

As an experienced film editor, my career has seen me work across a wide range of projects including broadcast, commercial and feature length films.

My skill at helping people to tell great stories, has won awards and nominations for many of my projects, including a Berlinale Silver Bear, a BAFTA nomination and numerous New York Festival Gold Medals.

I recently cut some short films for Bentley Motors, helping them launch their new coupés to the worlds press at the Geneva Motor Show.

I painted, masked and composited many shots for 'Under the Shadow', to help them finish their VFX shots.

I've mastered and supplied DCPs that have played to festival crowds and paying audiences across the UK, Europe and the world.

I've also been busy Post Supervising feature films like 'Bypass' & 'Light Years', helping to make sure that they look and sound amazing, whilst also ensuring they went off safely to festivals, sales & distribution.

At the time of writing I've just started cutting the feature length documentary 'Forgotten Royalty', another collaboration with Velvet Productions and director Mosco Kamwendo.

Credit List

I've worked on so many projects during my sixteen years working professionally that there is simply too many to list here in this general CV. The films that I've listed here, are either indicative of the type of work I've done or recent projects that I've been involved with.

Broadcast Features & Documentaries

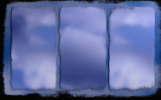
As well as assisting on BBC Natural history films like 'The Tigers of Rathenbourne', on-line editing and grading of BBC Features like DIY SOS, I've edited documentaries for the big three broadcasters, some of which include:

'Where there's a will'	4x 3min Documentaries Yipp Films, Channel4
'Heroes Of The Revolution'	27min Documentary RS Productions, Granada
'Window in the Hearts'	28min Documentary Shoreline Films

Commercial & Corporate

My commercial work has been the backbone of my career, ranging from incentive work and internal communications films, to external comms like TV commercials. This kind of work is often challenging in its pace, technical requirements & creative flexibility. I've worked on films of every conceivable scope, size and client, from adverts for Mitsubishi Motors, information films for the NHS, to corporate films for the London 2012 olympics.

Bentley Motors - 'Coupé'	3min Reveal Film Rawlings Productions
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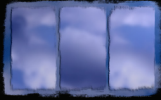
Lloyds TSB – ‘Strictly’	2min Opener CC TWO Productions
Vodafone – “Ready to go”	4min Opener Live!
Vauxhall – “Bjdv”	5min 180° Projection Jack Morton
Volvo S40 – ‘Hands Up’	40sec Advert Qudos Communications
London Underground	3min Opener Live!

Cinema & the Arts

In tandem with my broadcast and commercial work, there’s been my on-going passion & involvement with independent cinema. Long standing relationships with production companies and writer directors, has led me to work on many and varied shorts, art installations, feature length dramas & documentaries.

My work has ranged from editing BAFTA nominated shorts like ‘Jade’, compositing VFX shots for the horror film ‘Under the Shadow’, to Post Supervising BFI funded features like ‘Bypass’. Again there’s too many to list them all, but here are some examples:

‘Happy Hours’	Feature Drama Editor KD Productions Directed by Steve Sullivan
‘Camarada Presidente’	Feature Documentary Editor, Colourist Velvet Productions, RTE Directed by Mosco Kamwendo
‘Jade’	Short Drama Editor Third Films, UK Film Council Directed by Daniel Elliot
‘6 Desires’	Feature Documentary Online Editor, DCP Mastering & Distribution HiBrow Productions Directed by Mark Cousins
‘Under the Shadow’	Feature Drama Additional VFX Wigwam Productions
‘Bypass’	Feature Drama Post Supervisor, VFX, Additional Editing Third Films, B.F.I. Directed by Duane Hopkins
‘Light Years’	Feature Drama Post Supervisor, VFX Third Films, B.F.I. Directed by Esther May Campbell



Weapon of Choice

Different tasks can require different tools and some tools are better suited to certain tasks than others. I'm software literate and will use whatever, whichever, gets the job done well, and quick.

My NLE of choice for offline work is Avid Media Composer, in which I am highly proficient and efficient at using. I'm also comfortable in using Adobe Premiere and Final Cut Pro, which I'll happily use if it's required.

When doing VFX tasks, Autodesk's FFFS products are usually my first port of call, making the most use of Smoke and Flame on Mac.

I also make extensive use of Blackmagic's Resolve for dailies, conform and grading tasks.

