

TAG ARCHIVES: EDWARD LINE



Behind the Title: Film Editor Edward Line

By Randi Altman

This British editor got his start at Final Cut in London, honing his craft and developing his voice before joining Cartel in Santa Monica.

NAME: Edward Line

COMPANY: [Cartel](#)

WHAT KIND OF COMPANY IS CARTEL?

Cartel is an editorial and post company based in Santa Monica. We predominantly service the advertising industry but also accommodate long-form projects and other creative content. I joined Cartel as one of the founding editors in 2015.

CAN YOU GIVE US SOME MORE DETAIL ABOUT YOUR JOB?

I assemble the raw material from a film shoot into a sequence that tells the story and communicates the idea of a script. Sometimes I am involved before the shoot and cut together storyboard frames to help the director decide what to shoot. Occasionally, I'll edit on location if there is a technical element that requires immediate approval for the shoot to move forward.

During the edit, I work closely with the directors and creative teams to realize their vision of the script or concept and bring their ideas to life. In addition to picture editing, I incorporate sound design, music, visual effects and graphics into the edit. It's a collaboration between many departments and an opportunity to validate existing ideas and try new ones.

WHAT WOULD SURPRISE PEOPLE THE MOST ABOUT WHAT FALLS UNDER THE FILM EDITOR TITLE?

A big part of my job involves collaborating with others, working with notes and dealing with tricky situations in the cutting room. Part of being a good editor is having the ability to manage people and ideas while not compromising the integrity and craft of the edit. It's a skill that I'm constantly refining.

WHAT'S YOUR FAVORITE PART OF THE JOB?

I love being instrumental in bringing creative visions together and seeing them realized on screen, while being able to express my individual style and craft.

WHAT'S YOUR LEAST FAVORITE?

Tight deadlines. Filming with digital formats has allowed productions to shoot more and specify more deliverables. However, providing the editor proportional time to process everything is not always a consideration and can add pressure to the process.

WHAT IS YOUR MOST PRODUCTIVE TIME OF THE DAY?

I am a morning person so I tend to be most productive when I have fresh eyes. I've often executed a scene in the first few hours of a day and then spent the rest of the day (and night) fine-tuning it.

IF YOU DIDN'T HAVE THIS JOB, WHAT WOULD YOU BE DOING INSTEAD?

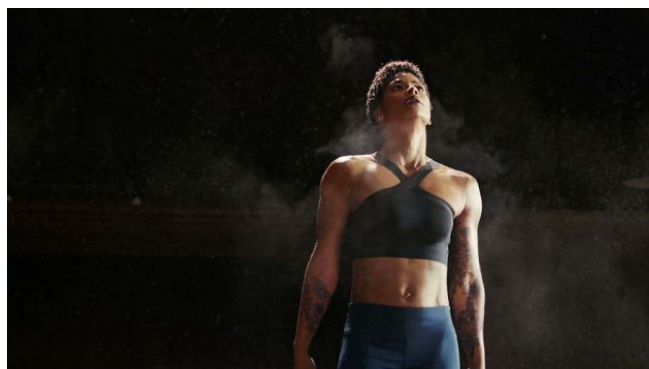
I have always had a profound appreciation for design and architecture, and in an alternate universe, I could see myself working in that world.

WHY DID YOU CHOOSE THIS PROFESSION?

I've always had ambitions to work in filmmaking and initially worked in TV production after I graduated college. After a few years, I became curious about working in post and found an entry-level job at the renowned editorial company Final Cut in London. I was inspired by the work Final Cut was doing, and although I'd never edited before, I was determined to give editing a chance.



Edward Line working on Media Composer



CoverGirl

I spent my weekends and evenings at the office, teaching myself how to edit on Avid Media Composer and learning editing techniques with found footage and music. It was during this experimental process, that I fell in love with editing and I never looked back.

CAN YOU NAME SOME RECENT PROJECTS YOU HAVE WORKED ON?

In the past year I have edited commercials for CoverGirl, Sephora, Bulgari, Carl's Jr. and Smartcar. I have also cut a short film called *Dad Was*, which will be submitted to festivals in 2020.

HOW HAVE YOU DEVELOPED NEW SKILLS WHEN CUTTING FOR A SPECIFIC GENRE OR FORMAT?

Cutting music videos allowed me to hone my skills to edit musical performance while telling visual stories efficiently. I learned how to create rhythm and pace through editing and how to engage an audience when there is no obvious narrative. The format provided me with a fertile place to develop my individual editing style and perfect my storytelling skills.

When I started editing commercials, I learned to be more disciplined in visual storytelling, as most commercials are rarely longer than 60 seconds. I learned how to identify nuances in performance and the importance of story beats, specifically when editing comedy. I've also worked

on numerous films with VFX, animation and puppetry. These films have allowed me to learn about the potential for these visual elements while gaining an understanding of the workflow and process.

More recently, I have been enjoying cutting dialogue in short films. Unlike commercials, this format allows more time for story and character to develop. So when choosing performances, I am more conscious of the emotional signals they send to the audience and overarching narrative themes.

WHAT IS THE PROJECT THAT YOU ARE MOST PROUD OF?

It's tough to narrow this down to one project...

Recently, I worked on a commercial for the beauty retailer Sephora that promoted its commitment to diversity and inclusivity. The film *Identify As We* is a celebration of the non-binary community and features a predominantly transgender cast. The film champions ideas of being different and self expression while challenging traditional perceptions of beauty. I worked tirelessly with the director and creative team to make sure we treated the cast and footage with respect while honoring the message of the campaign.



Sephora

I'm also particularly proud of a short film that I edited called *Wale*. The film was selected for over 30 film festivals across the globe and won several awards. The culmination of the film's success was receiving a BAFTA nomination and being shortlisted for the 91st Academy Awards for Best Live Action Short Film.

WHAT DO YOU USE TO EDIT?

I work on Avid Media Composer, but I have recently started to flirt with Adobe Premiere. I think it's good to be adaptable, and I'd hate to restrict my ability to work on a project because of software.



Wale

ARE YOU OFTEN ASKED TO DO MORE THAN EDIT? IF SO, WHAT ELSE ARE YOU ASKED TO DO?

Yes, I usually incorporate other elements such as sound design, music and visual effects into my edits as they can be instrumental to the storytelling or communication of an idea. It's often useful for the creative team and other film departments to see how these elements contribute to the final film, and they can sometimes inform decisions in the edit.

For example, sound can play a major part in accenting a moment or providing a transition to another scene, so I often spend time placing sound effects and sourcing music during

the edit process. This helps me visualize the scene in a broader context and provides new perspective if I've become overfamiliar with the footage.

NAME THREE PIECES OF TECHNOLOGY YOU CAN'T LIVE WITHOUT.

No surprises, but my smartphone! Apart from the obvious functions, it's a great place to review edits and source music when I'm on the move. I've also recently purchased a Bluetooth keyboard and Wacom tablet, which make for a tidy work area.

I'm also enjoying using my "smart thermostat" at home which learns my behavior and seems to know when I'm feeling too hot or cold.

WHAT DO YOU DO TO DE-STRESS FROM IT ALL?

Once I have left the edit bay, I decompress by listening to music on the way home. Once home, I take great pleasure from cooking for myself, friends and family.