

GLOSSARY

(for Pre-Employment Post Production Checklist)

1. Position

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. This is especially critical where EDL/OMF/AIFF/WAV files or other media have been provided by the picture editor who then needs to check for sync, time-code issues, 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).

2. Superannuation

Superannuation is a separate amount paid in addition to weekly earnings, in accordance with Superannuation Guarantee Legislation, and is based on a percentage of the employee's weekly earnings. Please be aware that there is a capping clause in the Legislation which may affect you if your earnings will be more than \$58k in a six-month period.

3. Overtime

Scheduled overtime is the difference between a 40-hour week and a 50-hour week. Unscheduled overtime is when you are required to work more than a 50-hour week. You will need to know who is

in the position to authorise such overtime, i.e. the producer, post-production supervisor, or production manager and obtain their permission.

4. 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.

5. The schedule

The schedule for a project should list all allocated resources and related facilities bookings on a timeline (labour/hardware/software/media). [Please also see 6 & 7 below.]

6. 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.

7. 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 MPPA.



Screen
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PRE-EMPLOYMENT POST PRODUCTION CHECKLIST





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Position and Wage

- Discuss the MPPA contract of employment being offered including position¹, length of engagement (including any additional sessions required), wages, Superannuation², holiday pay and overtime³.
- Discuss how unscheduled overtime will be approved.

Picture/Sound/Visual Effects Brief⁴

- Creative concepts discussed and noted.
- Technical requirements for the job 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.

Schedule⁵

- Post-production schedule (including relevant other deadlines, e.g. festival entries, etc.) sighted and agreed.
- Facilities bookings discussed and agreed.
- Discuss and agree if additional personnel are required for the project.
- Discuss the impact on the schedule by the late delivery of any media⁶ or other factors that may impact on the schedule⁷ and whether there will be an extension of employment to compensate.

Equipment

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

- Equipment supplied by Employer (or facility contracted by employer)
- Discuss procedures to allow for familiarisation or orientation of the employee to the equipment.

OR

- Equipment supplied by Employee with rate & billing method discussed and agreed.
- Procedure and liability in case of breakdown discussed and agreed.
- Equipment insurances discussed and noted.

Other Matters that both parties should be aware of:-

- Access to sound/visual effects libraries, props and additional recording devices may involve additional funds or negotiation.
- 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.
- The post-production working environment needs to be discussed and have regard to the Occupational Health and Safety Legislation and the Film and Television Industry Safety Code or other guidelines replacing this code.
- 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 MPPA contract, there is room to do so in Section 6: Special Conditions.