



Canadian  
Cinema  
Editors

Les Monteurs  
et Monteuses  
de cinéma canadien

# THE EDITOR'S TASKBOOK

## Responsibilities & Best Practices

A collaboration of the Comité des Treize  
and the Canadian Cinema Editors

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COMITÉ DES TREIZE  
regroupement indépendant de monteurs

**The Editor's Taskbook:** Responsibilities and Best Practices

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# 1 PREAMBLE

We hope that this guide will help editors, assistant editors, producers, and their teams to create rich environments where creativity can flourish.

After all, no matter what the project, **editing is first and foremost an act of creation.**

The editor's role is to examine the source material, shape it into a definitive version, and then see to its integrity through to the final master. They are the intermediary between the director's vision and the end product.

**During the editing process, time must be given to think and reflect.**

This time is often underestimated and cannot be standardized; it is highly specific to the unique details and parameters of each project. Editors and their teams must be consulted early, before production, so that the post-production schedule created with the producer will be as realistic as possible.

**We have prepared this guide to assist in better evaluating scheduling requirements. It describes the key steps in the editorial team's workflow,** and can be used to determine the time needed for each stage in the editing process and identify the role of each team member. It can also serve as a logbook to collect information that will be helpful in identifying needs from one project to the next.

Use it. Adapt it. Share it.

# 2 ACKNOWLEDGEMENTS

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# 3

## GETTING STARTED

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The Editor is the intermediary between the director's vision and the end product. Their role is to analyze the source material, shape it, and see to the integrity of the final cut. They must be given time to reflect.



# 3 GETTING STARTED

The Comité des Treize and the Canadian Cinema Editors recommend that the following considerations be taken when planning to start a new project. Some of these have been adapted from the American Cinema Editors' *Best Practices Guide for Post Production*.

# UNIONS AND CONTRACTS

We encourage all members of the editorial team to familiarize themselves with the guild standards which may exist in their region. Even projects which fall outside the scope of union jurisdiction can benefit from using these agreements as a baseline guide.

At minimum, any contract should include the following:

- The **names of the two parties** entering into the contract (e.g. Producer and Editor)
- A brief description of the **scope of work**
- Project **start and end dates**, anticipated schedule, and whether there is an option to extend the contract
- **Location** of work (production office, remote, etc.)
- The amount, type, and method of **payment**, as well as a **schedule for remuneration**
- Terms under which *either party* may **terminate the contract**
- **Nature of credit** (editors should always receive equivalent credit to other key creative positions)
- **Provision of equipment** and software is typically the sole responsibility of the production, except in cases where a rental fee is agreed upon.

For an up-to-date list of editors' guilds across Canada, please visit:  
[cceditors.ca/resources](http://cceditors.ca/resources)

## DEPARTMENT STAFFING

As department heads, Editors must be consulted with regard to the staffing of the editorial department, and be able to choose the Assistant Editor(s).

Editors should also be consulted as to the number of assistants, duration of hire, and type of shifts (day/night). We *strongly* recommend that there always be an assistant hired; projects without assistants tend to be more chaotic and more expensive in the long run. Furthermore, the Assistant Editor position is a key role that allows mentorship for the next generation of editors.

For larger and more complex projects, additional technical support staff is essential.

# WORKPLACE

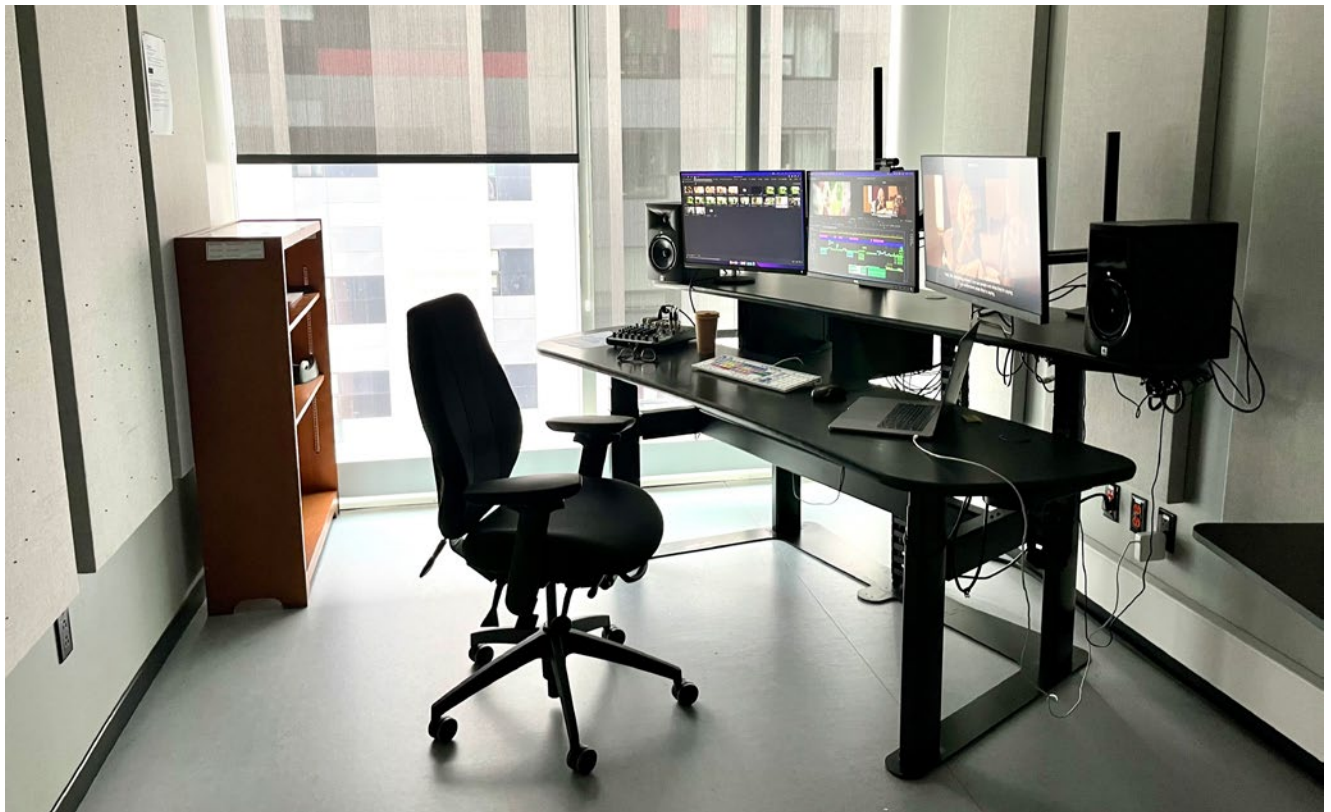
## ENVIRONMENT

- Each Editor should be assigned an individual room of approximately 200 square feet, exclusive to their project.
- The editing room should not be treated as the Director's or Producer's proxy office.
- Additional edit system(s) and adequate space should be provided for Assistant Editor(s). Assistants should not be asked to share an edit system with the Editor.
- An editing room must have proper ventilation to allow air flow in and out of the room. Ideally, an editing room should have its own climate control (heating and cooling).
- An editing room should have a window to provide natural light, equipped with blinds or black-out curtains.
- An editing room should be located in a quiet space and have adequate sound proofing to eliminate both outside noise and prevent disturbance to other editors, assistant editors or post-production staff.
- Furniture used in the editing room should be ergonomically viable (see section "Ergonomic Guide", p.49).
- The workplace should be free of noxious odors and pests.

## ENVIRONMENT *(CONTINUED)*

Whenever possible, the Editor and Assistant(s) should be consulted as to the setup of their individual edit suite. Consider the following:

- Type of editing equipment and software (kit) used, such as computer system specs, type of storage media, number of monitors, etc.
- Lighting configuration (i.e. overhead, floor lamps, etc.)
- Size and placement of other necessary furniture
- Location of equipment in the room
- Type of desk (i.e. standing, sitting and/or adjustable) and chair



## AMENITIES

The following amenities should be available in the editorial office space:

- Adequate and clean restroom facilities
- Strong wifi and/or other internet connectivity
- Kitchen or kitchenette, including a refrigerator, microwave, and fresh potable water
- A suitable break room including table and chairs for meal breaks
- Nightly/daily sanitation and cleaning services

## LOCATION AND SECURITY

- The location should have adequate security measures in place, including physical security (lockable doors and windows, alarm systems, motion-activated exterior lighting, on-site concierge or management where appropriate, etc.), and should be accessible free of nuisance or harassment.
- The location should be in close proximity to adequate and safe parking, and/or public transit (where available).
- Due consideration should be given to editorial staff who may have to work late hours, including the provision of taxi fares or custom transportation where necessary to ensure safety.
- If meals are not provided by production, a location convenient to local eateries is recommended.

## WORK-FROM-HOME

Editors working from home may have to take on additional responsibilities. For this reason, Editors should have clear discussions with producers prior to signing any agreements, in order to determine how these responsibilities will be allocated. Editors should consider the following when negotiating their fees.

### **Determine who will be responsible for the following:**

- Purchase/rental and maintenance of the edit system (kit) including all software and peripherals
- Purchase/rental and maintenance of media storage system suitable to the project
- Backup equipment, software, and protocols
- Setup and implementation of additional collaborative technology such as online transfer services, video conferencing tools, remote viewing software, streaming technology, etc.
- Physical courier services
- Day-to-day tasks normally taken on by the Assistant Editor (exporting/importing, file management, etc.)

### **Editors working from home should also consider the following in relation to their expenses:**

- The furniture and size of space being used for the edit suite
- Telephone and internet connectivity requirements
- Insurance and security requirements
- The responsibilities of hosting team members at home
- Other costs (heating, cooling, electricity, cleaning, etc.)



Editors have the right to disconnect and should take care to set clear limits on their working schedules when working from home.



## OVERNIGHT TRAVEL

Editors who are asked to travel to a distant location for one or more nights while working should be sure to clarify which expenses will be covered by production, including but not limited to the following:

- Payment for travel days
- Travel fares  
(e.g. train, bus, or airplane tickets)
- Compensation for fuel costs (if going by car)
- Overnight accommodation fees
- Meals and per diems
- Equipment insurance that is valid in the destination jurisdiction

When traveling, editors and their teams should do their best to ensure that the destination workplace also conforms to the standards listed above.