Technical Expertise

The technical aspect of my craft has always excited and interested me just as much as the creative side. I love the joy of teasing a story from some raw rushes, juxtaposing images with sound to create something new and helping filmmakers shape their stories into something better. But I also invest time into researching, learning and mastering the technical side of my trade, that makes those pictures and sound amazing (& not fail QC). When I started out you simply had to know how an 'Avid' worked, there was rarely anyone else to fix it, without either loss of time or incurring large expense, so self reliance was an asset and over the years I've consulted, built & installed, maintained and supported various edit suites.

My interest in technical standards, workflow and the I.T. side of things, means that I make sure I have at least a working knowledge of the tools, workflows and methodology used by the people I collaborate with, be it Audio Mixers, D.O.P.s, Colourists or 3D artists.

I've been putting this interest and knowledge to use, not only on my own editing jobs, but others as well by taking on the role of Post Production Supervisor on various projects.

Teaching, Demonstrating & Lecturing

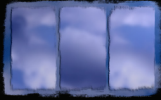
My time and experience should cost, I've got bills to pay after all, but I believe knowledge should be freely shared and generously given without favour.

I've always enjoyed the opportunity to teach assistants, lecture on film courses or do 'demos' & testing for rental companies. I have a long relationship with Visual Impact Bristol, one of the UK's leading rental companies and I've tested and demoed for them over the years.

I also have a long relationship with Signal Films, who are heavily involved with diversity training and I've taught film editing basics for them many times.

Recently I've come of age I suppose, as I'm currently mentoring up and coming filmmakers embarking on their first short films, though Creative England's iShort scheme.

This is one area I'd like to expand, I think I have a lot of experience and knowledge to share, especially in relation to modern streamlined workflows and the methodology of making independent feature films.



Qualifications & Experience (the long version)

My journey into the media arts can be traced back to my interest in music and its associated technology as a teenager, especially computers, synthesizers and multitrack audio. This led me to choose a BTEC ND in Media Studies at college, there I quickly fell in love with all the kit, especially the video cameras and video editing equipment. Inevitably it was often myself operating the cameras, editing equipment and doing the technical stuff.

This trend continued into higher education, where again, I was the hands on guy on the BA/BSC Hons Professional Media degree. I was the creative technician that loved making 3D graphics, programming the slide projectors and was more than happy to operate the 'old skool' editing suites.

Luckily within a couple of months of leaving University, I got a phone call from a friend who needed someone to digitize his tapes and my career got started at a small but busy facility based in the deepest darkest west country.

With the facilities being owned by two editors and a director, it meant I was given a solid grounding in good working practices and I was soon bent into shape.

Let loose on a variety of different projects and being the sole assistant in a small place, it meant I had the time to learn, make mistakes and ultimately get opportunities to progress. I was given the small or unwanted offline jobs and later the online work, kept busy with programmes for the big three broadcasters and commercial films for international companies, I learnt an enormous amount.

It was through my role of on-lining their BBC broadcast work, that I had to become proficient in the tight technical specifications of delivery and the common issues of conforming, preparing and mastering films for broadcast.

My proficiency and demand as an editor grew, especially so in the areas of high end corporate and commercials, work that involves intense hours, extreme flexibility & skill, often with large budgets.

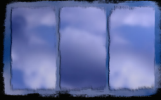
Whilst my commercial and broadcast work developed, there was the ever present independent film and art projects. Whilst editing successful short drama films, collaborating in video art installations and cutting feature length docs and drama, its low budget nature meant that my involvement has always extended to more than that.

With little time and patience (or money) for the "trust us we know" mentality of the traditional big iron facilities, it meant that I took my experience from my broadcast & commercial work and applied it to the film projects.

I inevitably became closely involved with getting the shorts and then features finished. Using or thinking of cheaper and better ways of doing things, questioning anachronistic orthodoxy, doing anything we can ourselves, I've ended up accumulating a large knowledge and experience of the finishing of theatrical films. I've put this knowledge to specific use recently by taking on the role of a Post Production Supervisor on some films for theatrical release and the fact that a good editor should be aware of, and ideally involved in, all stages of production, to a specialised level.

My freelance career has seen me constantly broaden my experience, expand my technical knowledge and become a much sought after story teller.

Long may it continue.



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