



Post-production pre-employment checklist

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South African Guild of Editors

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This checklist is for both editors and employers. It is intended as a starting point for discussion and negotiation; the points should be discussed, agreed to, and noted — before work begins. A short glossary is included on page two. SAGE publishes a standard employment contract and an annual rate-card in conjunction with this checklist.

POSITION AND WAGE

- Discuss the contract of employment being offered, including: position, the services you will provide and standards you will adhere to, length of engagement (including any additional sessions required), wages, tax, holiday pay, overtime, invoicing dates and the payment schedule as well as deductions such as PAYE. We recommend using the free SAGE contract as a starting point.
- Discuss how scheduled and unscheduled overtime will be approved.
- Discuss how you will be credited. Although it is the producers discretion to decide the size of credits and whether the credits are front titles, end cards or a credit roller, it is important to specify things like the SAGE acronym etc.

PICTURE/SOUND/VISUAL EFFECTS BRIEF

- Creative concepts discussed and noted.
- Technical and delivery requirements discussed and noted.
- Delivery schedule discussed and noted.
- Discuss the impact on time and resources if there are changes of a technical or creative nature to the brief during the course of employment and the potential impact that those changes may have on the budget.

SCHEDULE

- Post-production schedule (including relevant other deadlines, e.g. festival entries, etc.) sighted and agreed.
- Facilities bookings discussed and agreed.
- Director and Producer viewings discussed and agreed. As well as viewings for Commissioning editors, funders and distributors. It should be noted

who has final sign off on the project and how that will take place.

- Discuss and agree if additional personnel are required for the project.
- Discuss the impact on the schedule by the late delivery of any media or other factors that may impact on the schedule and whether there will be an extension of employment to compensate.
- Should the need arise for revisions to be made to the original schedule, the editor needs to immediately notify the Producer in writing, so that the challenges of the current schedule can be discussed and possible revisions made.

EQUIPMENT

Discuss whether the equipment is being provided by the employer or the employee and on what terms:

1. *Equipment supplied by employer (or facility contracted by employer):*

- Discuss procedures to allow for equipment familiarisation or orientation for the employee.
- Discuss the times at which you will be allowed access to the equipment and the place where the equipment will be located.

2. *Equipment supplied by employee:*

- Rate and billing method discussed and agreed.
- Procedure and liability in case of breakdown discussed and agreed. Equipment insurances discussed and noted.

OTHER MATTERS

- Access to sound/visual effects libraries, props and additional recording devices may involve additional funds or negotiation.



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- Any additional post-production work required, e.g. production of temp tracks, production of trailer, etc., may need to be negotiated separately.
- All incidental and source music that requires editing and presentation for mixing may need additional editorial time unless pre-arranged.
- Discuss the post-production working environment.
- Confidentiality of the project should be discussed and noted.
- The possible use of proprietary material should be discussed and noted.
- Any potential ergonomic hazard should be reported by the employee to the producer, production manager or post-production supervisor.

N.B. If there are any points of discussion that need to be noted on your SAGE contract, there is room to do so in Section 9: special conditions.

OVERTIME

Overtime is work done in excess of 10 hours per day (or 50 hours per week). You will need to know who is in the position to authorise such overtime: the producer, post-production supervisor or production manager.

THE BRIEF

The brief is the outline of the creative concept involved in the job (e.g. the style of picture editing, the sound design, the look of visual effects or animation). It should include the technical specifications of the job especially in relation to the approach and execution of the work.

THE SCHEDULE

The schedule for a project should list all allocated resources and related facilities bookings on a timeline (labour/hardware/software/media).

MEDIA

Media refers to picture/sound rushes, final locked off picture, the synchronous guide audio master, the EDL/OMF and/or any additional sound or picture source material, graphics or any other outsourced item. Late delivery of any of these items could compromise the agreed schedule and should not unfairly disadvantage the employee.

PRESENCE AT HANDOVER

It can save time and money to allow the employee to be present as the project moves from one stage of post-production to the next. Therefore it is advisable to discuss the possible problems if the employee does not see this transition process through.

In the case of the picture editor and/or assistant picture editor, this means to be at a session such as an online, sound spotting discussion or sound mix to convey information that will assist in the next stage of post production. For instance, the picture editor may need to check for sync, time-code, opticals/CGI/Visual FX preparation and so on.

In the case of sound, the supervising sound editor, head dialogue editor or head sound effects editor should be present at the pre-mix of their tracks to ensure the smooth transition from one stage of sound post-production to another, including opening of files, checking sync, briefing the mixer, etc. It is also important that a representative from the sound team be present to check that the created sounds synchronise with the finished picture, especially for images not placed in the locked-off picture cut (e.g. CGIs, visual effects).

OTHER FACTORS THAT MAY IMPACT ON THE SCHEDULE

Other matters that can change or delay the schedule can be the availability of actors or other relevant personnel engaged by the employer, equipment or media failure on equipment provided by the employer (or facility contracted by the employer), and differences in world time. These are factors that the employee has no control over and therefore changes to the schedule should not unfairly disadvantage the employee.

N.B. In the event of such changes or late deliveries delaying the commencement date of the employee, please refer to the terms and conditions in the SAGE Contract.