# 4

FOR EDITORS

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# 4 FOR EDITORS

## BEFORE EDITING BEGINS

### PREPARATION

- 1 Read the script or outline (evaluate specific needs for editing schedule and post-production stages).
- 2 Be sure to sign a contract before starting work (refer to the previous section “Getting Started”, p.5).
- 3 Participate in the hiring of the **assistant editor(s)** (review the section “For Assistant Editors”, p.30).
- 4 **Undertake pre-production, tone and concept meetings** with producers, directors, post-production houses, and assistant editor(s), as well as department heads such as: DOP, script supervisor, sound, visual effects, post-production supervisor, audiovisual researcher, technical pipeline supervisor (animation), and storyboard supervisor (animation).

The editorial team must be consulted early, so that the post-production schedule created with the producer can be as realistic as possible.

## INFORMATION ABOUT PRODUCTION

- 1 Review the **production calendar** and the **number of shooting days**. Know when editing starts as well as the date when the editor will have received all filmed material.
- 2 Know **how much material is expected to be shot** each day, and in total. This will provide an idea as to the amount of time required for preparation, review, and logging/organizing.
- 3 Determine if it will be a **multi-camera shoot**. More cameras will increase the quantity of material and the time required for syncing.
- 4 Review the quantity and type of planned **visual effects** as well as any **custom sound effects**. Requirements for VFX will affect the workflow, the choice of shots and backgrounds/plates.
- 5 **For documentaries:** Determine how many hours of interviews are expected. Interview footage typically requires special attention including transcriptions and translations.
- 6 Take note of the planned **format(s)**, **frame-rate(s)**, type(s) of camera, codec(s), etc. of the source material, as it will affect the editorial workflow.
- 7 Request that the camera department shoot a **framing chart** and **focal length chart** in advance and ensure they are provided to all post picture departments.
- 8 **For animation:** Review pre-production, production, and post-production calendars.
- 9 **For animation:** Gain information about the specific studio's pipeline and decide on what workflow will best meet that studio's needs.

## WORKFLOW IN COLLABORATION WITH THE ASSISTANT EDITOR

- 1 In consultation with the editorial and post teams, the dailies technician and/or the post-production house, outline the **post-production workflow**. (This includes the naming convention for camera cards and archival material, backup protocols, and delivery of material to the editing suite.)
- 2 Understand the **time interval** between shooting and the receipt of material in the editing suite.
- 3 Define **where editing will take place** (post-production house, work-from-home, production office, etc.).
- 4 Know the **technical specifications of the deliverables required** by broadcasters and/or distributors (number of versions required and their duration, requirements for credits, commercial break placement, etc.).
- 5 Be well aware of the **timelines** prescribed by the production (screenings, approvals, submitting to festivals, sending cuts to broadcasters, etc.).
- 6 Be well aware of any **additional editing requirements** and who will fulfill them, e.g. promotional materials, web extras, bloopers, opening sequence, credits. (Be sure that the time allotted for editing reflects these additional tasks.)
- 7 Evaluate any pre-editing required prior to shooting (for **on-set playback**). Understand the timelines required by production to deliver these items to set. Confirm specifications for these elements with online/finishing and sound post.
- 8 Contact the **production team and script supervisor** to communicate the needs for editorial, e.g. continuity reports, lined script, sound reports, camera reports, etc.
- 9 If working remotely, confirm the **workflow for delivering and transferring/copying materials**. Anticipate potential delays.
- 10 Confirm access to a **sound effects bank and/or music library**.

## STOCK, ARCHIVES AND OTHERS

- 1 Evaluate the **quantity of stock/archives** to be screened/reviewed.
- 2 **Make contact with the audiovisual researcher.** Confirm a **naming convention** that allows proper tracking of archival material. Agree on an acceptable technical specification for the archives based upon the project and final delivery requirements (see the section “Management of Archives in Post-Production”, p.44).
- 3 Evaluate any needs for **transcription.**
- 4 Evaluate any needs for **translations** (for filming in foreign languages).
- 5 Evaluate any needs for **subtitling** (for filming in foreign languages or specific screening versions).

## THE EDIT SUITE

- 1 Confirm that the **availability of edit space** fulfills the requirements of the project, the editor, and the assistant editor(s).
- 2 Confirm the **configuration of the editing space** (see the sections “Getting Started”, p.5, and “Ergonomic Guide”, p.49). Ask about the editing software and version to be used, as well as auxiliary software and licenses, e.g. cloud services, network access servers.
- 3 Make sure that the **offline editing codec and resolution** match the needs of editorial. (Ensure that the editorial computer system specs and the drive space available suit the needs of the project.)
- 4 Ensure the existence of a **backup protocol** for the project and media.

Regardless of the format of the production, the editor must be consulted as to the planned schedule, as they are often in the best position to determine the actual length of time required for the edit.

# THE EDIT

The editor creates all versions of the project, from first assembly to picture lock.

The amount of time that should be scheduled for an edit **cannot be standardized**. It depends on a wide variety of factors including the type of production, the level of preparation in pre-production, the amount of footage shot, the nature of the material, the size of the editorial team, the number of assistant editors, and many other elements. However, the most important factor in determining the duration required is the amount of story work that an editor is expected to perform. Projects that start the editorial process with fully-formed scripts will often (though not always) take less time to edit than similar-length projects that are unscripted or loosely scripted.

This guide aims to provide a framework for the editorial process. It can be used to determine the time needed for the various stages of editing, as well as to clearly define team members' roles and responsibilities.

## SCREENING RUSHES

The time required to screen rushes is directly related to the quantity of material shot and delivered to editorial. Keep in mind that this step requires the editor to evaluate the quality of the footage, its contents, and to take notes. **The minimum time necessary to screen rushes is 2–3 times the total duration of material.**

At this step, it's important for the editor to be prepared to give the director, producer, and other department heads their **impressions and comments** about the footage.

## ASSEMBLY

Assembly provides the first opportunity to evaluate the potential of all the material. The time necessary to build a first assembly will by necessity be much longer than the dailies screening time. For example, for a feature film: if editing commences on the first day of shooting, it will be an estimated 2–3 weeks after shooting ends before a first assembly can be finalized.

At this stage, the editor will assess and report on the need for pickups or reshoots, and provide reference material if necessary. By keeping sequence(s) up to date, the editor can review the relevance and overall placement of the assembled scenes.

At the end of this stage, the editor will be able to propose solutions to problems, and – if necessary – work with the director on rewrites.





The importance of solid planning and delegating tasks to assistant editors cannot be overstated. It frees up time for consideration, dialogue, research, experimentation, and creation in the editing room.

## THE ROUGH CUT

The time required for this process is inextricably linked to the ease of aligning the objective of the project to the director's intended vision and the reality of the material shot.

The challenges faced during shooting and the choices made on set must be confronted and resolved in effective and original ways. For example, for a feature film, after the assembly, 6–12 weeks is usually the minimum to achieve a rough cut.

Note that for documentaries, the editing stage is also a writing stage. It takes much longer to produce a rough cut of a documentary or unscripted program than a scripted project. The rough cut often takes up to three quarters of the total time allotted editorial. For further guidance on timelines for documentary production, we recommend the Alliance of Documentary Editors' *Guide for Documentary Edit Schedules*.

**For animation:** Although scripted, the animatic stage decides on the story, stage direction, geography, shots, timing, flow, layout, choosing audio performances and working within budgetary limitations. This results in a lot of re-writing, re-recording and re-drawing of storyboards to support the changes. **The animatic process takes the majority of the total time allotted editorial.**

- 1 Create **temp** VFX, titles, subtitles, graphics, etc. for screening purposes.
- 2 Source **temp music** and **temp sound effects** as needed.
- 3 Ensure the audio is **balanced effectively for screening/playback purposes**.
- 4 Keep a list of **additional dialogue** required (for ADR).
- 5 Record and edit any **temporary voice-over** or **guide narration**.
- 6 Evaluate the need for any **pickup shoots** and provide reference elements as necessary.

It is possible that after the rough cut, **the remainder of the schedule** will be determined by a number of external factors, for example, the number of parties who have an interest in the production, and the evolution of feedback received over the course of cut stages.

## SUBSEQUENT CUTS FROM EDITORIAL

Throughout the editing process, the editor must often work under pressure to quickly devise original solutions that balance various perspectives and points of view on the project.

Subsequent versions may be called additional Rough Cuts, Fine Cuts, Proposed Picture Lock, etc. It is crucial that the frequency of cut revisions allows time for evaluation and reflection, **as it can be easy to lose perspective on the story, characters, and pacing.**

If the project contains complex visual effects shots or extensive sequences, it is crucial to work with the VFX team to incorporate pre-viz, work-in-progress, or temp versions of key shots in order to refine pacing.

It must be noted that no one has the right to make changes to the edit except the editor. Under no circumstances should changes be made without the approval and supervision of the editor.

## SCREENINGS

It is essential that the editor be present at all screenings (e.g. for test audiences, institutions, networks, and distributors) in order to fully understand the notes provided.



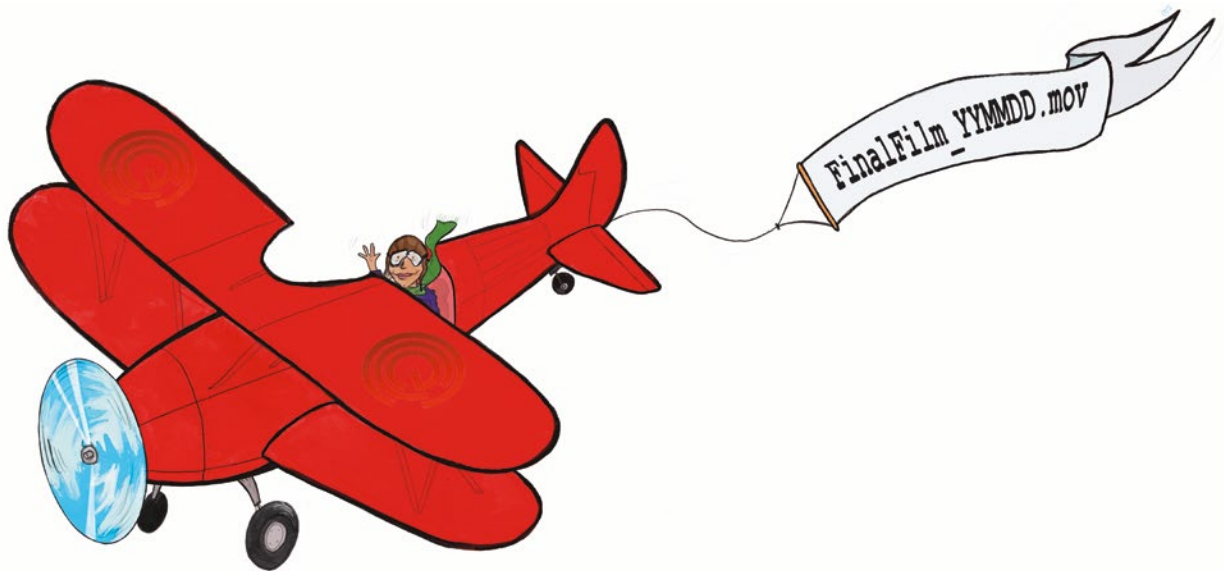
Think about calling your therapist for this step.

