

**SET UP PROJECTS AND GOALS**

**PP01 Advise on set from a post production perspective**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about anticipating the contribution that post production will be able to make, technically and creatively, to a project. It includes helping to avoid unnecessary difficulties in post production created when filming or sound recording.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) How to find out from a project sponsor what they expect of a project</li> <li>b) Interaction between technical standards in filming and sound recording and the standards required in post production</li> <li>c) The creative potential of post production to help the project sponsor achieve the result they want</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1) Find out the intentions of the project sponsor</li> <li>2) Evaluate the feasibility and cost of what the project sponsor expects or needs from post-production</li> <li>3) Identify potential technical problems that it would be hard or expensive to deal with during post production</li> <li>4) Identify creative solutions to which post production can contribute</li> <li>5) Make suggestions for production changes that will allow post production functions to enhance the creative qualities of the product</li> <li>6) Propose changes that can make the overall project more technically or commercially viable</li> </ul>

**PP02 Advise a potential client on a post production project (Booking 1)**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about helping a potential client achieve a realistic understanding of what can be achieved for their project within time, budget and technical feasibility. It entails explaining to them what is possible honestly and without criticising their request.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) Technical capabilities of the facility and the people available</li> <li>b) How long different processes and workflows take and their costs</li> <li>c) Workflow planning and choice</li> <li>d) Problems and risks associated with different kinds of project</li> <li>e) The creative contribution that the people available can make to a project</li> <li>f) Who to consult for further information or guidance on different types of project and technical requirements</li> <li>g) How to find out a potential client's real needs beyond what they say they want</li> <li>h) How to present answers to questions and proposals in a way that a potential client will understand</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1) Check your understanding of the request, enquiry or possible project in detail</li> <li>2) Identify what the client needs to know to progress the project, including matters of cost, time and technical requirements</li> <li>3) Help the client understand the implications and constraints of what they would like to do</li> <li>4) Find out what is possible in terms of technical feasibility, cost and timing consistent with what the client wants to achieve</li> <li>5) Identify obstacles to the client achieving the outcome they want</li> <li>6) Find solutions that meet the client's real needs and with features and benefits that will be attractive to them</li> <li>7) Provide information to the client that is valid, complete and relevant</li> <li>8) Enable the client to understand the possibilities and constraints in a way that they are likely to see as helpful</li> </ul>

**PP03 Cost a post production project and negotiate with a client (Booking 2)**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about obtaining a booking that is feasible and likely to be beneficial to the post production house in terms of profitability and profile. The manner of negotiation is a combination of firmness and diplomacy.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) Strategy for costing projects including the creative input</li> <li>b) Conventions and rates for costing specific elements of work</li> <li>c) Technical capabilities of the facility and the people available</li> <li>d) How long different processes and workflows take and their costs</li> <li>e) Workflow planning and choice</li> <li>f) Problems and risks associated with different kinds of project</li> <li>g) The creative contribution that the people available can make to a project</li> <li>h) Who to consult for further information or guidance on different types of project and technical requirements</li> <li>i) How to find out a potential client's real needs beyond what they say they want</li> <li>j) How to present answers to questions and proposals in a way that a potential client will understand</li> <li>k) Techniques of negotiation</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>9) Find out what is possible in terms of technical feasibility, cost, timing and resources consistent with what the client wants to achieve</li> <li>10) Identify the benefits for the business to be obtained from the project consistent with company strategy in terms of profitability, company profile (reputation) and developing or maintaining the relationship with the client</li> <li>11) Find solutions that meet the client's real needs and with features and benefits that will be attractive to them</li> <li>12) Propose costs and a schedule for the project that are:                         <ul style="list-style-type: none"> <li>a. in line with the benefits to be obtained for the business and what the client needs to achieve</li> <li>b. technically feasible</li> <li>c. capable of being delivered by the resources available</li> </ul> </li> <li>13) Give clients enough time to discuss your proposals and their implications fully</li> <li>14) Agree with clients the work to be done and the price of the work</li> <li>15) Agree with the client a booking for the project that is capable of delivering the result they need and bring acceptable benefits to the business</li> <li>16) Respond to the client's needs and negotiating position with valid information, respect for their aspirations and an intention to resolve any differences</li> <li>17) Complete contract administration</li> </ul>

### P48 Plan and schedule post-production activities

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves planning, budgeting and reporting on the progress of the post-production schedule. It is about liaising closely with the relevant people, and knowing when to refer upwards in case of difficulties, or when the schedule is in danger of slipping.</p> <p>It involves ensuring that the post-production phase runs smoothly, delegating key activities as appropriate.</p> <p>This Standard is suitable for a post-production supervisor or similar role.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the critical path of the post-production process</li> <li>b) how to calculate the cost of post production facilities and crew in respect of previously calculated budget parameters</li> <li>c) how to budget the delivery items properly</li> <li>d) any pre-existing relationships between producer or director and the prospective post production crew</li> <li>e) the uses of, and the need for, various items required and produced by the post production department</li> <li>f) film laboratory methods and practices</li> <li>g) the processes in the production of titles and special effects</li> <li>h) the processes of music recording</li> <li>i) the procedures of creating digital elements on film</li> <li>j) the final delivery elements and formats required</li> <li>k) key details of contracts and agreements</li> <li>l) when and when not to refer upwards</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. plan and agree the post-production schedule, identifying the main activities to be completed</li> <li>2. select, negotiate and agree post-production services and crew, including editors, equipment, soundtrack laying, and dubbing</li> <li>3. convey the requirements of the original creative brief and script to those involved in the post-production process</li> <li>4. specify clear outcomes and criteria for editing</li> <li>5. ensure that the editing process follows stipulated requirements by monitoring the output regularly</li> <li>6. review the post production sections of the budget, and where necessary adjust accordingly</li> <li>7. monitor financial costs and, working with the production accountant, prepare estimates for costs reports</li> <li>8. monitor progress with the correct level of involvement, but without antagonising the creative crew</li> <li>9. refer upwards when progress is likely to compromise the schedule</li> <li>10. maintain a network of contacts to use when faced with a problem</li> <li>11. liaise and discuss with all levels of crew, suppliers, creative talent and executives</li> </ol>

