

*“Knowledge is power” Francis Bacon*

*“Facts, Hercule, facts! Nothing matters but the facts!” Inspector Clouseau, A SHOT IN THE DARK*

**The American Cinema Editors is starting an employment database for active editor members. The purpose of this effort is to collect employment data and enable the sharing of that information between members. The enclosed questionnaire covers a wide range of salary, terms-and-conditions, equipment and other information that we want to collect into one resource. Active editor members will be able to refer to this database to be better informed about the terms and conditions being offered for employment on similar projects, or by the same employer (e.g. Disney). By sharing this information, we will all be better able to improve our negotiating position with employers.**

**Instructions:**

**Fill out one form for each new job. This can be done before, during, or after a show is completed. Forms can be requested from the ACE office or downloaded from the members only section of the ACE website.**

**You need NOT answer every question. However, the more information included, the better for everyone. If you want to remain anonymous, for example, don't include your name and the project name.**

**Brevity and clarity are important, especially for expanded information.**

**This isn't a complaint form per se. Express your gripes only as they may inform and caution others.**

**All information will be restricted to active and life ACE editor members. This will exclude affiliate members.**

**For your protection, the database will be accessed ONLY by members visiting the ACE office at Universal, where it will be stored on a single computer dedicated to this purpose.**

**The ACE computer will have no internet access, and the data will be password secured.**

**Although every effort will be made to keep this information private, CAVEAT EMPTOR: personal references (“My agent, Harry, is a crook”) might be misused or misunderstood.**

**Finally, make and keep a copy. Return the original to the ACE office in person or by mail. Update the information on your show as things change or are completed. The original will be shredded for security.**



American Cinema Editors  
Current Employment Information

Did you have an employment guarantee (if production terminates)?      yes      no

For how many weeks was the guarantee? \_\_\_\_\_

Did you have paid prep days?      yes      no

How many prep days? \_\_\_\_\_

Did you receive a box rental (*circle one*)?      yes      no      Amount: \_\_\_\_\_

Was it for equipment or as a means to create added salary (*circle one*)?      equipment      salary

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**Representation**

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Who negotiated your contract / deal (*circle one*)?      me      agent      lawyer

Were you satisfied with the final salary and terms (*circle one*)?      yes      no

If you have an agent, who is it and what agency: \_\_\_\_\_

Were you satisfied with your agents services:      yes      no      no comment

If you have a lawyer involved with your deal, who is it and what firm?

\_\_\_\_\_

What compensation was your lawyer paid (i.e. one time payment, salary percentage)?

\_\_\_\_\_

You agent's fee is based on:      straight salary      salary+ot      other

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**The following applies to on location work**

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What class of air travel did you receive?      first      business      coach

Per diem amount? \_\_\_\_\_      Housing allowance amount? \_\_\_\_\_

Was ground transportation supplied to and from airport (*circle one*)?      yes      no

Any other benefits? \_\_\_\_\_

Were you paid more on location?    yes    no

How was this paid?    extra day    overtime

Were there any family accommodations (i.e. extra air fare, accommodations)?    yes    no

If so, describe:

<b>Post Production</b>
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Number of shooting days: \_\_\_\_\_

Number of shooting days per week: \_\_\_\_\_

How many days for the editors cut (Day 1 being the first work day after completion of principal photography)? \_\_\_\_\_

How many days for the directors cut (Day 1 being the first work day after screening editors cut)?  
\_\_\_\_\_

How many 6 day / 7 day weeks? \_\_\_\_\_

How many editors were involved? \_\_\_\_\_

Were the other editors of your choosing (*circle one*)?    yes    no

If 'no' how were they chosen (i.e. producer, post-super, director, unknown)?

Were you required to do any additional work other than editing the project (trailers, TV version, airline version, complete a DVD package)?    yes    no

If 'yes', describe briefly:

Were you paid additional money to do this work (*circle one*)?    yes    no

Did this added work interfere with your primary duties as editor (*circle one*)?    yes    no

American Cinema Editors  
Current Employment Information

How long did you continue on the project (*circle one*)? final delivery picture lock  
other: \_\_\_\_\_

Length (days) of post from the end of principal production to delivery? \_\_\_\_\_

Was this about the same length as originally discussed (*circle one*)? yes no

How much longer / shorter? \_\_\_\_\_

Crew

Support staff (*circle all that apply*): Electronic Asst. Film Assistant Other Assistant  
Apprentice Runner VFX Editor  
Other

Assistant salary 5-day (each assistant)? 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

Assistant weekly/hours: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

Apprentice / Other Salary 5-day? \_\_\_\_\_

Was there a Post Supervisor / Associate Producer (*circle one*)? yes no

Were they supportive of your needs (*circle one*)? yes no

Did the Post Supervisor/A.P. integrate well with your key assistant, etc (*circle one*)? yes no

Equipment

Offline Editing System type? Avid Lightworks Heavyworks Final Cut  
Other: \_\_\_\_\_

Software version (*if known*)? \_\_\_\_\_

How many machines / edit systems? \_\_\_\_\_

**American Cinema Editors  
Current Employment Information**

**Was the type of edit system (Avid, FCP) of your choosing (circle one)?**    yes    no

**If not, briefly describe** (what system, how was the experience):

**Do you own equipment?**    yes    no

**Were you able to use personally owned equipment?**    yes    no

**Which staff members had an edit station (including editors)?**

Editor            2<sup>nd</sup> Editor            Electronic Asst.            Film Assistant            Other Assistant  
VFX Editor        Other

**Equipment supplier?** \_\_\_\_\_

**Was the supplier of your choosing?**            yes    no

**Evaluate the supplier's overall performance:** \_\_\_\_\_

**How was film involved in the project** (*shoot only, film finish, none*)?

**How was electronic post-production involved** (off-line, on-line, digital intermediate)?

**How was HD involved** (none, shoot, VFX, finish)?

**Any additional comments about any matter?**

**If you are willing to share copy of your deal memo, please submit a copy. You may block out any information you wish to keep private.**

**Thank you for your participation.**