## PICTURE LOCK / LOCKING THE CUT

The edit is considered “locked” once it has been approved by all parties required. This definitive version (Picture Lock/Locked Cut) will serve as a reference for all subsequent stages of post-production, through final delivery.

- 1 In the case of feature films, the editor is responsible for **dividing the film into reels**.

Dividing the film into manageable sections (reels) of approximately 20 minutes can help prevent technical difficulties in post-production.



### ✘ What not to do:

FinalFilm.mov  
FinalFilm\_new.mov  
FinalFilm\_new\_final2.mov  
FinalFilm\_new\_final3\_YES.mov

### ✔ Do this instead:

FinalFilm\_YYMMDD.mov

## ADDITIONAL EDITING (IF REQUIRED)

- 1 After picture lock, edit any **additional versions** for other distributors.
- 2 Be sure to follow all **deliverable requirements** for each network or distributor.
- 3 Edit **opening sequence(s)**.
- 4 Edit **recaps** and “**next on**” segments.
- 5 Edit “**making of**” or “**behind-the-scenes**” clips.
- 6 Edit other **bonus materials**.
- 7 Edit **promos** or **trailers**.

## VFX AND ARCHIVES/STOCK

- 1 Determine which shots will be **sent to VFX** and prepare the elements required.
- 2 **Cut in** any VFX shots (final or work-in-progress) that are provided prior to picture lock.
- 3 **Keep track of all VFX shots** and clearly communicate how any changes to the edit will affect any VFX in progress.
- 4 Create a **list of all archive and stock** shots to be ordered/purchased.
- 5 **Cut in** any final archival or stock shots that are provided prior to or at picture lock stage.

Editors may delegate some of these tasks to their assistant, as this can be a great way to encourage mentorship.

## FINISHING

The editor must be present during all finishing stages. If changes are to be made to the edit, they must be done with the editor's approval.

Throughout the finishing process, **the editor is the most reliable resource** with respect to the integrity of the project. They are aware of the history behind all previous decisions, and their consequences. The editor is indispensable and must be present throughout all subsequent stages of post-production.

### THE REMAINDER OF POST-PRODUCTION

- 1 Perform **sound and music spotting sessions** with the principal collaborators, i.e. sound editor(s), dialogue editor(s), and composer(s).
- 2 **Evaluate dialogue** in the mixing suite with the director, sound editor(s), dialogue editor(s), and audio mixer in anticipation of ADR and loop sessions.
- 3 **Supervise the conform** of stock/archives, VFX, titles and subtitles, and their insertion into the final cut.
- 4 **Approve the picture conform** for the online edit.
- 5 **Approve the audio conform** and be present during dialogue pre-mix, final mix, and mix playback.
- 6 **Approve the final version of the film** (sound and picture).

## THE FINISHING EDIT

For some types of projects (newsmagazines, reality TV, web), the editor is also responsible for both video and audio finishing.

- 1 **Conform** the program to full resolution.
- 2 Perform **colour grading**.
- 3 Source, edit, and mix all sound elements.
- 4 Package **credits, titles, subtitles, and supers**.
- 5 Create **visual effects** and renders.
- 6 Screen for review and perform **corrections**.
- 7 Insert **commercial breaks** per the broadcaster's technical specs.
- 8 Output the **final version**.
- 9 Pull select **elements for promotional purposes** (for the web and elsewhere).
- 10 Perform exports, transcoding, and conversion to the **various formats** required for all platforms (web, etc.).



# 5

## FOR ASSISTANT EDITORS

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# 5 FOR ASSISTANT EDITORS

## BEFORE SHOOTING BEGINS

### ESTABLISH CONTACTS

The assistant editor should make contact with the editor and, under their supervision, other departments as soon as possible, in order to prepare materials for editorial. The following is a list of topics to discuss.

#### MEETING WITH THE EDITOR(S)

- 1 Discuss working hours.
- 2 Know the editor's needs concerning project paperwork:
  - Script updates and lined scripts
  - Continuity reports
  - Technical reports (sound, camera, callsheets)
  - Procedures (ingesting, network access)
  - Chronology and list of scenes shot, merged, omitted, etc.
  - Shooting and/or Post-Production schedule
- 3 Know the editor's needs concerning the organization of the material:
  - Naming convention (scene-shot-take)
  - ScriptSync* (Avid Media Composer) or other digital synchronization of text and clips
  - Clip organization method (shot #, lined script)
  - Visual layout in a bin: frame or text view, background colour, etc.
  - Assembly of a screening sequence, creation of grouped clips
  - Thematic bins (viz/graphics and audio)
  - Clip markers (e.g. action, restart, technical notes)
  - Frame masking
  - Naming convention and organization of different cut versions

## ESTABLISH CONTACTS (CONTINUED)

### MEETING WITH THE POST SUPERVISOR

- 4 Be sure to sign a contract before starting work (see “Getting Started”, p.5).
- 5 Ask to be CC’ed on all emails concerning editorial and post-production. Ensure all members of the editorial team are on appropriate email distribution lists.
- 6 Be sure to obtain distribution lists for communications at all cut stages.
- 7 Ask to be invited to all technical prep meetings involving production and post.
- 8 Create or obtain an equipment list.
- 9 Get a copy of the script.
- 10 Define how you will communicate with other departments (e.g. email, other messaging platforms).
- 11 Know the location of the edit (e.g. post house, home office, production office, etc.)
- 12 Do a preliminary survey of the schedule (important dates):
  - Meetings (pre-shoot and/or pre-post-production)
  - Camera tests
  - Start and end of shooting
  - Start of editing (for the editor alone, and the director’s start date)
  - Date of shooting or acquisition of elements for on-set playback
  - Date of delivery of on-set playback elements to production
  - Various screenings
  - Picture Lock date (check this regularly as it can change)
  - Delivery of elements to VFX
  - Recording of voice-over
  - Start date for the composer
  - Sound editing and mixing
  - Picture conform and online
  - Delivery and airdates

## ESTABLISH CONTACTS (CONTINUED)

### MEETING WITH THE SCRIPT SUPERVISOR AND/OR PRODUCTION COORDINATOR

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- 13 Be sure to receive a copy of the chronology.
- 14 Be sure to receive copies of all callsheets.
- 15 Be sure to receive copies of all updates and documents relating to production.
- 16 Communicate the needs of the editor in terms of continuity reports, lined scripts, etc.

### MEETING WITH THE DIGITAL IMAGING TECHNICIAN (DIT)

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- 17 Know the procedure for backups of raw footage.
- 18 Ask to receive copies of all reports concerning card contents, transcodes, checksums, etc.

### MEETING WITH THE LOCATION SOUND TEAM

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- 19 Know the technical specs for sound recording: speed, kHz, bits, mono or polyphonic files, number of audio tracks and their assignments.
- 20 Be sure to have access to all original sound files (from shooting and playback).
- 21 Ask to receive copies of all sound reports.

## ESTABLISH CONTACTS (CONTINUED)

### MEETING WITH THE POST PRODUCTION HOUSE

- 22 Ask for a list of internal contacts (technical director, internal assistant editor(s), etc.) and meet with them.
- 23 Know the availability of editing suite(s).
- 24 Organize a visit to the editing suite(s) and confirm that they meet the needs of the editor.
- 25 Survey of editorial equipment and protocols:
  - Where are the editing and server systems located?
  - Procedures for ingest and outputs
  - Procedures for sound effects and music research and importing
  - Procedures for recording voice-over
  - Access to the internet, internal servers/storage, and/or an FTP, etc.
  - Editorial backup procedures

## READ THE SCRIPT

Reading the script is a crucial preparatory step for the assistant-editor. Look for the following key information:

- 1 Sound effects required for each scene
- 2 Music tracks specifically mentioned in the script
- 3 Scenes that will require visual effects
- 4 Voice-over
- 5 Stock and archive material that may be needed
- 6 Scenes requiring on-set playback
- 7 Flashbacks to previous episodes
- 8 Scenes requiring translation or subtitles

## INFORMATION ABOUT THE PRODUCTION-TO-POST-PRODUCTION WORKFLOW

It's important to have as much information as possible about production and post-production. This will allow the assistant editor to, among other things, form the best evaluation of their role in the project as they negotiate their contract. That being said, as all projects evolve, it's important to return to the following notes regularly and keep them up to date:

- 1 Be aware of the number of shoot days.
- 2 Note whether it will be a Multicam shoot.
- 3 In the case of a multi-cam shoot, ensure that all the cameras will be using jammed timecode.
- 4 Know the **format of the source material**, **frame-rate**, and type of camera (HD, 4K or other, and the combination of multiple formats and codecs).
- 5 Estimate of the quantity of material to be shot per day.
- 6 Confirm the existence of a quality control (QC) protocol for the raw shoot material.
- 7 If transcoding and syncing is being done by the DIT or post house, know the procedure(s) being followed.
- 8 Make sure that the **offline codec** and **image resolution** conform to the needs of editorial.
- 9 Ensure that the available disk space and tech specs of the editing system are suitable for the project.
- 10 Know the technical requirements and procedure for delivering dailies to the production team.
- 11 Know the delivery schedule of the raw material to the post house and when the material will be available.
- 12 If working remotely, confirm the workflow for delivering and transferring/copying materials. Anticipate potential delays.
- 13 Know the final format of the project and have a general idea of the technical requirements of post departments after editorial: picture and sound conform, visual effects, etc.
- 14 Set aside some time to do workflow and delivery tests.

## FROM THE START OF SHOOTING UNTIL PICTURE LOCK

The assistant editor plays a key role in the editorial team. The quality of their work has direct repercussions on the work of the editor, and on all subsequent steps in post.

In conjunction with the editor, the assistant editor may choose to delegate some tasks to other assistant editors, trainees, etc. where available. This is also an excellent way to encourage mentorship in the profession.

