**Finely Sliced: The Craft of Editing**

*In finely sliced we speak to editors about the art of the cut. At a time when technology is opening up editing, the craft and artistry of the edit should not be overlooked, so we want to explore the knife’s edge between good editing… and great editing.*

*Please supply a photo of yourself and a link to a downloadable selection of your work that you would like to accompany the piece.*

- The first cut is the deepest: how do you like to start an editing project?

- Non-editors often think of editing just in technical terms but it’s integral to the emotion and mood of a film. How did you develop that side of your craft?

- How important is an understanding of story and the mechanics of story?

- Rhythm and a sense of musicality seem to be intrinsic to good editing (even when it’s a film without actual music) – how do you think about the rhythm side of editing, how do you feel out the beats of a scene or a spot? And do you like to cut to music?

- Tell us about a recent editing project that involved some interesting creative challenges.

- (NON US QUESTION) How important is your relationship with the director and how do you approach difficult conversations when there is a creative difference of opinion?

- (US QUESTION) In the US we know that editors are much more heavily involved across the post production process than in Europe - what’s your favourite part of that side of the job?

- What’s harder to cut around – too much material or not enough? (And why?)

- Which commercial projects are you proudest of and why?

- There are so many different platforms for film content now, and even in advertising something can last anything from a few seconds to a couple of hours. As an editor, are you seeing a change in the kind of projects you’re getting from brands and agencies?

- Who are your editing heroes and why? What films or spots epitomise good editing for you?

- How does editing in the commercial world differ from the film world and TV world?

- Have you noticed any trends or changes in commercial editing over recent years