STAGES OF POST PRODUCTION

The Film & TV Educators Network

Stages of filmmaking:
1) Pre-Production: idea development and planning
2) Production: where the principal filming takes places
3) Post Production: assembling all the captured elements to tell the story

START

Edit Department

- Responsible for **picture editing**
- Edits go through stages: 1) assembly edit, 2) rough cut, 3) fine cuts 4) final cut, when **picture lock** is achieved, and the project moves to another department.
- The Assistant Editor is based in this department and works with the Editor and (if applicable) Edit Producer, but is key to communication with other departments.

Colour Grading Department

- Makes sure the visuals of the film look the way they are supposed to look.
- Will involve colour correction, visual noise reduction, colour grading.
- Includes the Colourist(s) and (if applicable) Grading Assistant(s).

Sound Department

- Responsible for all the audio elements, including: sound editing, sound design, sound mixing, music, voice-over, ADR (additional dialogue replacement) and foley.
- Includes roles such as Sound Editor, Music Editor, Composer, Foley Artist, Dubbing Mixer, Sound Assistant

VFX Department

- Some production will also include a VFX department
- Can be a very large department with numerous roles, including pre-production and on set as well as post -production roles

Graphics Department

- Depending on the size of the production, there may also be a graphics department
- Handle motion graphics, titles, subtitles, credits

Delivery

- The final stage of post, bringing together final graded image, sound mix and VFX
- Specs of delivery will depend on the project and where it is going

ASSISTANT EDITOR
CAREER SPOTLIGHT PANEL NOTES

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What does an Assistant Editor do?

- A key member of the post production team, the Assistant Editor usually comes in at the beginning of post production and works throughout the process
- The role involves a mixture of primarily technical and organisational responsibilities, as well as some creative work. This includes:
  - File Management: organising rushes and files, setting up projects and timelines for the Editor on the relevant editing sofware, transcoding and creating proxies (footage is shot on very high resolution: files are compressed so computers can handle them)
  - Synching audio and video rushes
  - Roundtripping: different departments will use different software and will need different deliverables: Assistant Editor manages the process of moving the project between different departments/software and back
  - Paperwork is handled by the Assistant Editor: if interested in the role, it is useful to be familiar with call sheets, camera & sound reports, continuity sheets, clearance lists, etc.
  - In contact communication with the Editor and (as applicable) Post Production Supervisor, to ensure the project is on time and on schedule
  - Depending on the size of the production, the Assistant Editor may be involved in creative tasks such as putting together assembly edit and rough cuts, or selecting temp music

Why is there a shortage in this role?

- A lesser-known role, not often taught at college or university: though students may be taught Assistant Editor skills, they may not be taught about the exact remit of the role
- A misconception of the role and what it can lead to: in teaching the focus is often on Heads of Department, but an Edit Assistant role can lead to a wide range of other roles in post (eg. Editor or Colourist), as it provides broad foundational knowledge.

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Required Skills

Soft Skills:

- Communication & people skills: key in the role and to get future work. There is a misconception that working in post means working on your own. In fact, post production department will employ lots of people (particularly on large projects), and good communication and collaboration is essential, including knowing how to get ideas across, and to give and take feedback.
- Problem-solving: 'fix it in post' is a infamous phrase but does happen, and post production requires an ability to think on your feet and outside the box, as well as a willingness to experiment
- Being observant, organised, and detail-oriented

Hard Skills:

- Some proficiency with a range of editing software is useful (different companies or type of content will use different software - make sure you do you research). Key software for students to get familiar with include: **Avid** (often used on features & TV shows but expensive; includes a 30-day free trial), **Adobe Premiere Pro** (student license is £16/month, 7-day free trial), **Da Vinci Resolve** (often used for grading but can be used for the full post workflow; free to download, with some limitations). Another good software for learning is **CapCut** (free).

Getting Started

- A lot of jobs are promoted on social media: Follow post-production houses on LinkedIn; there are also dedicated Facebook and LinkedIn groups for film/tv jobs, such as Post Production Crew UK (see the Film & TV Educators Network's Careers Resource Directory for more). Once you start building contacts, Instagram and Whatsapp groups are also useful.
- Watch a lot of content, including older films and work produced outside of Hollywood, such as German Expressionism an French New Wave Cinema.
- There is a lot of talk about the threat of AI: it can help with technical tasks but human creativity is still key.

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For Educators: teaching Assistant Editing

- Balancing software, creative and soft skills instruction
- Project-based learning and collaboration: it is not possible to replicate the scale of a large post department, but getting learners to work in groups and rotating through roles supports collaborative skills. Modelling good communication, handling difficult conversations and roleplaying in lessons.
- Organisation is key, and practical tasks can help emphasise this: A suggested task is to give learners a messy cache of files, and get them to rename and organise them (a similar exercise can be done around project setup and bins management on Premiere). Starting blind to see what the misconceptions are, and reproduce the exercise after instruction (worth noting different editors like things organised in different way, so there is no 'one' way of organising things).
- Attention to detail: 'spot the issue' exercises with clips that are a few beats out of synch can help develop this.
- Storytelling and problem-solving: suggested exercise to take the audio off some footage, and asking learners to re-cut the scene without dialogue, so they focus on visual storytelling.
- Email Etiquette: embedding this in teaching, including how often to check and respond to email and how to craft a professional email. Encouraging learners to organise their personal projects so they are easily accessible and well organised.

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