### X5 Recommend and co-ordinate resource and task requirements to meet production needs

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard measures your ability to assess, recommend and co-ordinate resource and task requirements to meet production needs.</p> <p>It involves finding out about the production schedule, estimating the resources you need for the production, and presenting your estimates to decision makers. It is about producing budget proposals, negotiating and agreeing budgets, and producing schedules and estimates of time required for your work.</p> <p>It involves allocating work to your team, organising the monitoring of the way resources are used, and using the results of the monitoring process in order to control resources.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) how to identify specialist requirements, and to present suitable alternatives where necessary</li> <li>b) the creative and budgetary demands of the production</li> <li>c) what presentation formats are required</li> <li>d) the deadlines for making recommendations</li> <li>e) who the decision makers are</li> <li>f) how to summarise, record and store agreements</li> <li>g) how to maintain the commercial confidentiality of agreements.</li> <li>h) sources of advice, including sources for advice about contract law</li> <li>i) contractual and legal implications of agreements</li> <li>j) how to identify, select and apply methods to schedule work efficiently (such as PERT, Network Planning)</li> <li>k) how to communicate the schedule and the allocation of roles and responsibilities</li> <li>l) sources of information about tasks, people, resources, timescales</li> <li>m) reporting systems and procedures</li> <li>n) how to accurately monitor the production against budget</li> <li>o) how to collate, organise and interpret data, including financial data</li> <li>p) how to use information technology and software in scheduling, to monitor progress and to make</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. obtain information about the production schedule from available sources</li> <li>2. make realistic estimates and correct calculations of what you require</li> <li>3. show how your proposals meet the different needs that affect your work</li> <li>4. develop, justify and present your estimates, proposals and recommendations on time</li> <li>5. give decision makers adequate opportunities to ask questions and seek clarification.</li> <li>6. accurately identify and recommend any specialist requirements to decision makers and explain how you will meet them</li> <li>7. explain clearly any problems and difficulties in obtaining what you need and how you propose to overcome them</li> <li>8. produce clear budget proposals which reflect accurately the resource requirements identified for the production;</li> <li>9. present budget proposals clearly to decision makers within agreed timescales</li> <li>10. agree the arrangements for managing the budget before work commences</li> <li>11. make accurate records of what you have agreed, and make information about what you have agreed available to those who have a right to it</li> <li>12. when agreement cannot be reached, summarise the reasons accurately and offer options for resuming negotiations, or for withdrawing from the production</li> </ol>

	<p>evaluations</p> <p>q) sources of information about progress against budget</p> <p>r) types of data needed for evaluation</p> <p>s) systems and procedures for keeping evaluations up-to-date</p>	<p>13. produce schedules which clearly identify the task requirements</p> <p>14. make realistic estimates of the time needed for tasks within the schedule in order to meet the production requirements</p> <p>15. allocate work in a way which gets the best fit between the skills and needs of individuals and the requirements of the production</p> <p>16. when changes are made in schedules, clearly inform those affected and give them sufficient time to adapt their work to the change</p> <p>17. agree and implement reliable monitoring arrangements</p> <p>18. identify progress against budget</p> <p>19. give accurate and up-to-date information about progress against the budget to those who need it</p> <p>20. accurately and promptly assess and report progress in meeting the requirements of the production</p> <p>21. make realistic suggestions for improving the use of resources</p>
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**PP04 Map and monitor post production workflow**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about planning to ensure that the workflow eventually followed is capable of delivering the product on time, to standards and to budget. It should also allow scope for the creativity that post production contributes to a project.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) Common hardware and software workflows</li> <li>b) Function and performance of equipment and software in terms of time and capability</li> <li>c) Formats used at all stages of workflow and the dependency of one stage on another</li> <li>d) Format and workflow requirements of different types of media/assets coming into edit</li> <li>e) Interfaces between stages</li> <li>f) Storage capabilities and needs for a project</li> <li>g) How to monitor and maintain storage levels</li> <li>h) Effective ways of communicating with a mixed and changing team</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1) Specify a workflow that can:                         <ul style="list-style-type: none"> <li>a. Handle the format(s) of material that the client will produce</li> <li>b. Enable the operations of post production to take place at the right time and the right stage in work sequence</li> <li>c. Produce file types consistent with the operations required and the various post production outputs needed</li> <li>d. Provide security for files and other material at all stages</li> </ul> </li> <li>2) Specify a workflow that is consistent with the agreement with the client and allows them to check progress and make decisions</li> <li>3) Define project goals, objectives, milestone and deliverables consistent with budget</li> <li>4) Define how information on the progress of tasks will be obtained</li> <li>5) Define how assets will be transferred</li> <li>6) Communicate the workflow and schedule to each person who will contribute and ensure that they are clear as to their role and the technical requirements</li> <li>7) Keep track of work/schedule progress and identify threats to timing, cost and technical standards</li> <li>8) Make changes to the workflow/schedule that minimise additional costs and delays and remedy changes in standards or quality</li> </ul>