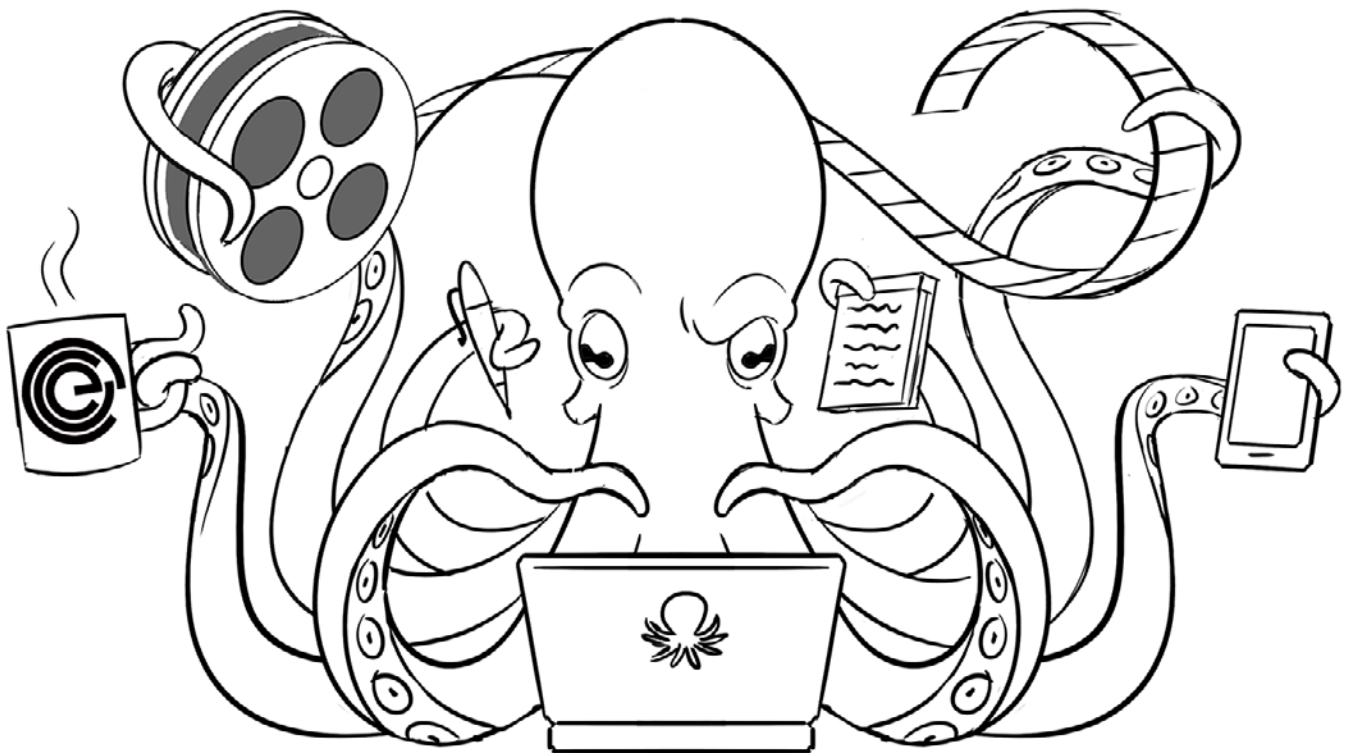


Illustration: Chad Hicks

## TASKS TO PERFORM DURING PRODUCTION

- 1 Importing or transcoding shot material
- 2 Syncing sound or verifying sound sync
- 3 Creating multi-cam clips
- 4 Screening the material in real time and noting technical issues. **It is essential that the assistant watches all the footage** in order to identify technical and creative elements specifically for editing (e.g. boom in shot, reflections, flicker, focus issues, modern elements in period pieces, logos that may require legal clearances, etc.).
- 5 Organizing the material per the requests of the editor
- 6 Organizing documents from production (reports, lined scripts, etc.)
- 7 Creating scene timing sheets, comparing script timings, shoot timings, and edited timings
- 8 Evaluating the need for transcription (documentaries) and communicating them to the production team
- 9 Evaluating the needs for translation, communicating them to the production team, and anticipating time that may be needed to add subtitles for editing
- 10 Ingesting and organizing material in *ScriptSync*
- 11 Creating dailies for screening on set, sending them via internet or other means
- 12 Importing and delivering elements for on-set playback



## TASKS TO PERFORM DURING EDITING

Over the course of the project, the editor may delegate, in all or in part, various tasks to the assistant editor.

- 1 Performing technical support and coordination with the post production house to ensure the proper functioning of the edit suite
- 2 Sourcing temp sound effects
- 3 Creating temp sound edits
- 4 Sourcing music and/or establishing a procedure with the music supervisor
- 5 Creating temp mixes for scenes/sequences
- 6 Creating temp visual effects (matte keys, compositing)
- 7 Creating temp titles, subtitles, credits, etc.
- 8 Performing temp colour-correction
- 9 Preparing sequences for screenings (temp mixes, VFX, subtitles, credits)
- 10 Managing the file system being used to share materials among different team members
- 11 Creating files for screening and managing their distribution
- 12 Assisting with screenings (taking notes, compiling comments, etc.)

## MANAGING VISUAL EFFECTS

Depending on the type of project and the complexity of effects, the assistant editor may be called upon to perform these tasks:

- 1 Making contact with the visual effects team
- 2 Establishing a naming convention in collaboration with the visual effects team
- 3 Putting procedures in place for sending and receiving material (frequency, file formats, etc.)
- 4 Creating the visual effects list and keeping it up to date
- 5 Communicating any changes to the edit that may affect the VFX department
- 6 Exporting source elements (lists, EDLs)
- 7 Exporting temp VFX for visual reference
- 8 Integrating different versions of VFX shots into the edit as they are delivered

## MANAGING STOCK AND ARCHIVAL MATERIAL

Depending on the needs of the project, it can be necessary to employ a visual researcher. In this case, make contact with them as soon as possible and ensure good communication, particularly as it pertains to a naming convention. Refer to “Management of Archives in Post-Production”, p.44.

### RESEARCH

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- 1 Learning the requirements for archives (quantity, variety, subject matter, duration), and determining who will do the research.
- 2 In collaboration with the researcher, establishing a procedure for obtaining temp clips, and a naming protocol that will ensure traceability of the archives for final ordering.
- 3 In rare cases, research may be requested.
- 4 Importing or digitization of archives.
- 5 Labelling materials according to the nomenclature established with the researcher, and organizing them according to the requests of the editor.

### ONCE THE CUT IS LOCKED

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- 6 Preparing a list containing all technical information (source, timecode, duration, frame-rate, description, etc.) in order to purchase the final archives.
- 7 Ensuring that the delivered archives are of acceptable quality.
- 8 Conforming the archives.
- 9 Staying in contact with the online editor until the delivery and conform of all final archives is complete.

## PICTURE LOCK

Once picture lock is approved, it's essential that the editor and assistant editor review the cut in detail. This allows the assistant to become up to date on all the details and to create a precise list of the elements below.

### TASKS TO PERFORM FOR FURTHER POST-PRODUCTION STAGES

- 1 Delivering visual and sound elements for further post-production stages
- 2 For feature films: dividing the film into reels according to the instructions of the editor
- 3 For television distribution: verifying the technical deliverables
- 4 Voice elements needing to be re-recorded or added (ADR, voice-overs, narration)
- 5 Notes and comments for the sound edit
- 6 Placement of original (composed) music
- 7 Placement and duration of music for which rights need to be acquired
- 8 Scenes requiring subtitles
- 9 Visual effects
- 10 Archives or stock footage

## TASKS TO PERFORM FOR FURTHER POST-PRODUCTION STAGES *(CONTINUED)*

### TYPICAL TASKS TO PERFORM IN PREPARATION FOR PICTURE FINISHING

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- |  |  |
|--|--|
| <p>11 Separating the visual elements onto separate video tracks:</p> <ul style="list-style-type: none"><li><input type="checkbox"/> Original production footage needing to be conformed</li><li><input type="checkbox"/> Archives and stock footage</li><li><input type="checkbox"/> Visual effects</li><li><input type="checkbox"/> Titles and credits</li><li><input type="checkbox"/> Subtitles</li></ul> | <p>13 Exporting a visual reference file (e.g. Quicktime with burn-in for sequence and source TC)</p> |
| <p>12 Inserting academy leaders/footers (countdowns, beeps, slates)</p>  | <p>14 Creating lists and/or files for the video conform</p>  |
|  | <p>15 Creating or updating archive/stock and VFX lists</p>   |

### TYPICAL TASKS TO PERFORM IN PREPARATION FOR SOUND FINISHING

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- |   |   |
|---|---|
| <p>16 Separating the audio elements onto separate audio tracks:</p> <ul style="list-style-type: none"><li><input type="checkbox"/> production sync</li><li><input type="checkbox"/> temp voices, narration, etc.</li><li><input type="checkbox"/> sound effects from other sources</li><li><input type="checkbox"/> music</li></ul> | <p>18 Exporting audio files with handles</p>              |
| <p>17 Creating lists and/or files for the sound conform</p>   | <p>19 Exporting a visual reference for the sound edit</p> |
|   | <p>20 Exporting a visual reference for the composer</p>   |

## CHANGE LISTS

Sometimes changes are made to the final cut after it has been locked.

### POST-PRODUCTION REQUIREMENTS WHEN CHANGES ARE MADE

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- 1 Create a list of changes (*change list*) that shows the differences between the new version and one previously sent.
- 2 Export new visual references, EDLs, and other necessary elements for picture and sound according to previously-established specifications.

# 6

## MANAGEMENT OF ARCHIVES IN POST-PRODUCTION

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# 6 MANAGEMENT OF ARCHIVES IN POST-PRODUCTION

Inspired by *BEST PRACTICES FOR POST-PRODUCTION ARCHIVES* by l'Association des recherchistes en audiovisuel du Canada (ARAC) – the Quebec branch of Visual Research Society of Canada (VRSC), in collaboration with the editing department of AQTIS 514 AEST and the Comité des Treize.



# MEETING REGARDING ARCHIVES AT THE BEGINNING OF THE PROJECT

Ideally, this meeting should include the visual researcher, the director, the producer, the editor, the assistant editor, the post-production supervisor and any other person concerned with archival research.

## OBJECTIVES OF THE MEETING

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- 1 Establish and clarify the role of each person.
- 2 Know the type (picture and/or sound), format, quantity, and source of archival material planned for the edit.
- 3 Establish a naming convention that will be used throughout the project.
- 4 Determine the procedure to follow when new archives are added during the course of editing.
- 5 Establish a realistic calendar for the acquisition of archives.
- 6 Determine the tools to be used for communication (EDL, Google Drive, Excel document, etc.).

