

ED COLTMAN

Offline Editor

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ABOUT

Ed is an intuitive storyteller with experience of editing complex narratives. He has worked on projects commissioned by BBC Films, the BFI, Creative England and Film Four. He was recently Assembly Editor on the documentary THE END OF THE STORM (dir. James Erskine), the story of Liverpool FC's title winning season. Ed's NFTS grad films included the drama CITY OF LOST CHILDREN (dir Misha Vertkin), on which his tutor was the award-winning editor Lucien Clayton (PEEP SHOW, DERRY GIRLS). His animation grad film MEOW OR NEVER (dir. Neeraja Raj) was shortlisted for a BAFTA and his documentary grad film THE DAYDREAMERS (dir. Thomas Renckens) was shortlisted for a Grierson Award.

SKILLS

Avid Media Composer, Adobe Premiere Pro

ASSEMBLY EDITOR

THE END OF THE STORM (<i>doc</i>)	2020	Dir. James Erskine	90'	Brutal October, New Black Films
ADULT LIFE SKILLS	2016	Dir. Rachel Tunnard	90'	Creative England, Wellcome Trust
Tribeca 2016 - Nora Ephron Prize				
EMOTIONAL FUSEBOX	2014	Dir. Rachel Tunnard	10'	Creative England, BFI
BAFTA 2015 - Best Short Film Nomination				

DOCUMENTARY EDITOR

THE DAYDREAMERS	2020	Dir. Thomas Renckens	31'	NFTS
Grierson Awards 2020 - Best Student Documentary Shortlist				
THEN AND NOW	2019	Dir. Alessandra Berti	15'	NFTS
ADAPTATION	2018	Dir. Miranda Carter	15'	NFTS
THE BOY WHO MADE A MUSEUM	2018	Dir. Sergio Utsch	20'	
Foreign Press Association Awards 2018 - FPA Member TV & Radio Story of the Year				

FICTION EDITOR

THE FALL	2020	Dir. Diego Rocha	105'	Ancine Brazil
MEOW OR NEVER (<i>animation</i>)	2020	Dir. Neeraja Raj	10'	NFTS
BAFTA 2020 - Best Student Animation Shortlist				
CITY OF LOST CHILDREN	2020	Dir. Misha Vertkin	25'	NFTS
THE HEALER	2019	Dir. Misha Vertkin	15'	NFTS
THE DOOR	2018	Dir. Astrid Thorvaldsen	15'	NFTS
THE COLT	2016	Dir. Diego Rocha	30'	Ancine Brazil
WRITERS RETREAT	2015	Dir. Diego Rocha	90'	Molifilms
CONFECTION	2013	Dir. Ed Rigg	25'	Misfit Studios
PASSENGER	2013	Dir. Ed Rigg	15'	BFI, Film London

ASSISTANT EDITOR

PANDEMONIUM	2020	Dir. Ella Jones	30'	BBC One
GAZZA (<i>doc</i>)	2020	Dir. Vaughan Sivell	90'	Western Edge Pictures
FUZZ BOX	2013	Dir. Peter Snelling	6 x 30'	BBC 3, My Pockets
SHELL	2012	Dir. Scott Graham	91'	BFI, Creative Scotland
FIRST	2012	Dir. Caroline Rowland	109'	New Moon, IOC
WE'LL TAKE MANHATTAN	2012	Dir. John Mckay	90'	BBC Four, Kudos
ONE MAN WALKING	2011	Dir. Margaret Williams	30'	Channel 4, MJW Productions
LOST CHRISTMAS	2011	Dir. John Hay	90'	CBBC, Impact Film & Television
SCREWED	2011	Dir. Reg Traviss	110'	Kingsway Films, Lionsgate
LOVE TOMORROW	2010	Dir. Christopher Payne	80'	
NATIVE SON	2010	Dir. Scott Graham	15'	Film Four, BBC Films

SOUND EDITOR

FAST GIRLS 2012 Dir. Regan Hall 91' BFI, Studio Canal

ASSISTANT SOUND EDITOR

SCREWED 2011 Dir. Reg Traviss 110' Creativity Media
ANUVAHOOD 2010 Dir. Adam Deacon 90' Gunslinger, Gateway Films

DIALOGUE EDITOR

GET LUCKY 2012 Dir. Sacha Bennett 90' Gateway Films
DEAD END 2012 Dir. Nicholas Lean 90' Whyte Booth Pictures
PIGGY 2012 Dir. Kieron Hawkes 106' Fulwell 73
TOWER BLOCK 2011 Dir. Ronnie Thompson 90' Creativity Media
& James Nunn

ARCHIVE RESEARCHER

LIFE IN A DAY (*doc*) 2010 Dir. Kevin MacDonald 90' Scott Free Productions

EDUCATION

MA in Editing (*Excellent*) 2018 - 2020 National Film and Television School
BA in English Literature (*2:1*) 2005 - 2008 University of Exeter

LANGUAGES

Brazilian Portuguese (*Advanced*)
French (*Intermediate*)
Spanish (*Intermediate*)

TESTIMONIALS

Joe Walker

Editor (SICARIO, 12 YEARS A SLAVE, ARRIVAL)

“Ed helped me out on - LIFE IN A DAY - a movie directed by Kevin MacDonald and produced by Ridley Scott. Together we managed to accomplish the crazy task of sorting through 4,500 hours of footage from 192 countries. He's an asset to any team and I wouldn't hesitate to recommend him extremely highly.”

Rachel Tunnard

Writer, Director, Editor (ADULT LIFE SKILLS)

“Ed was the Assembly Editor on my debut film - ADULT LIFE SKILLS [*starring Jodie Whitaker*] - in which he ran the cutting room, managed the post workflow (as we did not have a Post Supervisor), liaised daily with the execs from the public funders, as well as cut the rushes. I completely trusted him with this responsibility on my 'baby' and never worried about any of it. It was a comfort that allowed me to concentrate on the performances and many other demands of a writer-director.”

Richard Kondal

Supervising Sound Editor (THE CONSTANT GARDENER, 47 METRES DOWN)
& Founder of Creativity Media

“Being able to edit sound and picture to a high level means that Ed interweaves the two aspects seamlessly. His work at Creativity Media encompassed many roles from track-laying music to foley editing, but often focused on dialogue editing. Here he crafted performances looking at intonation and pronunciation, so that actors' performances hit exactly the note the director required. It has always been a pleasure working on films with him because of his ability to discuss his ideas coherently and confidently, whether in a cutting room or sound mix.