



12. POST-PRODUCTION

12.1 INTRODUCTION

Post-production is the phase during which the commercial is finalized, encompassing all work completed between filming and the delivery of the broadcast material. The Production Company is responsible for overseeing and executing the post-production process. This phase is a critical component of the production, and to ensure a smooth process and avoid additional costs, BCP strongly advises as a standard best practice against separating post-production from the overall production process.

Post-production includes tasks such as offline and online editing, complex visual and audio effects, sound design, voice-over recording, music composition, and finalizing the film for distribution. It is often a costly and time-consuming process, typically requiring the expertise of specialized companies equipped with advanced technology.

The integration of video and audio effects is increasingly essential for achieving the creative goals of the Advertiser and its Communication Agency and for effectively realizing the concept. Consequently, these objectives must be incorporated into the initial planning and budgeting stages and clearly communicated to post-production houses and sound studios as early as possible.

When the Production Company develops the proposal based on the Production Briefing and the director's treatment, all post-production elements, along with the necessary time and financial resources for their execution, must be thoroughly accounted for. This includes costs spanning from pre-production to the final delivery of the commercial(s), particularly those related to video and audio effects.

Before finalizing the production budget, the Production Company will collaborate with selected post-production facilities to discuss the post-production goals in detail, the methods to achieve them, the timeline, and the associated costs.

Note: Post-production facilities and their technologies cannot resolve all issues arising during filming, such as mistakes, sudden changes in plans, or problems caused by stressful conditions (like weather), or earlier decisions.

Interim changes to the approved storyboard or script, which may initially seem straightforward in terms of post-production treatment, can be misleading and may result in significant unforeseen costs.

12.2 SOME BASIC PRINCIPLES

The best practice is to hold an early production meeting with all parties involved, including the editor and the post-production facility, to discuss production requirements, clarify cost structures, and establish schedules. It is essential to define and agree on the start and end points of contractual relationships with all suppliers.

Any additional costs must be approved by the Advertiser or its Communication Agency representative, who holds the necessary authorization to do so.

It is important to emphasize that any hierarchical divisions during post-production—whether on the Advertiser's or the Communication Agency's side—regarding approvals or decision-making can lead to significant cost increases. To minimize or avoid extra post-production costs, all requests for additional requirements must be carefully monitored. Additionally, while new technologies can streamline the creation of multiple edits or versions, they may also lead to significant cost increases if not planned properly.

The Production Briefing and the Production Offer clearly outline, in detail, the production and post-production requirements included within the final offer, specifying how many variants or versions of the finished commercial will be delivered.

The original offer provided by the Production Company specifies in detail the post-production requirements covered within the budget and schedule, based on the director's interpretation and the Advertiser or its Communication Agency's specifications as outlined in the Production Briefing made in the BCP Online Briefing Tool. Any changes that arise will result in additional costs, which will be documented in a revised estimate.

12.3 OFF-LINE EDITING

Editing the footage is a crucial part of both the technical and creative process. It is a creative endeavour led by the director, whose presence and guidance are mandatory. This requirement must be explicitly outlined in the Production Company's contract or offer.

The process begins with the director and the editor of the Production Company—chosen for their expertise—reviewing and selecting the shots required to fulfil the creative brief.

When a Communication Agency is involved, the initial selection of the film version is presented to and discussed with the creative team and the Agency Producer or another agency representative. If necessary, and at the Production Company's discretion, adjustments can be made to achieve the director's cut of the film.

The director, editor, creative team, and Agency Producer or representative together with the producer or post-producer of the Production Company may collaborate further to make additional adjustments, if required, to finalize the agency offline version.

This version is then presented to the Advertiser for final approval, which must take place within the pre-approved back timing. Any changes requested after the approval of the agency offline version will incur additional costs, which must be authorized by both the Agency Producer or agency representative and the Production Company producer.

If no Communication Agency is involved, the presentation is made directly by the Production Company to the Advertiser and its representative(s). Together with the Advertiser's representative, the director, editor, and producer from the Production Company, an agreement must be reached on the final offline edit within the predetermined schedule and timeline.

It is essential that all adjustments to the edit are made during the offline phase of the film, also referred to as the Offline Lock, before proceeding to subsequent stages of post-production. Changes made after the Offline Lock will automatically result in additional costs or delays in the timings and workflow.

12.4 ON-LINE VIDEO FINISHING

If requested in the Production Briefing, the Production Offer includes both offline and online post-production costs, encompassing video and audio work. The director's creative decisions, such as grading and online editing, play a pivotal role in shaping the final commercial or content. These responsibilities must be clearly outlined in the Production Briefing and final offer.

Post-production technology provides opportunities for creating multiple image variations and enhancements. As a result, strict oversight of creative demands is essential. All personnel involved must be capable of identifying when changes go beyond the agreed storyboard and approved budget.

All parties involved are thoroughly informed about the specific terms of their agreement with the online post-production facility to ensure transparency regarding potential additional costs. The online-edited version of the film must be approved by all parties before advancing to the next phase of the post-production process.

12.5 AUDIO-FINISHING

Music, together with the overall sound design, plays a vital role in bringing the creative concept to life. The details of the soundtrack should be defined early in the production process to account for both planning and budgetary implications. This ensures that adequate provisions are included in the Production Briefing and the final offer.

The durations of all music licenses and the availability of selected voice-over artists must be thoroughly verified. The Advertiser and its Communication Agency must approve the voice-over script and the selected artist before recording begins. The scheduling of voice-over recordings, along with their budgetary implications, should be carefully assessed to ensure that appropriate provisions are included in the Production Company's final offer.

12.6 DELIVERABLES

Agreement must be established in advance and detailed in the Production Briefing if multiple deliverables of the commercial or content are required. The costs associated with producing these versions must be clearly outlined in the final offer.

Should additional versions be requested beyond the agreed-upon framework, the Advertiser or its Communication Agency must inform the Production Company, which will then issue an updated cost estimate. By using the BCP Online Briefing Tool, creating the various deliverables becomes much more convenient, and you gain a clear overview of the total number of deliverables.

The delivery of TV versions (broadcast masters) to the networks in Belgium will be in digital format and must be executed exclusively by official D-MAT-certified production and Post-Production Companies.

If a cinema version is needed, it must be specified in the Production Briefing, and the original offer should include the associated costs. If the cinema version is not initially included in the contract but is requested later during production, a separate estimate will be provided.

When creating a cinema version, the editor and post-Production Company have to pay special attention to:

- Cinema requirements e.g. length of the film and approval procedure- if applicable
- Specific requirements for titles / supers
- The planning of the cinema postproduction work
- Grading (colour correction)
- Specific requirements for sound and video framework
- The checking procedure of the copies
- Delivery requirements

It is indicated, in function of the kind of film, to include in the Production Briefing all the details concerning the preparation of the cinema material.

Terms for Sharing Rushes see point 7.5