Australian Government

Department of Education, Employment and Workplace Relations

CUFSOU204A Perform basic sound editing

Revision Number: 1

ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUFSOU204A Perform basic sound editing

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to for basic digital sound editing. No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Application of the Unit

Application of the unit	Assistant sound editors and production personnel in the community broadcasting sector apply the skills and knowledge described in this unit. They are responsible for preparing, organising and digitally editing relatively simple sound sequences or programs for radio, television, film and interactive media.
	They are expected to contribute to creative outcomes, including selection and acquisition of sound materials.
	In a production house environment, they typically work under the supervision of a picture editor or senior sound editor, and are often involved in editing both sound and vision. Combined editing skills at a basic level are covered in:
	• CUFPOS201A Perform basic vision and sound editing.
	More complex skills associated with editing sound, including dialogue, are covered in:
	• CUSSOU403A Perform advanced sound editing.

Licensing/Regulatory Information

Not applicable.

Pre-Requisites

Prerequisite units		

Employability Skills Information

Employability skills	This unit contains employability skills.

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
Prepare for editing sound	1. In consultation with relevant **production personnel**, clarify editing requirements, including creative and technical expectations of **productions**
	2. Obtain and label **source materials** and **additional materials** as required and keep them in a safe, clean location with appropriate **documentation**
	3. Organise transfer of source materials to appropriate equipment where necessary, ensuring sufficient **digital storage** capacity is available
	4. Check **editing equipment** is operational and suited to the designated editing processes and according to enterprise procedures
	5. Organise **additional equipment** and **consumables** needed to minimise interruptions during the editing process
	6. If required, obtain sign-off to proceed with edits
Assemble sequences for editing	7. Digitise **audio content** and additional sound materials in the specified **format**, ensuring format is compatible with available **software** and editing equipment
	8. Monitor digital output and arrange for problems to be fixed where necessary
	9. Identify **sound edit** positions using appropriate documentation and optimise quality where applicable
	10. Log and assess **sound sequences** according to **production requirements** and arrange digital back-up copies as insurance against editing errors
	11. Consider how materials may be edited efficiently to meet **technical and creative criteria**
Edit sound sequences	12. Edit audio sequences according to production requirements and accurately document **details** of each edited sound sequence
	13. Generate an appropriate track list to facilitate subsequent stages of sound mixing processes
	14. Accurately chart positions and durations of sound sequences, noting requirements for transitions where applicable
	15. Apply effects and digital enhancements to maximise creative outcomes of sound sequences according to production requirements
	16. **Manipulate editing software and equipment** to produce

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ELEMENT	PERFORMANCE CRITERIA
	required sequences and to resolve identified problems
	17. Seek feedback on work in progress from relevant production personnel and refine edits as required
	18. Submit final edits by the agreed deadline in accordance with enterprise procedures
Finalise sound edits	19. Archive edited audio files and complete associated documentation according to enterprise procedures
	20. Advise relevant production personnel of editing equipment requiring maintenance and leave workstation in original or improved condition
	21. Participate in post-production debriefing sessions as required
	22. Evaluate own performance against technical and creative criteria and discuss with colleagues where appropriate

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Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- communication, teamwork and organisational skills sufficient to:
    - arrange sound media logically and accurately
    - liaise with relevant production personnel
    - understand and follow instructions
- technical skills sufficient to:
    - edit a range of audio sequences and segments
    - digitise pre-recorded content, e.g. digital and analogue audio, sound effects
    - change audio from one format to another
    - follow relevant file management protocols for specified operating systems
    - identify faults that occur in audio production environments
- initiative and enterprise in the context of editing sound to meet creative production requirements
- aural discrimination skills in the context of listening critically to, and enhancing the quality of, sound elements and sequences
- self-management skills sufficient to:
    - prioritise work tasks and meet deadlines
    - seek expert assistance when problems arise
- literacy and numeracy skills sufficient to:
    - identify and label accurately source materials and copies
    - read and interpret sound documentation and plans
    - implement and record codes and timings
    - document sound components, e.g. maintenance of logging sheets

Required knowledge

- familiarity with basic sound editing conventions, practices and techniques
- editing and audio terminology
- understanding of the roles and skills associated with other post-production personnel
- sound editing software and equipment for both broadcast and non-broadcast
- varied characteristics of sound in a range of environments
- OHS standards in relation to:
    - using a computer and keyboard for periods of time
    - observing safe noise levels

Evidence Guide

EVIDENCE GUIDE	
The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the following is essential: • a range of digitally edited sound sequences that meet production requirements • collaborative approach to work • attention to detail • ability to work to deadlines.
Context of and specific resources for assessment	Assessment must ensure: • access to a range of pre-recorded sound footage • access to industry-current sound editing software as listed in the range statement • access to appropriate learning and assessment support when required • use of culturally appropriate processes and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit: • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance • evaluation of a range of sound sequences edited by the candidate in response to instructions received from a supervising editor • observation of the candidate preparing and editing sound sequences • written or verbal questioning to test knowledge as listed in the required skills and knowledge section of this unit.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • CUFPOS201A Perform basic vision and sound

EVIDENCE GUIDE	
	editing • CUFSOU301A Prepare audio assets • CUFSOU302A Compile audio material for broadcast.

