READY TO SHOOT

PRODUCTION

During shooting Editorial receives & syncs rushes

Editor views **everything, not just print takes**

Cuts previous days' shoot **without** regard to timing

Continues to relay any problems back to set

Best that editor is **not** on set during shoot – colours how they view the footage
& the editor no longer has fresh eyes

POST PRODUCTION

AFTER THE SHOOT

Director takes some days off away from the film
Editor finishes off editing all scenes & Assembles scenes into script order

This is the Assembly edit, it is screened for **Director & Editor only**.
(This is not the Directors cut so no one else should be present except Editor)

If it's in the script it should be in the Assembly and in that order: the Director has to see everything to absorb and assess what is needed & what is not so the Assembly is LOOOONG & **does not look like a finished film**
Then they have the first discussion between Director & Editor, probably an hour or two

DIRECTOR'S EDIT 1

Approximately 1 week to put up the first Director cut
About a day at end to prep for screening to Producers
Director/Producers/Editor discussion after screening Edit 1, same day

DIRECTOR'S EDIT 2

Set aside the script and begin to make the film
Approximately 1 week, 1 days prep to screen in a theatre, you may be using temp music by now
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– learn how to run a feedback session

DIRECTOR'S EDIT 3

This is when you **start to address the length** of the film, up until this point its too early to worry about how long it is and your creativity will be too constrained
1 weeks edit in here heading for Final screenings & edits

FINAL SCREENINGS & EDITS

You MUST see it up BIG in a theatre before you lock.
You need trusted clean eyes to view different passes and still have confidence in your own ability to listen to and see the film and to call the lock.
Once you lock thats your film for all time.

BEYOND THE EDIT

EDIT LOCKED (or good latch)

Director

Editor

Producer

Producer or Post Supervisor oversees entire post process

CREDITS LIST

ARTIST

Producer 1 week

HANDOVER Specs

Editor

GRAPHICS

Dir, Prod 2 wks

Credit obligation list, logos
Correct spelling & order
& placement

Posthouse Conform specs
Sound Designer specs
Composer VFX specs

Titling
Credits
Subtitles
Correct format
from *Posthouse*

HANDOVERS

Editorial

Conform, Sound Design, Composer, VFX **different for each**
contact each posthouse to get their specifications

This is fastidious work, highly technical to handover specs

The final edit is not spat out to the Posthouses without preparation

Prep: Conform – 1 day, Snd Design – 1 day, Composer – ½ day, VFX – 1 day

SOUND DESIGN

Director

Spotting Session – ½-1 day
Go thru film discussing what
you want to hear & what they
suggest.

COMPOSER

Director

Spotting session – 1 day
Need clear timing from Composer
for length final credits for end music
and sound design

Depending on how the designer and composer prefers to work – Director needs to remain in contact, checking tracks and ideas being put forward. Check your ideas are in the tracks **before** the mix – if they're not in the tracks they won't be in the mix. Mixing theatre is an expensive place to tracklay.

SOUND DESIGN checking tracks

Director – 1 day

CONFORM Posthouse

Director & 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 day

SOUND MIX mixing theatre

Director – 1-2 days

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