**Question 1: What is the job of the post-production supervisor?**

**Answer**: The post-production supervisor is hired to coordinate and oversee all editing and mixing activities that are required to finish the film. These activities include cutting, audio/dialog corrections, color corrections, color-grading, adding and mixing sound, adding titles, and after getting feedback from the producers/studio, fine-tune some (or all) of them, based on the feedback and work on the final mixing. The post-production supervisor is critical to the final product being delivered to the big screen.

**Question 2: As a director, what tools will you use to assist you in communicating your individual style with the different artists working on your project?**

**Answer**: Communication must be the key strength for a director. Be direct and articulate in communication with various artists. Be open to new ideas, but also firmly say “no”, when the ideas do not synchronize with the needs of the project. Allow the artists on the project to show what they can bring to the table: production designers, actors, costume designers, cinematographers and editors. The director must be very clear about the type of feeling he/she wants to convey to the audience, to the editor (and all the other artists). The director can give them books, magazine articles, photographs, music to use as a communicative tool, to convey that message. A director needs to throw his/her ego out the door and play to the strengths of each of artists on his/her team. After thorough dialog and a little give/take, the director will understand how to best motivate the artists to get what he/she wants. The director, literally, must be the Godfather of the film: Michael Corleone played to everyone’s egos and finally got what he wanted in *The Godfather*. Correction: Coppola played to everyone’s egos and finally got what he wanted on *The Godfather.*

**Question 3: Describe in detail the duties of an editor.**

**Answer:** The editor probably knows how to tell a story better than a screenwriter, most likely because the editor understands the rhythm of shots, cuts and scenes, way better than a screenwriter. This visual strength is apparent with any great editors, like Walter Murch. Murch states in his book, “In the blink of an eye”, with great precision, the story-telling sensibilities required of an editor: playing with the audience’s emotions with every cut and holding the audience’s attention throughout the film. The editor makes the screenwriter, the directory, the producers, the investors and the audience happy. Their instincts drive the movie to a finished product. Incidentally, the director of “Moonlight”, Barry Jenkins, considers Murch’s book, to be the most influential book on film.

**Question 4: What happens when you have a final cut?**

**Answer:** After the editor and the director have decided on a final cut for the film, the sound designer and composer add sound and music to the cut. After that, the director and the producer approve the picture lock.

**Question 5: Why is it important not to micro-manage your post-production team?**

**Answer:** It is important for the director not to micro-manage the post-production team so that they can be more efficient at going through hundreds of hours of footage he/she has shot. The more hands-off a director is at this point, the more efficient the post-production team will be. Interference with the post-production team will only slow things down, and break the momentum. There might also be a clash in the sensibilities of how the story should be told. So, the best bet, is to back off from the post-production team.

**Question 6: What was originally meant by the word "montage"? What is meant by it today?**

**Answer:** The original meaning on the word “montage” was simply, “editing”. Today, “montage” is a series of relatively quick cuts, used in succession, usually in sync with music, to show the quick passage of time. A kid learning karate skills, for example. The protagonist applying for law schools in *Legally Blonde*, for example.

**Question 7: Who developed the "theory of montage".**

**Answer:** Sergei Eisenstein from U.S.S.R developed the “theory of montage”.