## RESEARCH, ORDERING AND TRACKING OF ARCHIVES

- 1 Ordering archives from recognized libraries: From the start of the project, the researcher should brief the editor and production team regarding any restrictions around using certain archival sources.
- 2 Footage pulled from YouTube or other online sources: Before integrating footage from YouTube, Vimeo, or other image hosting sites, send references to the visual researcher (including the exact URL) in order to be sure that the material can be used (per rights, cost, format, etc.).
- 3 Public domain / Creative Commons: Everything in the public domain is free? **WRONG! Always verify as there may still be usage rights required.**
- 4 All the referenced archives should be assembled by the visual researcher into a list that is accessible to everyone, and contains at minimum a tracking number, the source, and a description.
- 5 To assist the work of the researcher, provide a video and audio EDL of all archives, and be sure to include the following information:
  - Name and brief description of the archive
  - Tracking number
  - Source code or tracking number from the institution
  - Section of the archive used (source TC)
  - Duration used
  - Position of the archive in the edit (master TC)

The researcher should have regular access to versions of the edit throughout the duration of the process. This will help clarify needs and avoid problems down the road (e.g. reporting problems in obtaining copyrights, image rights, archives which are inaccessible or too expensive, etc.)

## PICTURE LOCK

Order the archival material **in the best resolution possible** (masters) for the conform.

- 1 Confirm the frame-rate (24i/p, 25i/p, etc.) and the resolution (HD, 4K, etc.) of delivery.
- 2 Provide lead times for ordering and receiving masters, as well as the time required for negotiating and acquiring rights.
- 3 Allow reasonable time between picture lock, online editing, and final mix. The use of certain images or music could be compromised if there is not enough time.

The editor will benefit from any information provided by production about constraints on acquisition of archives and can maximize their creative use.

# 7

# ERGONOMIC GUIDE

**MONTEURS** *en mouvement*

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# FOREWORD

Our work involves static posture and repetitive movements, which can be harmful to our health. Add that to ever-present stress, and it's the perfect recipe for chronic pain and other conditions. From poor mental health to musculoskeletal disorders to an increased risk of cardiovascular, digestive, and immune issues...the problems we face are very real.

To help address this, Monteurs en Mouvement partnered with two ergonomists to carry out a multi-year field study in numerous editing rooms, resulting in the creation of this guide. Aimed at reducing stress, the guide also suggests strategies to make editors' work less sedentary.

# CHAIR

## *Better seating for better editing.*

If your chair is adequate and properly adjusted, it will be the cornerstone of a healthy work setup. Since it holds your body, your chair should be adapted to your body type (your height and weight). Make sure you understand these technical features before you buy a chair so that you can select one that matches your physiognomy and needs.

- Seat dimensions and adjustment range
- Backrest dimensions and adjustment range
- Armrest adjustment range (height and width)
- Type of casters

- Some suppliers offer the same chair model in different sizes, which can help you find a size that fits your physiognomy (particularly useful for shorter people). Research your options!
- If you're buying online, check that the chair you're interested in is the right size for you. To do this, measure the length of your leg from floor to knee and from knee to hip. Be careful! The information provided on websites is often insufficient. Be sure to contact the seller for answers to your questions before making your purchase. The best idea, of course, is to shop for your chair in person.

### Once you've selected a chair, adjust it in this order:

1. Seat height
2. Seat tilt
3. Backrest height and lumbar support
4. Seat depth
5. Backrest tilt
6. Armrest position

## How to make adjustments

### 1. Seat height

The height of the seat should be adjusted to maximize your comfort. Your feet should be flat on the floor while you're sitting. This position will:

- Allow your legs a greater range of motion throughout the day
- Allow you to move your chair as needed
- Ensure good blood circulation in your legs

➤ **Never have your feet off the ground while you work!**

If your feet aren't touching the floor because the chair doesn't go low enough or because the table is too high, you can correct the situation by using a footrest with a non-slip surface. Ideally, this solution shouldn't be permanent; your chair should be adapted to your body, not the other way around.

### 2. Seat tilt

Position the seat horizontally to allow for good blood circulation. If you feel pressure at the front or back of your thighs, you can tilt the seat slightly to make it more comfortable for your body type.

### 3. Backrest height and lumbar support

The top of the backrest should be at least above your shoulder blades. Other backrest options are a matter of personal taste: with or without a headrest, more or less enveloping, padded or mesh, etc.

The chair's lumbar support should match your lumbar curvature (lower back).

➤ **The lumbar support can be changed by adjusting it directly or changing the height of the backrest.**

Palm-to-palm adjustment method (requires two people):

In a standing position, the user of the chair places the back of their hand on their lumbar curve. The other person places the back of their hand on the chair's lumbar support. When the user of the chair sits down, the two hands should touch palm to palm.

#### 4. Seat depth

To check the seat depth, make sure you can put your hand between the edge of the seat and the back of your knees (popliteal fossa) when your back is against the backrest.

- Some models can be adjusted by sliding the seat or backrest. If this isn't possible, choose a chair that already has the right depth.

#### 5. Backrest tilt

It's a good idea to have the backrest tilted back slightly so the chair supports some of your weight through gravity. When the backrest is in a completely upright position, all of your weight rests on your spine.

- You can adjust with the angle of the backrest according to the task you're doing. For example, it can be tilted further back during a viewing session and more upright for a task that requires a lot of concentration. Don't hesitate to change the inclination of the backrest during your day; this can help reduce the load on your back and gets you up and moving as well.

#### 6. Armrest position

Armrests can be powerful allies for your shoulders, trapezius and neck. You should be able to adjust their position for both height and width.

To adjust the height: first, take a deep breath and relax your shoulders. Next, position your elbows at approximately 90 degrees and adjust the armrests so they support your arms properly without raising your shoulders or letting them drop down.

For lateral adjustment, the armrests should be positioned close to your body, at shoulder width.

- If your chair's armrests keep you at a distance from your work surface, you can use your desk or table for support instead. Make sure that the height of your work surface is the same height that the armrests should be. If your chair has armrests but you're supporting your elbows with your desk, spread the armrests out or remove them so that they don't interfere with your position.

- Swivel armrests allow you to bring your elbows closer to your body when the range of width adjustment is insufficient. A chair that's too wide may force you to position your elbows farther away from your torso, causing tension.



## Casters

Your chair should have five casters for stability and proper weight distribution.

Casters made of soft materials are good for hard flooring, and those made of hard materials are for soft flooring, such as carpeting. The idea is to have just the right amount of friction with the floor to facilitate movement.

➤ *If your chair's casters are made of softer materials, you can place a hard surface over the carpet under your chair.*

## Other types of seats

- Standing desk chair (sit-stand stool)
- Kneeling chair
- Exercise ball
- Etc.

These types of seats allow for movement and may be useful alternatives that allow you to vary your work position. However, your back requires lumbar support for most of the day, and only an office chair can provide that. Therefore, you should only use these types of seats in alternation with a chair.

➤ *Office chair alternatives can be a distraction when you're doing tasks that require a lot of concentration. They aren't suitable for everyone and may not offer greater comfort.*

# DESK

*An efficient set up.*

This module describes the elements you should consider when choosing a desk. There are two desk types: fixed height and adjustable height. It's important to take into account your needs, budget and physical characteristics when deciding which option is best for you.

A fixed desk is economical and it's easy to create an adequate ergonomic work environment using a table you already own. An adjustable desk allows for easy and precise height and position adjustments (sitting or standing).

To determine which technical features your desk should have, consider the following:

- What equipment will you be using (monitor(s), speakers, binders, lamp, etc.)?
- Will you be working alone or with someone?
- What is the available space in your work environment?
- How may your needs change in terms of equipment or use?

## Length

Ideally, your desk should be at least 150 cm long.

- Choose a desk that can accommodate all your tools.
- If you'll be working with others, the desk should be long enough for everyone to work comfortably (preferably, 200 cm long or more).

## Width

The width of your desk should be between 70 cm and 90 cm.

- If you'll be resting your elbows on the desk, you should have enough space to push your monitors back to a comfortable reading distance. A wide desk is therefore recommended.

## Height

The height of the desk will depend on your height. The height of a fixed desk should be between 55 cm and 85 cm, while an adjustable desk's height should be between 55 cm and 85 cm at its lowest setting, and between 120 cm and 140 cm at its highest.

- The height of the desk is the most important consideration to prevent injury. If the desk is too high, you'll constantly be needing to keep your shoulders raised. If it's too low, you'll have trouble keeping your back and your wrists straight.
- Your elbows will dictate the right height for your desk. Relax your shoulders and lift your forearms so that they form a 90-degree angle. The distance between the floor and your wrists is the appropriate height for your desk, whether you'll be working standing or sitting.

➤ *Some fixed height desks have legs that can be slightly adjusted to reach the height you need.*

➤ *If you're short, make sure the desk top can be sufficiently lowered. Many adjustable desks don't go low enough.*

## Load capacity

The desk must be able to support the weight of your equipment (i.e. 50 kg to 150 kg).

- Properly assess the combined weight of items that will be on your desk.
- In the case of an adjustable desk, you must also factor in the weight of the desk top when determining if the legs can support the weight you've calculated.

## Design

A desk's design is not just an aesthetic feature; it can also hinder your work or lead to discomfort.

- The desk should have a base that allows for sufficient leg room and doesn't impede your movement.
- The top should be made of an insulated material that is comfortable to the touch. Be careful with finishes that reflect light, this can cause unwanted glare.
- The desk's edge should be rounded so as to not cut off circulation to your forearms.

➤ **Warning:** Kitchen tables are often too high or have legs or edges that are not conducive to working for long periods of time.

➤ You can purchase an adjustable desk or just adjustable legs on which you can install a desk top.

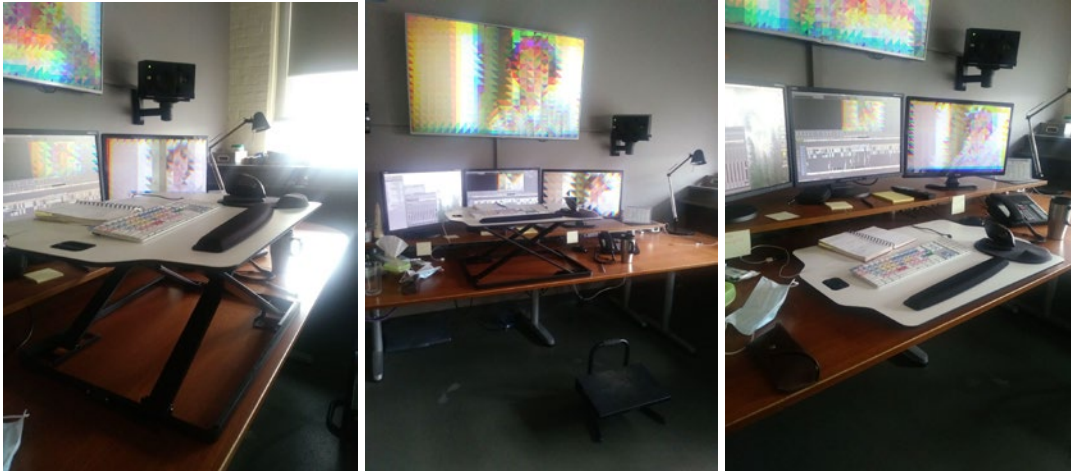
## Editors in motion!

