



Film and Video Editors

Virtual editing jobs are important for just about any movie. If you have watched a great film, you can be sure that people in video editing jobs helped make it happen. Film editors are an extremely important part of any film staff, since they are the people responsible for the film's technical quality. They rearrange scenes and add special effects to get the final results. Film editing jobs are a great way to work in the entertainment industry. If you are interested in these positions, read on to find out more about them.

To enter this field, relatively minimal education is required. All applicants must have completed high school or have a GED, and they must have appropriate training in film editing. Some film editors do have a degree in the field, and there are schools that provide specialty filmmaking programs. However, the best training is still considered to be experience. Editors must have a strong grasp of the use of digital editing systems and a working knowledge of film and digital cameras.

The median salary for video editors is around \$40,000. Employment outlook for this position is quite strong. Very experienced film editors can earn as much as \$90,000 per year.

Under the guidance of the [film's director](#), editors work on the film until it meets approval. They may be instructed to rearrange scenes, cut footage, add visual and audio effects or music, and much more. Film editors are also responsible for ordering any effects needed from the specialist workers who produce them. Film editors are technicians, and despite their skill, do not make decisions about performance or scene quality. Instead, all such decisions are made by the director.

The majority of modern films are edited using computers, though in some cases the actual film is still edited. Film editors generally work with what are called work prints—copies of the film—when they organize transitions and scenes. Once the film is complete, a film editor creates a list of editing decisions including an outline of each section of the film and how long it will be.

This list corresponds to the numbers of the edge of the work prints, and is sent to a person called the negative matcher. This person makes a negative of the film, which then goes to a film lab. [Film editors](#) work on station identifications, commercials, and public service messages when employed by television stations. They are also responsible for checking every film in the station for damage.

Generally, a film editor will specialize in either nontheatrical or theatrical work, with theatrical editors working on film to be shown in movie theaters. Non-theatrical editors generally work for companies that produce documentary or industrial films, or they work for TV companies. About 75 percent of film editors work on movies intended for television.

The majority of people who want to become video editors begin as interns or apprentices. This allows them to get the training they need and to build up their network of contacts until a position as an assistant film editor is available. Those who want to become television film editors apply directly to the broadcasting station they hope to be hired by. Remember that smaller stations will require less training from their editors than larger stations and they will be more inclined to offer on-the-job instruction. They may also have greater advancement opportunities available.

Some people are also able to receive union apprenticeships from the American Cinema Editors, the National Association of Broadcast Employees and Technicians, and the International Alliance of Theatrical State Employees. Those interested in these apprenticeships should inquire with one of these unions for more information.

Once an assistant film-editor position has been acquired, a person in this job will work on special-effects ordering, film filing, breaking films into their component scenes, synchronizing picture and sound, and generally assisting the film editor they work under.

This may go on for a number of years before a person is capable of qualifying for a full film-editor position. Advancement occurs in much the same way whether or not an editor is a member of a union. Rates of advancement are similar. Film editors are limited in their ability to advance by their degree of specialization, with most staying in this field rather than going on to produce or direct.



Energy Career Feature

Days are often long when a deadline is near, and this is a high-stress position. Eye strain is a common hazard for people who want to become film editors. Because of the need to work very closely with directors and producers, people in this job have to be even tempered and excellent at communication. Accurate but speedy work is desirable, particularly in television studios.

Film editors have a strong career outlook, however. This previously small field is no longer as limited as it once was. The growth of independent film studios and cable TV are allowing it to expand a great deal, meaning that people with the knowledge, skills, and talent to do this job will be in demand. Larger studios are offering competitive salaries to get the best editors in the field, but most people beginning in film editing will start out in smaller studios.

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