Range Statement

RANGE STATEMENT	
The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.	
Production personnel may include:	• assistant editor • broadcasters • CGI (computer generated imagery) personnel • director • musicians • producer • production manager • sound designer • sound editor • sound effects personnel • sound engineer • sound recording studio personnel • station manager • supervisor • technical director • volunteers coordinator • other technical/specialist personnel.
Productions may include:	• animated productions • CD/DVD • commercials • documentaries • feature films • features - television and film • filmed events or performances • interactive media products • music • music videos • news and current affairs • podcasts • promotional trailers • radio broadcasts • short films • television programs, e.g.:

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RANGE STATEMENT

	• music • drama • comedy • variety • sport • websites.
Source materials may include:	• archival recordings • atmosphere • CD/DVD recordings • foley effects • live captured effects • music • SFX (sound effects) • synthesised sound • voice recordings/dialogue.
Additional materials may include:	• archival sound footage • file images • stock sound footage.
Documentation may include:	• assembly order • computer generated • duration print-outs • EDLs (edit decision lists) • fault reports • hire agreements • list of sequences with relevant shot numbers • log sheets for location • manually written • marked-up scripts • marked-up transcripts • memos of instruction • operational/project plan • production schedules • scripts • sound recordings • sound/audio reports • wild-line and sound effects log sheets.
Digital storage may include:	• cassettes • CD • DAT

RANGE STATEMENT

	• DMSS (digital mass storage systems) • DVD • hard disks • internal sound cards • magneto-optical • optical • tape.
Editing equipment may include:	• amplifiers • audio converters • audio desk/mixers • CD player/burner • CDs • DAT (digital audio tape) • digital and analogue recording devices • digital non-linear (online) editing systems • DVDs • effects rack • hard disk recorder • headphones • linear (off-line) editing systems • mini disks • mixing console/desk analogue, digital, digitally controlled analogue (hybrid) • sequence sampler • speakers • tape machines.
Additional equipment may include:	• cassette player/recorder • CD player/recorder • DVD player/recorder • headphones • iPod • microphones • sound cables • speakers.
Consumables may include:	• computer disks • labels • marker pens • mini disks • sound tapes, e.g.: • DAT

RANGE STATEMENT	
	• cartridge • compact audio cassette • reel-to-reel • 16 mm magnetic.
Audio content may include:	• atmosphere recordings • dialogue • foley effects • interviews • live recordings • music • sound effects • synthesised audio.

Formats may include:	• audio/sound, e.g.:
	  • DAT
	  • AIF (AIFF)
	  • WAV
	  • WAV (BWF - broadcast WAV format)
	  • WMA
	  • MIDI
	  • OGG
	  • AAC (advanced audio coding)
	  • Apple lossless
	  • magnetic tape
	  • Real Audio
	  • QuickTime
	  • MP3
	• computerised data.

Software may include:	• after effects package
	• computer programs, e.g.:
	  • Pro Tools
	  • Sound Forge
	  • Adobe Audition
	  • Final Cut Pro
	  • Adobe After Effects
	• EDL software
	• freeware
	• shareware.

Sound edit may include:	• computerised data

RANGE STATEMENT

	• digital non-linear • edit of rough and fine cuts • edit of source and recorded materials • film and video audio assets • initial edit of sound rushes • integration of the picture (image) editing process to ensure sound and picture are in sync • linear • off-line • on-line.

Sound sequences may include:	• atmosphere tracks
	• dialogue
	• foley effects
	• music
	• sound effects tracks that have been:
	    • pre-recorded (using sound effects libraries)
	    • recorded live (foley sound effects, production sound effects)
	    • electronically generated (synthesised/computer generated sound effects)
	• voice-overs.

Production requirements may include:	• ADR (additional dialogue recordings) • aesthetic • atmosphere tracks • durations • effects • music • technical • vision and sound edit • voice-overs.
Technical and creative criteria may include:	• ADR (additional dialogue recordings) • audio levels • balance between track levels • balance of background music • compression factors, e.g. codecs • consistency of voice levels • continuity of background ambience in location recordings • distortion

RANGE STATEMENT

	• durations • editorial requirements • enhancement of visual images • foley • natural pausation • sound balance, e.g. music • synchronisation of sound and vision.
Details may include:	• copyright details • durations • in and out points • quality assessment • source details • specific content • take options • technical notes.

Manipulating editing software and equipment may include:	• adjusting and normalising audio levels
	• inserting, e.g.:
	   • transitions
	   • sound effects
	   • music
	   • voice-overs
	   • overlays
	• manipulating audio clips, e.g.:
	   • cutting
	   • pasting
	   • copying
	   • moving
	   • splitting.

Unit Sector(s)

Unit sector	

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Competency field

Competency field	Media and entertainment production - audio/sound

Co-requisite units

Co-requisite units		