

EXPERIENCE

FEATURE

Cats (2019) Key Second Assistant Editor | Editor: Melanie Oliver ACE | Tom Hooper - Working Title, Amblin, Universal Pictures
Maleficent: Mistress of Evil (2019) VFX Assistant Editor | Editors: Laura Jennings, Craig Wood ACE | Joachim Rønning - Walt Disney
Body of Water (2020) VFX Editor | Editor: Erline O'Donovan-Clarke | Lucy Brydon - Lions Den Films, Film London Microwave
Artemis Fowl (2020) VFX Assistant Editor | VFX Supervisor: Charley Henley | Kenneth Branagh - Walt Disney Pictures
Early Man (2018) VFX Editor, Second Assistant Editor | Editor: Sim Evan-Jones ACE | Nick Park - Aardman Animations, StudioCanal
Life (2017) VFX Editor: ILM | Daniel Espinosa - Skydance Media, Columbia Pictures
Star Wars: The Last Jedi (2017) Assistant VFX Editor: ILM | VFX Supervisor: Ben Morris | Rian Johnson - Lucasfilm
Doctor Strange (2016) Assistant VFX Editor: ILM | Scott Derrickson - Marvel Studios
Rogue One: A Star Wars Story (2016) VFX Coordinator | VFX Supervisors: John Knoll, Mohen Leo | Gareth Edwards - Lucasfilm
Spectre (2015) VFX Coordinator: ILM | Sam Mendes - Eon Productions, Columbia Pictures
Ant-Man (2015) VFX Coordinator: ILM | Peyton Reed - Marvel Studios
Avengers: Age of Ultron (2015) VFX Production Assistant: ILM | Joss Whedon - Marvel Studios

SHORT

Thatching Eggs (2020) Editor | Max Marlow - Independent; 5 min.
Play Nice (2020) Editor, Post Production Supervisor | Samuel Dawes - Independent; 11 min.
Unknown Number (2019) Editor, Post Production Supervisor | Julie Mayhew - Independent; 6 min.
The Choke (2017) Editor, Post Production Supervisor | Chris Fowles - Independent; 23 min.

TECHNICAL SKILLS

- Rushes preparation - ingestion, syncing, logging, line strings.
- Media management including Avid NEXIS/ISIS upkeep.
- Running dailies, review sessions and screenings.
- Turnovers to sound, music, visual effects and DI.
- Track laying sound and compositing temp visual effects.
- Developing and managing complex post production pipelines.
- Organisation/tracking of shots, assets and editorial information.
- Experience of visualisation - previs, techvis and postvis.
- Thorough knowledge of film formats, frame rates, aspect ratios, codecs and colour science.

NLE Avid Media Composer, Premiere Pro, Final Cut Pro 7
Online/Conform DaVinci Resolve
Adobe CC Photoshop, AfterEffects, InDesign
Cameras Arri, RED, Canon, Sony, Blackmagic, GoPro

Review/Playback PIX, 5th Kind CORE, Cinesync, RV
File Transfer Aspera, Signiant Media Shuttle, FTP, Box
Admin Microsoft Office, Filemaker Pro
OS Mac, Windows, Linux

TRAINING AND DEVELOPMENT

BFI NETWORK x BAFTA Crew Editing | 2016-present
Bournemouth Film School Avid Media Composer 101 | 2013-2014
Framestore Bournemouth Compositing | 2013-2014

EDUCATION

Bournemouth Film School BA (Hons) Film Production (Editing and Post Production) | 2011-2014
Ravensbourne University London Foundation Diploma in Art and Design (Lens-Based Media) | 2010-2011

REFERENCES

Available on request