

J Miguel Ferros
Editor
Post Production and Data Workflow Manager

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J Miguel Ferros is a creative editor who has worked on a wide range of projects covering many genres. From commercials to low budget shorts to international documentaries, music promos and corporates. He has vast experience in dealing with visual effects, CGI, digital postproduction and all formats of film and video.

Having taken a 12 year sabbatical to revolutionise the way we work (developing compositing, editing, digital colour grading and data capture systems) he is now back at his Avid (will use your Premier or FCP-X if you really want) weaving his magic once again.

1987

Out of Order (Special Thanks)

Channel 4 Films

1988

Alienation (Editor)

Short

1989-1999

Broadcast

- BBC
- Planet 24
- Channel One
- LiveTV

Independent Production

- Remote Film
- Maverick
- Telegram
- Mad Dog

Corporate Production

- Crown Communications
- The Communications Unit
- Unilever
- Sellafield
- BP Exploration

Music Promo

- Brighter Pictures
- London Records
- Chrysalis
- Telegram

Commercials

- Lexington Post
- Edit Video
- Condor
- Chimney Pot

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1999-2013

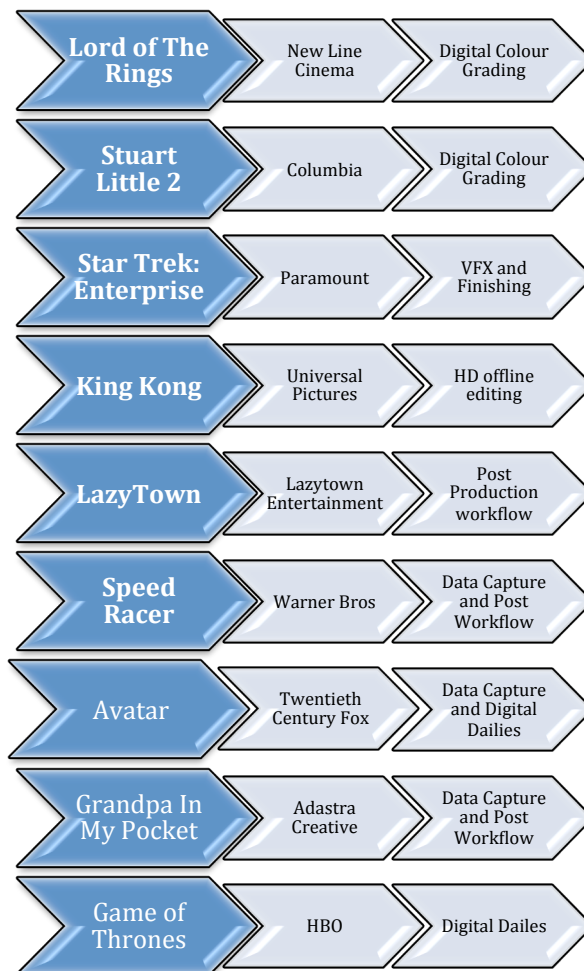
5D Solutions Ltd, Product Manager (Cyborg, Commander, Monsters and Colossus -now Lustre)

Avid Technology, Market Manager, Post, Europe (Media Composer, Avid Express, Avid Media Studio, Avid DS, Avid Mojo, Avid Adrenaline)

Codex Digital, Market Development Manager (Codex Data Recorder)

Assimilate Inc, Director of Product Management (SCRATCH, SCRATCH Lab)

As part of the 'hands-on' nature of client care during this time I was actively involved in working with clients to create or troubleshoot their post-production workflows. Highlights included:



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2013

Stop/Eject (Dir: Neil Oseman)

Raindance Official Selection 2014

Editor

Someone Else's Shoes (Dir: Nick Fogg)

Editor

The Art of Editing

University of Worcester Digital Media BA

Lecturer

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The Critics

[Neil Oseman](#)

Director, Stop/Eject

It was a real joy to finally see the film's key moments working in a way they never quite did before. The film's success is due in no small part to his work. Miguel's cut made the story clearer, the characters more consistent and the emotions more real. Not to mention the fact that it's paced much better, coming in a good minute shorter than my tightest cut.

[Humphry Trevelyan](#)

Director at Lusia Films Ltd

Miguel is one the most experienced and expert people in the field of digital film and broadcast platforms I have ever worked with. He has a great talent for explaining the complexities of codecs and both camera and postproduction platforms to people who would normally get a headache and double vision when these topics are explored. His involvement in digital production at an international level is priceless.