Even with perfectly adjusted chairs and desks, remember that our bodies aren't meant to be sitting for long periods of time. And while standing may be a more active position, it can also lead to physical stress. The secret is to frequently change positions and take occasional breaks.

### Fixed height desks

- When using a fixed desk, it becomes even more important to stand or stretch every 20 minutes.

➤ There are adjustable trays that can be placed on a fixed table to enable users to work sitting or standing. The tray's size is limited; it can't accommodate all your tools. It's therefore important for your monitors to have adjustable heights so that you can maintain an ergonomic set up regardless of your working position.



### Adjustable desks

- An adjustable desk is useful for sit-stand working. Fatigue and poor blood circulation that result from a static position (like sitting) can often be relieved simply by moving more often. This option is therefore recommended if it's feasible for you.
- The height of the desk can be precisely adjusted to your position. Some models can even be programmed to specific heights, allowing users to quickly switch from one position to another.
- This type of desk can be adjusted throughout the day. Your posture changes while you work; if you begin feeling some tension, raise or lower the desk for increased comfort.

➤ In shared work environments such as post-production houses, the adjustable desk offers the versatility of setting an optimal height for each user.

## Working standing up

Different adjustments are needed if you choose to work standing up.

- Since you won't be using your chair's armrests, you should position the desk at a height that offers your forearms some support.
- When you're standing, your elbows don't need to remain at a 90-degree angle. They can be at a more comfortable 100- or 110-degree angle. What's important is for you to find a comfortable position within the general criteria outlined here.
- Every time you change positions, make sure the height of your monitors is appropriate, and adjust them if needed. Generally, your monitors should be slightly higher when working standing up, and lower when you're sitting.
- If others will be working with you, make sure any position changes don't prevent them from seeing your work. For example, make sure you don't obstruct the view of the client's monitor when you're standing.

➤ Anti-fatigue mats are undeniably beneficial when working standing up. They support your feet and reduce the stress on your spine and articulations. In the absence of an anti-fatigue mat, running shoes are recommended.

➤ Footrests designed specifically for those who work standing up enable you to vary your posture by raising one leg or the other.



# KEYBOARD AND MOUSE

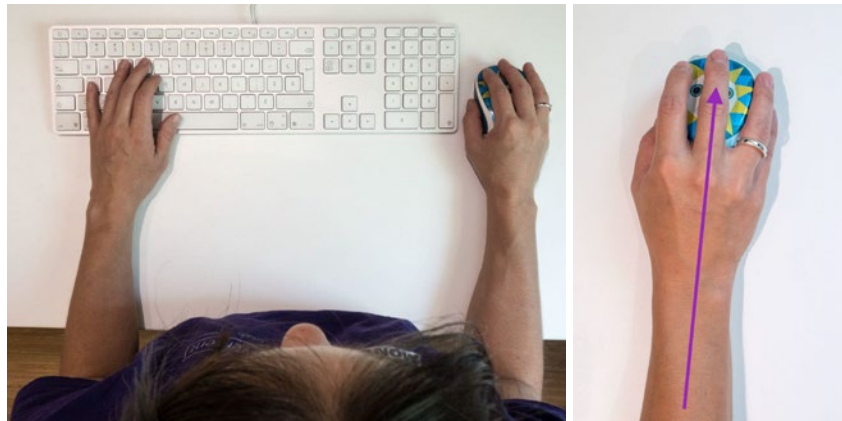
## *Editing at your fingertips.*

As editors, our work requires the use of a keyboard and a mouse. It is therefore important to choose the right equipment that suits your needs and your preferences, and to position them properly to prevent musculoskeletal injuries. To determine which keyboard and mouse is best for you, consider the following elements.

### Ideal posture

- Relaxed shoulders
- Arms to the side and forearms parallel to the floor
- Hands extended straight (no bent wrists)
- Relaxed body position for easy breathing

### Top view



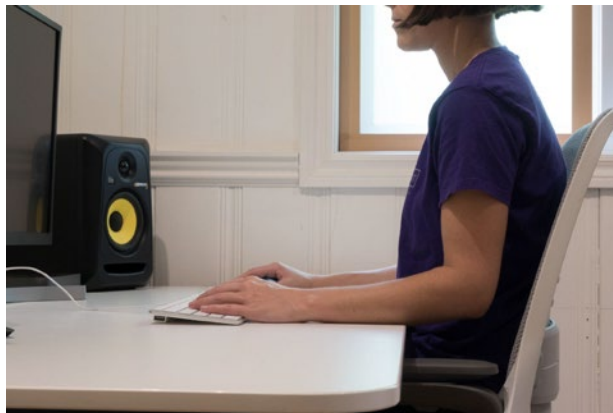
- Your wrist and forearm should form a straight line. Avoid turning your wrist to the right or left; keep your forearm and hand aligned.
  - When using your mouse, if your middle finger is aligned with your forearm, chances are your wrist is in a proper position!

- Center the keyboard and mouse in front of you. This will reduce stress to your shoulders.
- If needed, move the keyboard slightly over, opposite your mouse, to keep your work tools centered.

- A smaller keyboard (with or without a number pad) helps position tools, keeping them centered in front of you. There are no small keyboards equipped with Avid keys, but you can add a silicone cover or stickers showing the keyboard shortcuts.



## Side view



- Your mouse and keyboard should be right above your fingers.
- They should both be at the same height.

- You can use a keyboard tray to position your tools properly. Your mouse and keyboard should be side by side and at the same height. Your chair's armrests should be positioned so as to enable you to keep your elbows close to your body and your forearms aligned with your hands, all while keeping your shoulders relaxed. Choose a quality tray that is stable and easily adjustable.





- Don't rest your wrists on the edge of your desk. The compression that results from this position can lead to carpal tunnel injuries, which in the long run can result in pain and numbness.
- Don't bend your wrist up or down to maintain the alignment between your hand and forearm.

### Deficient alignment VS natural alignment



- Place the mouse in the palm of your hand. Avoid having only your fingers on the mouse and extending your arm.
- Choose a thin keyboard. Keep your keyboard's feet folded down so that your hands remain aligned with your forearms.

➤ There are different mouse sizes. Pick the one that fits best in your hand.

➤ Depending on the keyboard and mouse you're using, a wrist rest may help improve the alignment of your hand and forearm.

## Cursor speed

- Changing the speed of your cursor can also help prevent injury. With a faster cursor, your forearm muscle will contract more often. A slower speed requires more movement, which spreads out muscle contractions throughout your upper body.

## Keyboard shortcuts

By setting up keyboard shortcuts, you'll use your mouse less often and help alleviate tension.

- Avoid using the same keys too often. Try to find ways to switch keys up so that you're not always using the same fingers.
- Try assigning the most frequently used functions to the keys where your hands rest.
- When assigning keyboard shortcuts, think about how far your fingers will need to stretch to reach those keys.



## Selecting your tools

To determine which keyboard and mouse are best for you, take into account your needs and consider the advantages and disadvantages of each tool.

- You don't need to pick only one type. By having different mice and keyboards, you can switch devices according to your needs or wants.

### ◆ *Classic mouse*



#### Advantages

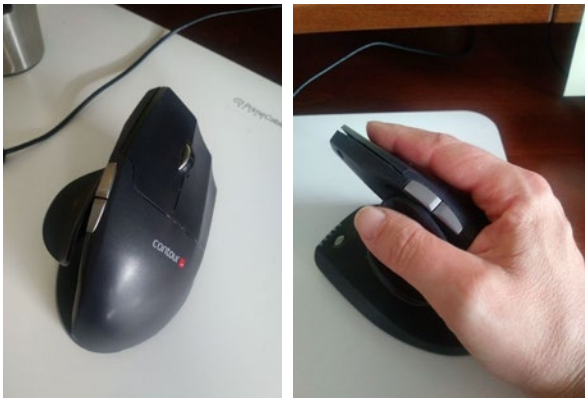
- Easy to use.
- Programmable shortcuts (i.e., gamer functions).
- Many different models available.

#### Disadvantages

- This type of mouse forces your arm away from the side of your body.
- With a classic mouse, your arm has to rotate in an unnatural way which, in the long run, can lead to tension.

- The position of your hand when you write or shake hands is the “neutral position.”

### ◆ *Vertical mouse*



#### Advantages

- Wrist and forearm in neutral position.

#### Disadvantages

- Requires some getting used to.
- Additional shoulder movements are needed, which may lead to pain.

### ◆ Trackball



#### Advantages

- Easy to move the cursor in all directions.
- Fingers control scrolling and clicking.

#### Disadvantages

- Because the trackball is higher than the keyboard, you'll need to raise your keyboard and use a wrist rest to keep your hand and forearm aligned. Using this type of mouse can lead to significant tension to the top of your hand if your position is inadequate.

### ◆ Graphic/drawing tablet



#### Advantages

- Easy to move the cursor in all directions.
- Wrist and forearm in neutral position.

#### Disadvantages

- Requires some getting used to.
- You'll need space to accommodate the tablet, which may require your arm to be further away from the side of your body, leading to shoulder tension. Choose a smaller or frameless tablet to maintain a proper position.
- The pen can get in the way when using the keyboard, so consider getting a pen holder.
- The standard pen may be too heavy for some. If that's the case for you, buy a lighter, smaller pen.

### ◆ Trackpad



#### Advantages

- Easy to move the cursor in all directions.

#### Disadvantages

- Takes up a lot of space. May force you to adopt an uncomfortable position.

◆ *Standard keyboard (long)*

## Advantages

- Easy to use.

## Disadvantages

- This wider keyboard may force you to bend your wrist.

◆ *Short keyboard*

## Advantages

- Reduced range of motion.
- The mouse can be centered in front of you.

## Disadvantages

- Fewer keys may require you to change your work methods.
- You'll need to add a number pad to access all the keys of a standard keyboard.

- Other tools exist as well, such as split keyboards, macro pads (Razer Tartarus, Elgato Stream Deck, or Loupedeck CT), central mice (RollerMouse), hybrid mice with an integrated trackball, etc. Every editor is different, so you'll need to find what works best for you.

