

Profile

I am passionate filmmaker, with over 9 years' experience working in TV and I enjoy editing across multiple genres. My time working on BAFTA winning live productions, factual entertainment as well as blue chip natural history programmes has given me the skills to create fresh and engaging stories for a wide range of audiences, both in the UK and America. Editing across these genres has also provided me with a wealth of experience working to tight deadlines, finding my own inspiration and working off my own initiative in order to meet a brief.

Experience

Mamas 2 – Plimsoll for Roku

Editor

November 2022 – February 2023

Editing a returning format for an American streaming platform. The film focuses on the role of mothers in the natural world and showcases the different challenges they all face. It has been important to make this 45 minute film feel as character led as possible and so selecting the correct shots from different shoots, as well as archive, has been key.

Autumnwatch – BBC Two

Editor

October 2022

Working on a live production requires me to have excellent time management skills and because of the time pressures, it is important to be able to work well with the producers in order to execute their vision and to be able to deliver the films on time.

Marcus Wareing's Tales From A Kitchen Garden – Plimsoll for BBC

Editor

August – October 2022

Working as an editor across multiple episodes for series two. The schedule was incredibly tight and so making sure you are hitting the brief from the commissioners was paramount. During this time, I received excellent feedback from both the executives at Plimsoll as well as the commissioner at the BBC.

"Titan" – Plimsoll for Apple TV+

Editor

May – July 2022

Working closely with the edit producer I have been able to develop the film and craft character led, natural history sequences that allow stories to be told from their point of view. It is important to showcase key features of the species and how they best use these to their advantages. Keeping to the overall style of the series, and working closely to the brief from Apple, has been very important.

Planet Earth 3 – BBC One

Editor

April 2022

Editing pre-edits for the Plains episode I have been responsible for crafting sequences from the shoots that have been carried out so far which can be challenging as not all of the behaviour might have been captured. This requires me to use my judgement when selecting the rushes in order to be able to tell the story the best way. Editing on this project was another great opportunity for me to work on a high end, blue chip, landmark series.

Predators – True to Nature for Sky Nature & Netflix

Editor

February – March 2022

Working alongside the episode's producer I helped to cut sequences ready for the film's rough-cut viewing. Some of these sequences were to fit to the series specific style and so it was important to work to a strict brief in order to ensure that the style was correct and matched throughout.

**Patagonia – Plimsoll for CNN
Editor**

November – December 2021

Working with an edit producer I have cut sequences for a number of episodes from the series. Being up against deadlines meant that I had to work quickly and effectively in order to be able to complete the sequences in time for viewings. It was important to make sure that the style of the episode was kept to when creating the sequences separately to the rest of the episodes.

Swede Caroline – Belstone Pictures - (Independent Feature)

Assembly Editor

November 2021

On this project I was responsible for doing the first cut of the film in order for it to be submitted to the SXSW Film Festival. I worked closely with the directors in order to fulfil their vision for the film while working to a very tight deadline. This experience working on a drama was new for me but I felt that I was able to effectively utilise my skills as a storyteller from working in natural history documentaries. Being aware of the key elements to a scene was an important skill to grasp and I feel that my time on this project has helped to develop my storytelling skills even further.

**The Green Planet – BBC One
Editor**

August – October 2021

I worked with the show's producers, the series producer and executive producer to make international versions of the different episodes and making of episodes. This involved removing the shows presenter and adding in additional sequences or extending the episodes current sequences. When doing this, the style of the original episode had to be kept to in order for everything to be consistent. This job was a great experience on working on a big landmark blue-chip production.

**Predators – BBC for Discovery
Editor**

June 2021

I was brought in for pre-edits in order to cut sequences to send to the shows VFX company. With the time it takes to create VFX it was important to be able to get a feel for certain sequences and prepare them for company to work with. I worked closely with the show's producers to ensure that the unique style of the show was kept to while at the same time the sequence was the best it could be.

Surviving Paradise: A Family Tale & Leopards (WT) – Wild Space for Netflix

Assembly Editor

October 2020 – February 2022

Working alongside the film's editor, on two different feature length films for Netflix, I have been assembling behaviour sequences for a number of the film's characters, both main and secondary. It has been my responsibility to identify the footage from the rushes that will serve best in order to tell the stories that we want, and then cut sequences that showcase the best behaviours and create stories that engage audiences, all the time keeping the wider themes of the film in mind. I was also able to develop my sequences further alongside a producer so that they are now to be used in the films' final cut.

Blue Planet Live Revisited: The Great Barrier Reef – BBC One

Editor

April – June 2019

Using footage shot on location for Blue Planet Live I edited this special for the BBC and Worldwide. Editing content that is 50/60 minutes long for the first time was a great opportunity as I was able to build on my experience in creating sequences based on behaviour and it allowed me to give more thought to pacing than I have previously been able to when editing 4 or 5-minute VTs. I worked closely with an edit producer in order to create this film and I really enjoyed the collaborative process.