



Australian Government

Department of Education, Employment and Workplace Relations

CUFPOS401A Edit screen content for fast turnaround

Revision Number: 1

CUFPOS401A Edit screen content for fast turnaround

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	<p>This unit describes the performance outcomes, skills and knowledge required to edit screen content for fast turnaround using non-linear editing facilities.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
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Application of the Unit

Application of the unit	<p>Editors with a reasonable level of experience apply the skills and knowledge described in this unit. Using non-linear digital facilities to edit screen content, editors occasionally require basic film handling skills.</p> <p>Primarily they are involved in day-to-day editing for daily programs such as news and current affairs. At times they work on more complex programs of a formatted or routine nature. They may also be involved in fast turnaround editing of rushes for feature films.</p> <p>Editors at this level are usually answerable to a senior editor or producer/reporter.</p> <p>More complex skills associated with editing a comprehensive range of film, television material are covered in:</p> <ul style="list-style-type: none"> • CUFPOS501A Edit complex screen productions.
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Licensing/Regulatory Information

Not applicable.

Pre-Requisites

Prerequisite units		

Employability Skills Information

Employability skills	This unit contains employability skills.
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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.
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Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
Prepare for edit	<ol style="list-style-type: none"> 1. Clarify editing requirements in consultation with relevant <i>production personnel</i> and with reference to <i>documentation</i> as required 2. Check operation of <i>editing equipment</i> and <i>software</i>, and ensure sufficient supplies of <i>consumables</i> are available 3. Identify and prepare <i>source materials</i> for off-line and online <i>editing</i> 4. Assess materials to be edited for required <i>technical and creative criteria</i> in consultation with relevant production personnel 5. Endeavour to visualise completed edit with reference to available materials
Commence editing process	<ol style="list-style-type: none"> 6. Digitise and transfer materials to suitable <i>format</i>, ensuring compatibility with editing equipment and monitoring capture for sound and image quality 7. Where appropriate, create an <i>edit decision</i> list (EDL) subject to time constraints, noting accurately in and out points for each edit 8. Maintain accurate documentation of editing instructions for use in all stages of post-production as required 9. Prioritise and select materials in terms of their relevance to meet <i>production requirements</i> 10. Arrange and present selected material to retain the intended meaning of words and images 11. Analyse and plan how preselected <i>additional materials</i> are to be used to clarify and enhance final edit
Assemble vision and sound	<ol style="list-style-type: none"> 12. Check technical and creative criteria with relevant production personnel to ensure integrity of edit 13. Assemble content in a way that produces coherent images and sound according to standard <i>editing conventions</i> 14. Ensure that assembled materials meet time requirements for <i>productions</i>, as well as technical and creative criteria for transmission 15. Insert transitions, special effects and preselected additional materials as required 16. Make appropriate compromise between content and quality in order to meet time restrictions 17. Review assembled online or off-line edit with relevant production personnel

ELEMENT	PERFORMANCE CRITERIA
	18. Implement changes as specified and finalise edit to meet deadlines
Finalise edits	19. Complete necessary documentation and file/archive source materials according to enterprise procedures 20. Report problems in completing edits to meet production requirements 21. Provide information required for successful transmission of edited material 22. Evaluate own performance against technical and creative criteria and discuss with colleagues where appropriate

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 screen content logically and accurately
 - work collaboratively with production personnel, e.g. editors, directors
 - understand and carry out instructions and creative directions as required
 - utilise relevant file management protocols for specified operating systems
- initiative and enterprise in the context of:
 - visualising and interpreting basic story-lines in a creative way
 - troubleshooting and solving problems as they arise during the editing process
- self-management and planning skills sufficient to:
 - prioritise work tasks
 - meet deadlines
 - seek expert assistance as required
- technical skills in the context of:
 - editing vision and sound for same-day programs to tight deadlines, e.g. news, current affairs
 - editing content according to a broad brief, e.g. verbal brief
 - digitising pre-recorded content, e.g. film, analogue video
- literacy and numeracy skills sufficient to:
 - identify and label accurately source materials and copies
 - implement and record time codes and timings
 - document image and sound components, e.g. completion of logging sheets

Required knowledge

- current vision and sound editing techniques and application of different editing methods, especially when fast turnaround is required
- thorough knowledge of a range of editing software and equipment
- filmmaking conventions, such as camera shots, angles and viewpoint
- OHS requirements as they relate to working on computers for periods of time
- industry knowledge, including:
 - roles and responsibilities of production and post-production team members
 - sound understanding of the creative and technical elements of a range of film and media productions
 - features of industry-standard post-production facilities and equipment for broadcast and non-broadcast
 - broadcast language and terminology

REQUIRED SKILLS AND KNOWLEDGE

- issues and challenges that arise in the context of editing vision and sound content for fast turnaround

Evidence Guide

EVIDENCE GUIDE	
<p>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.</p>	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the following is essential:</p> <ul style="list-style-type: none"> • effective editing of a range of vision and sound content that: <ul style="list-style-type: none"> • meets production requirements • takes account of technical and resource constraints • ability to edit material within tight time constraints • collaborative approach to work.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to real-time editing opportunities, together with a reasonable variety of assignments • access to a selection of editing software and equipment as listed in the range statement • opportunities to work with a range of vision and sound formats 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	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance • evaluation of a selection of material edited by the candidate for fast turnaround • observation of the candidate editing material for fast turnaround • written or verbal questioning to test knowledge as listed in the required skills and knowledge section of this unit.