# MONITORS

*Take a good look.*

This module is about the monitors we use during editing; the screens that serve as our window onto the footage that's been shot and the results of our editing process. Screens hold our attention through the entire working day. That's why it's important that they meet certain criteria and are compatible with our work environment.

## Choosing monitors

Before you purchase monitors, determine your exact needs and the technical requirements for the type of editing you do.

- Number of devices
- Uses: primary monitor, secondary monitor, TV screen, etc.
- Size of different monitors depending on their function
- Resolution and colour space
- Mobility: landscape/portrait positioning, adjustment of the base on different axes, etc.

## Number and uses

The number of devices you need (one, two, three or more) depends on your budget, your work habits, the technical requirements for the type of editing you do and whether you need a TV screen.

- The TV screen should be the starting point for deciding on your monitor configuration. You may want to use your primary monitor or a dedicated monitor for this purpose. Depending on which option you choose, you can use the full screen playback mode in your editing software or a video output card (I/O module).

➤ When you're using a TV screen dedicated solely to viewing, an output card provides a higher quality image and ensures accurate and reliable colour reproduction.

- Because technology evolves so quickly, it's better to buy a computer and monitor separately rather than a single unit that combines both. That way, you only need to replace whatever part is becoming obsolete.
- Check the various inputs and outputs on your computer (or the computer you want to buy) so that you can connect your monitors, and plan to purchase any adapters you need to connect them.

### Size

The size of your monitors depends how many you're using, their function and their configuration (landscape/portrait). You may want to work with monitors of various sizes to take advantage of their different benefits. However, editing software usually doesn't take variation in screen types into account and may react in unpredictable ways (mouse mobility issues, interface display problems, etc.).

- Large monitors (27 inches or more) are a good option if you're working with just one or two screens. They offer more ease of viewing for whatever content is displayed.
- Small monitors (24 inches or less) display the content within a smaller area, but they also take up less room on a desk. This makes them a better choice if you're working with three devices.

### Resolution

The resolution depends on the function of the monitor, the type of editing you're doing and the visual experience you want to have. Your monitors need to at least meet your basic requirements, and you can opt for higher performance devices if they're within your budget.

- Screen resolution follows this relation (and the inverse): the larger the screen, the smaller the icons and characters. Thus, 1920x1080 resolution is optimal for smaller screens (24 inches or less), while a higher resolution (2560x1440 or more) is better for larger screens (27 inches or more).
  - If you have a high resolution screen, you can select an HD display instead of using the monitor at full definition. Characters and icons will appear larger but will remain precise and defined.
  - A display with a high pixel density (HiDPI, Retina Display, etc.) is not essential, but it does provide a superior image. However, your computer has to be able to handle the volume of information it requires.
  - A monitor's refresh rate and response time should also be considered when choosing a device. A frequency of 60Hz is a good starting point to avoid flickering, but a higher frequency such as 144Hz will give you a smoother image. As for the response time, it should be between 5 ms and 1 ms. The shorter it is, the less motion blur there will be.

## Colours

For monitors that don't use a video output card, colours can be calibrated using the basic tools provided with your operating system to achieve an acceptable baseline. It is highly recommended to use an output card for image finishing; and for even greater fidelity, it's best to use a calibration device to finish the adjustment.

- Make sure to choose a display (sRGB, Rec. 709, DCI-P3, BT 2020, etc.) that can provide the colour space(s) that correspond(s) to the type of projects you normally work on. Choose a monitor that ideally reproduces 100% of the colour range of the display profile you need.
- Only the TV screen (or the full screen playback monitor) needs to match the colour space. The other monitors can have a different display profile.
- IPS monitors generally have good colour reproduction.
- TN monitors often have uneven colour reproduction, with inconsistent colours from one area of the screen to another.
- OLED monitors, though expensive, are excellent. However, they are more difficult to calibrate and more prone to screen burn-in (permanent discoloration caused when the screen remains on the same image for too long.)

➤ *Colorimetric calibration of the reference monitor is a complex part of setting up an editing room. Due to the special requirements involved, specialized technical assistance is recommended.*

## Mobility

A monitor that swivels between landscape and portrait mode saves desk space and can make it easier to read shot lists, for example. Swivel or height-adjustable stands offer greater flexibility.

- Monitors can be mounted on versatile articulating arms that give you the ability to make precise adjustments for the different tasks you are performing. These arms can be very practical if several people are working in the same room, since they allow users to easily adjust the position of the equipment to their physiognomy and needs.



➤ *The VESA standards ensure compatibility between monitors and mounts.*



## Field of view and positioning

Your visual acuity and colour and contrast perception is strongest directly in front of you and less sharp peripherally. So, the rule of thumb is: keep your screens in front of you.

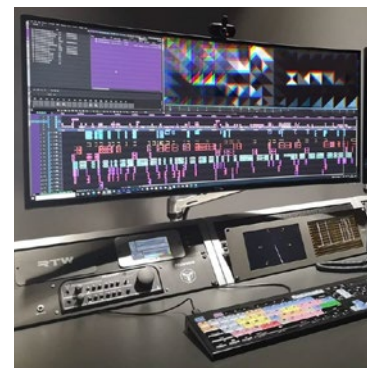
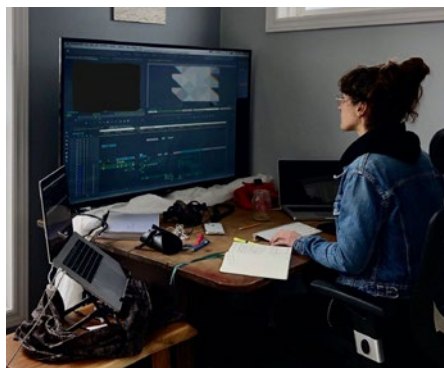
- The wider your monitors are, the more your neck rotates to see the information properly, which can cause musculoskeletal problems.
- Using a monitor in portrait position can help reduce your range of neck motion.
  - **Beware of 27-inch screens. Placing three 27-inch screens next to each other in landscape position extends the visual field too far. In portrait mode, these screens require broader head movements to read the upper parts, which can lead to tension.**
- For the proper distance between your eyes and the screen, leave a space about the length of your arm (between 50 and 70 cm).
- As a general rule, it's better to place monitors lower than higher. The higher your eyes are focused, the more light they catch, which can interfere with the content you're looking at on the screen and cause eye strain. In landscape mode, the top of your screen should be at eye level. In portrait mode, the bottom of the screen should be as close as possible to the table.
  - **Whatever arrangement you choose, your head should be in a relaxed position, in line with your neck axis and without forward or backward flexion.**

## Common arrangements

There are no definitive models for arranging your monitors: the configuration should be tailored to your specific situation. However, the monitor you use most often—usually the one with the main editing timeline—should be directly in front of you.

- Single monitor

This arrangement means you'll have several windows open on the same screen, so ideally, you should choose a larger monitor to have easy access to the contents of your project and all your tools. Ultra-wide monitors (over 34") are a great solution. They also have the benefit of being simple and quick to install, and offer you a continuous screen experience (you won't be bothered by the gap between monitors in your field of view!).



- Two monitors

In this configuration, the primary display should be in front of you and the secondary display nearby—on the left or right, depending on its use and what feels natural for you.



- Avoid positioning the two monitors side by side centrally on the desk in front of you. This puts the junction of the two devices in your optimal viewing area. It also keeps your head turned in the direction of the screen you use the most, which can create unnecessary strain.

- Three monitors

Working with three monitors extends your field of view laterally. That means you need to find ways to keep the field from being too wide: for example, by selecting smaller devices or using one in portrait mode. Another solution is to stack two screens one on top of the other, as long as their cumulative height doesn't require you to make broad head movements.



- You might want to move your TV screen closer to your centre of vision, depending on how much you use it.

## Lighting environment

It's important to consider the overall lighting conditions in your work environment in order to avoid eye strain.

- The placement of your monitors in your editing room is particularly important if you have a window. Ideally, the monitors should be perpendicular to the window. Having them facing the window can produce a backlighting effect that forces your eyes to compensate to see the content on your screens. A window behind you can cause irritating reflections.
  - You can adapt to having a window in front of or behind you by installing suitable blinds or curtains that can be adjusted to modulate the light.
  - To find the source of bothersome reflections on your screens, turn off the monitors and examine the lights you see reflected.
- It is preferable not to have your monitors against a wall, if you have enough space in the editing room. Being at a distance from the wall gives you more opportunity to shift your focus and rest your eyes.
- Choose a light colour for the walls and ceiling of your editing room. A brighter environment helps diffuse the light evenly; dark colours create too much contrast with the light from your screens.
  - Similarly, it's advisable to avoid frequent viewing with the lights off in the editing room, as the high contrast lighting can generate eye strain.
- If your entire room is lit with artificial light, moderate the amount of light to avoid too much or too little intensity and creating a strong contrast with the screen.
- If necessary, supplement the basic room lighting with a lamp placed on your work surface, so you can clearly see the documents you need to consult during editing.
  - Make sure that the lamp has a shade to prevent glare from the bulb.

## Facing the facts

It's important to be aware of the eye strain that can be caused by constantly being glued to our screens. The human eye is not physiologically designed to be looking at things up close hour after hour. That's why it's important to know how to take care of your eyes during editing.

- Take the time to look into the distance regularly. Giving yourself micro-breaks during long hours of screen work helps to relax the eye muscles and keep them healthy.
  - Have you heard of the 20-20-20 formula? Every 20 minutes, focus on a distance of 20 feet (6 metres) for 20 seconds. This easy exercise helps keeps your eyes in shape. The 20-20-20 formula doesn't have to be followed religiously; even doing the routine once a day can make a difference.
  - Eye stretches are also beneficial. Look to the far right and hold for a few seconds, then do the same to the far left. Then look 45 degrees upward to the right, then downward 45 degrees; then do the same on the left.



With kind assistance from Rembrandt

- Working on screens leads you to blink less, which can dry out the cornea and gradually cause it thin out due to lack of lubrication. Remember to blink slowly and regularly to stimulate your meibomian glands. If your eyes are still sore despite regular blinking, try using drops to lubricate them. Choose a product without preservatives.
- The blue light that our screens emit inhibits the production of melatonin, a hormone that plays a role in regulating sleep and other metabolic activities. Blue light has also been shown to increase alertness and concentration. You may want to try moderating your exposure to blue light either by using a software (such as *f.lux*) or wearing blue light-blocking glasses (although the latter are much less effective, if not useless). However, note that both of these methods alter the colours of your screens, so they will no longer serve as an accurate colour reference.

- Progressive lenses are not recommended for screen work (nor are contact lenses). Progressive lenses force you to tilt your head backwards to use the part of the lens that allows you to see what's displayed on the screen, causing tension. The best option is occupational lenses, which allow you to see the screen with the top part of the lens and the documents on your desk with the bottom part; or simply use single vision lenses for each of your tasks. Whichever solution you choose, it's important to make sure that your glasses keep your head properly aligned.
  - *If you wear occupational lenses, lower your monitors slightly to avoid tension, since these lenses cause your vision to shift slightly downward.*

### Other tips

- Try increasing the size of your fonts so they're easier to read. You can also use a **colour** code to help you quickly find the content you're looking for.
  - *It's best to use sans-serif fonts, such as Arial or Verdana, for better readability.*
- Be creative in changing the configuration of your editing interface to suit the tasks you need to accomplish. For example, you can position your timeline above or below the video images.
- If you refer to paper documents frequently during editing, place them between your keyboard and screen to reduce head movement. Purchase a stand that holds documents securely and at an angle that makes them easier to read.

# HEALTHY EDITING!

## 10 TIPS FOR A PAIN-FREE EDITING CAREER

### 1. DON'T FORGET THE PHYSICAL ASPECT OF YOUR JOB

Staying sedentary puts your body under a lot of stress, but it can be avoided by stretching regularly and toning your muscles—especially your stabilizing muscles, your abs, and your lats, since they're key to good posture. Stay in shape and work out like an editing athlete!

### 2. ADJUST YOUR FURNITURE TO YOUR BODY, NOT THE OTHER WAY AROUND

Choose adjustable office furniture (like your desk, chair, and monitor stand) and different types of peripherals (like your mouse and keyboard). This will let you move around throughout the day and find the best position for the job (or the one that just feels best in the moment)! It also lets you reset your workspace easily if someone else is going to be using it.

### 3. PROTECT YOUR POSTURE

Take a look at your fingers, wrists, shoulders, neck, back, and legs. Are they relaxed? Is their alignment natural? If necessary, reposition your tools to keep your posture natural, prevent tension, and limit your movements.

### 4. WATCH OUT FOR DISCOMFORT

If you don't address it, a little bit of discomfort can quickly turn into chronic pain and eventually, permanent injury. That's how a lot of musculoskeletal issues start in our field. If you can, adjust the positions or repetitive movements that are causing discomfort. Address the issue at the source to prevent irreversible damage.

## 5. CHANGE YOUR TOOLS OVER TIME

Bodies change, and so do jobs. A layout or tool that was perfect in one situation could cause damage in another. Every so often, make sure to ask yourself whether your current setup is actually working!

## 6. ADD MOVEMENT TO YOUR DAY

It's easy to get absorbed in the editing process, but it's important to check in with your body and move around a few times throughout the day. Here are a few tips: Drink a lot of water—it means you'll need to get up every so often to refill your bottle and visit the washroom. When you're on a call, walk around instead of staying seated in one position. Try not to eat lunch at your desk; instead, take the opportunity to chat with your colleagues or get some fresh air. Switch between sitting in a regular chair and either standing or using a more "active" seat like an exercise ball, a swivel stool, or a sit-stand stool (in moderation, of course).

## 7. TAKE CARE OF YOUR EYES

After all, they're an editor's most valuable tool! There are plenty of ways to keep your eyes healthy and comfortable, like adjusting your screens (both brightness and distance), choosing easy-to-read fonts, adjusting the lighting around your desk, using eyedrops, doing eye yoga, or following the 20-20-20 rule (every 20 minutes, look at something 20 metres away for 20 seconds). See your optometrist regularly and switch out your glasses if needed.

## 8. MANAGE YOUR STRESS

Keeping stress down is just as important as having good posture when it comes to reducing tension. There are many ways to reduce stress, from exercise (including walking or yoga) to meditation to breathing exercises to listening to music. You just need to find the ones that work for you and add them to your routine!

## 9. DON'T OVERLOAD YOUR SCHEDULE

When deadlines are tight, healthy habits tend to evaporate. Make sure to leave yourself time for short breaks throughout the day, plan healthy meals, keep your workspace neat, and practice good sleep hygiene. Remind yourself that days off are important for maintaining your relationships and having a good personal life. Keep this in mind when you're planning a job. Your mental health will be so much better for it!

## 10. STAY CONNECTED

Share your tips, findings, methods, and strategies with your fellow editors. Talk about ergonomics with your teams. Follow *Monteurs en mouvement* and the CCE Offline committee—your health is their priority!





# 8

## APPENDIX

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# 8 APPENDIX

## LIST OF GUILDS AND ASSOCIATIONS IN CANADA AND ELSEWHERE

### NATIONAL ORGANIZATIONS

- [Canadian Cinema Editors](#)
- [DGC National](#)
- [IATSE Canada](#)

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### NEWFOUNDLAND AND LABRADOR

#### **GUILD**

- [DGC Newfoundland and Labrador](#)

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### NEW BRUNSWICK / NOVA SCOTIA / PRINCE EDWARD ISLAND

#### **GUILD**

- [DGC Maritimes](#)

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### QUÉBEC

#### **GUILD**

- [AQTIS 514 IATSE](#)

#### **ASSOCIATIONS**

- [Le Comité des Treize](#)
- [Monteurs en mouvement](#)

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## ONTARIO

### GUILD

- [DGC Ontario](#)
- [NABET 700-M UNIFOR](#)
- [IATSE 634](#)

### ASSOCIATION

- [Fairness in Factual TV](#)  
([Guide to working in Canadian factual TV production](#))

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## MANITOBA

### GUILD

- [DGC Manitoba](#)

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## SASKATCHEWAN

### GUILD

- [DGC Saskatchewan](#)

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## ALBERTA

### GUILD

- [DGC Alberta](#)

### ASSOCIATION

- [APPA – Alberta Post Production Association](#)

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## BRITISH COLUMBIA / YUKON

### GUILDS

- [IATSE LOCAL 891](#)
- [ACFC West, Local 2020 Unifor](#)

### ASSOCIATION

- [Vancouver Post Alliance](#)

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## AROUND THE WORLD

### USA

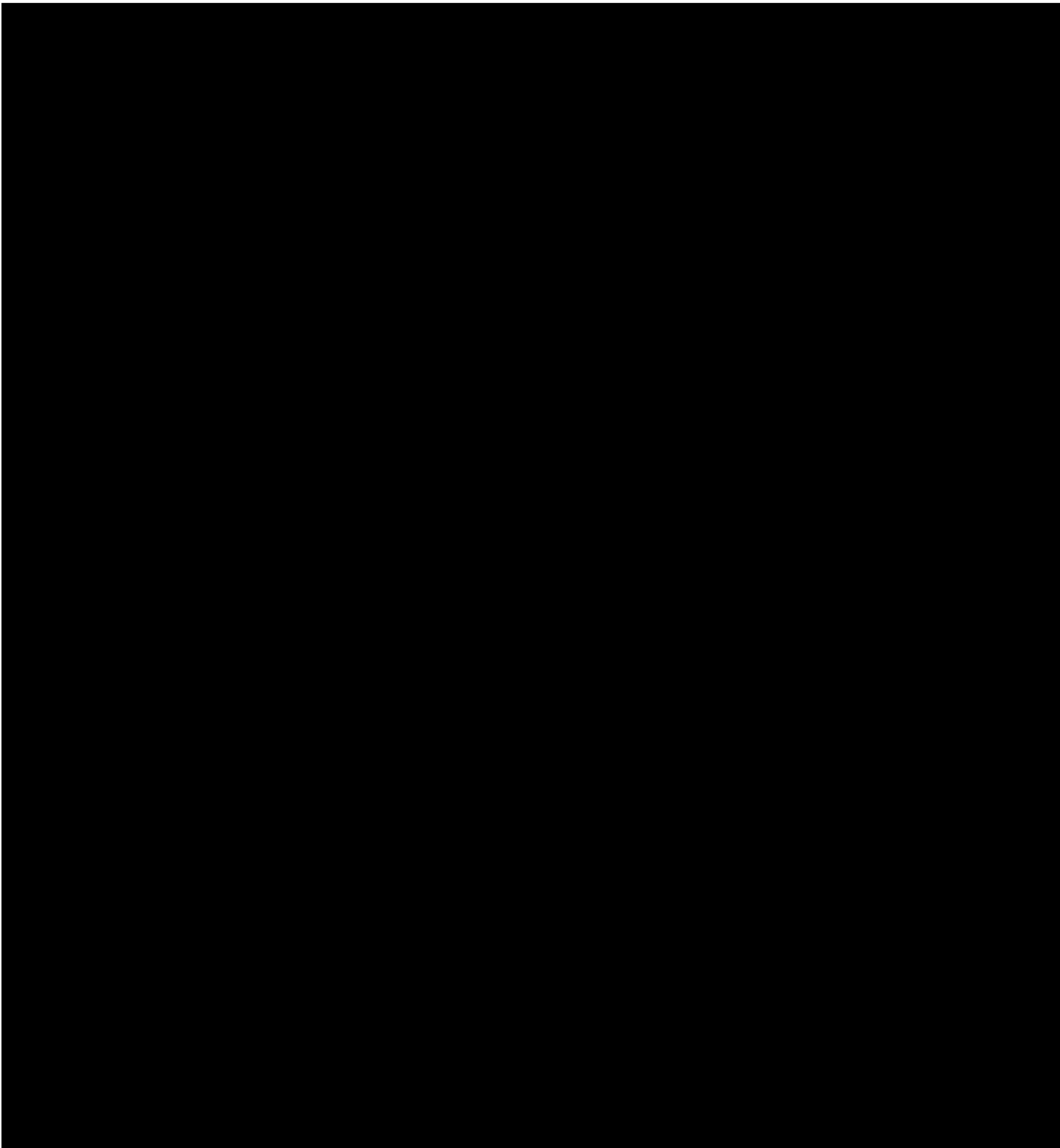
- [Motion Picture Editors Guild / IATSE 700](#)
- [American Cinema Editors](#)
- [Alliance of Documentary Editors](#)

### WORLD

- [TEMPO](#)

If you have a union or organizing group you would like to see added to this list, please email us at [info@cceditors.ca](mailto:info@cceditors.ca).

An up-to-date list is also available at [cceditors.ca/resources](http://cceditors.ca/resources).



Canadian  
Cinema  
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Les Monteurs  
et Monteuses  
de cinéma canadien

[cceditors.ca](http://cceditors.ca)



COMITÉ DES TREIZE  
regroupement indépendant de monteurs

[monteur.org](http://monteur.org)