EVIDENCE GUIDE	
Guidance information for assessment	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none">• CUFDIG301A Prepare video assets• CUFSOU301A Prepare audio assets• CUSSOU403A Perform advanced sound editing.

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
- camera operators
- CGI (computer generated imagery) personnel
- designers
- director
- floor manager
- laboratory staff
- producer
- production designer
- production manager
- senior editor
- sound editing personnel
- sound effects personnel
- technical director
- other technical/specialist staff.

Documentation may include:

- assembly order
- camera reports
- computer generated
- contracts
- EDLs (edit decision lists)
- fault reports
- hire agreements
- list of sequences with relevant shot numbers
- manually written
- manufacturer specifications/instructions
- marked-up scripts
- marked-up transcripts
- memos of instruction
- operational/project plan
- production schedules
- scripts
- sound reports
- sound sheets, including

RANGE STATEMENT	
	<ul style="list-style-type: none"> • time-code log sheets for location sound recordings • wild-line and sound effects log sheets.
<i>Editing equipment</i> may include:	<ul style="list-style-type: none"> • computers • digital non-linear, e.g. Mac G5, Avid • editing bins • linear, e.g. tape to tape • off-line • online • pic sync • rewinders • synchronisers • viewers.
<i>Software</i> may include:	<ul style="list-style-type: none"> • after effects package • computer programs, e.g. Final Cut Pro • EDL software • freeware • Illustrator • Photoshop • shareware.
<i>Consumables</i> may include:	<ul style="list-style-type: none"> • computer disks • cotton gloves • film cans • film leader • labels • sound tapes of any format, e.g.: <ul style="list-style-type: none"> • DAT • cartridge • compact audio cassette • reel to reel • spare videotapes of any format, e.g.: <ul style="list-style-type: none"> • DVC • Beta • VHS • mini-DVD • HDTV.
<i>Source materials</i> may include:	<ul style="list-style-type: none"> • audio tapes • camera tapes • CDs

RANGE STATEMENT	
	<ul style="list-style-type: none"> • DVDs • film • graphics • internet • stills • work prints • work tapes.
<i>Editing</i> may include:	<ul style="list-style-type: none"> • computerised data • digital non-linear • film • linear • off-line • online • video.
<i>Technical and creative criteria</i> may include:	<ul style="list-style-type: none"> • ADR (additional dialogue recording) • audio levels • break in control track • broadcast quality • colour bars • drop-outs • film leaders • graphics • non-broadcast quality • production style • quality of image/sound • rushes • script materials • sequences, e.g.: <ul style="list-style-type: none"> • vision cuts • sound editing, e.g. dialogue • voice-over • music • shots, e.g.: <ul style="list-style-type: none"> • wide shots • mid shot • close-ups and medium close-ups • two shot • long shot • wide-angle

RANGE STATEMENT	
	<ul style="list-style-type: none"> • high-angle • low-angle • bird's eye • pans • tilts • cutaways • two shots • noddy • reverses • sync marks • tape black • time codes.
<i>Formats</i> may include:	<ul style="list-style-type: none"> • audio/sound, e.g.: <ul style="list-style-type: none"> • DAT • AIFF • WAV • MIDI • magnetic tape • computerised data • film of any gauge • graphics • stills • video of any format, e.g.: <ul style="list-style-type: none"> • DVC • VHS • Beta • HDTV.
<i>Editing decisions</i> may include:	<ul style="list-style-type: none"> • action • composition • coverage • dialogue • frame ratio and rate • framing • glitches, faults, drop-outs • music • narration • pacing • script changes • shot composition

RANGE STATEMENT	
	<ul style="list-style-type: none"> • soundtrack • special effects • timing • voice-overs.
<i>Production requirements</i> may include:	<ul style="list-style-type: none"> • ADR (additional dialogue recording) • aesthetic • animation • atmosphere tracks • durations • effects • graphics • music • production titles • technical • time code, e.g.: <ul style="list-style-type: none"> • SMPTE/EBU • burned-in code • keyed-in code • voice-overs.
<i>Additional materials</i> may include:	<ul style="list-style-type: none"> • archival footage: <ul style="list-style-type: none"> • sound • image • file images • stock footage: <ul style="list-style-type: none"> • sound • image.
<i>Editing conventions</i> may include:	<ul style="list-style-type: none"> • action cutting (before, during and after the action) • consistency of style • continuity (crossing the line, eyeline) • cut away • cut in • cut out • fades and dissolves • freeze frame • jump cut • montage.
<i>Productions</i> may include:	<ul style="list-style-type: none"> • animated productions • commercials

RANGE STATEMENT

	<ul style="list-style-type: none"> • documentaries • feature films • features - television and film • filmed events or performances • live television • music video • news and current affairs • pre-recorded television productions • short films • television productions, e.g.: <ul style="list-style-type: none"> • music • drama • comedy • variety • sport.
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Unit Sector(s)

Unit sector	
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Competency field

Competency field	Media and entertainment production - post-production
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Co-requisite units

Co-requisite units		