



Australian Government

Department of Education, Employment and Workplace Relations

CUFDRT605A Collaborate with editors during post-production

Revision Number: 1

CUFDRT605A Collaborate with editors during post-production

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to supervise the process of editing screen productions. Directors are responsible for communicating the overall creative vision and style for the edit but rely heavily on the ability of editors to interpret and realise required outcomes. More specifically, they evaluate and approve edits to ensure the integrity of the final production. No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.
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Application of the Unit

Application of the unit	Directors apply the skills and knowledge described in this unit as they work collaboratively with editors on the final edit of screen productions. In some cases, producers rather than directors assume supervision of the editing process. This is more common on large scale productions. Skills associated with managing the whole post-production process are covered in: • CUFP602A Plan and manage film and media post-production.
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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
1. Prepare post-production briefs.	1.1.Organise and participate in meetings with relevant production personnel to define post-production requirements. 1.2.Communicate and establish creative and technical criteria of edit in close collaboration with relevant production personnel. 1.3.Establish cohesive production and post-production schedules to optimise creative outcomes in the context of overall production. 1.4.Ensure editors have access to required editing materials to obviate unnecessary delays to post production activity. 1.5.In collaboration with production personnel, prepare and establish contingency plans in the event of possible problems that may require re-shoots during post-production.
2. Monitor and evaluate editing activity.	2.1.Participate in ongoing evaluations and assessments at each stage of the editing process in collaboration with relevant production personnel. 2.2.Ensure required creative and technical criteria are met and seek adjustments where applicable. 2.3.Discuss and collaborate with editors to maximise the contribution of ideas to the final outcome for productions. 2.4.Identify problems that may arise during the post production stage, discuss and resolve with the online editor. 2.5.Participate in the evaluation of final cuts where applicable to ensure creative and technical criteria have been met. 2.6.Evaluate all aspects of the editing process from a director's perspective, including own performance, and note areas for improvement. 2.7.Provide positive feedback to relevant production personnel and invite comment on the post production process.

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

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

Required skills

- well-developed communication and teamwork skills in the context of:
 - collaborating with post-production staff, including the ability to convey concepts and ideas to assist with the editing process
 - communicating effectively as a team member, including demonstrating leadership qualities
 - seeking and responding to creative ideas and suggestions from others
 - negotiating solutions to problems and conflicts that arise during the editing process
 - reading and interpreting production documentation
- numeracy skills sufficient to make decisions that take account of budgetary constraints and production timing
- high level of initiative, enterprise and creativity in the context of:
 - demonstrating original and innovative approaches to using and organising visual and sound expressions and elements
 - interpreting the creative objectives of a range of screen productions
 - being open to a wide range of ideas and approaches to editing vision and sound material to achieve creative outcomes
 - balancing creative and technical requirements
 - determining how the story can be carried forward from one scene to the next and throughout the entire production
 - planning skills sufficient to ensure that production and post-production activities are scheduled to meet delivery deadlines
- self-management skills sufficient to:
 - work under pressure to tight deadlines
 - evaluate own contribution to creative solutions.

Required knowledge

- industry knowledge, including:
 - roles and responsibilities of personnel in the screen and media production industry
 - impact of technology on production and post-production operations
 - issues and challenges that arise in editing vision and sound for screen productions
 - cinematic and editing conventions
 - appreciation of the craft of screen editing

REQUIRED SKILLS AND KNOWLEDGE

- techniques used to realise visual narrative from written narrative
- visual story-telling and story development techniques
- knowledge of effective communication techniques, including effective listening, questioning and non-verbal cues
- OHS standards as they apply to editing screen productions.

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:

- practical demonstration of ability to supervise post-production processes to achieve production objectives
- ability to apply techniques for the analysis and communication of concepts and ideas
- knowledge and understanding of the conventions and practices of post-production
- ability to collaborate with post-production staff and encourage contribution of ideas to the process.

Context of and specific resources for assessment

Assessment must ensure:

- hands-on experience across a variety of post production activities associated with the screen and media industries
- opportunity to work on a range of relatively complex productions
- opportunity to supervise post-production personnel
- access to appropriate learning and assessment support when required
- the use of culturally appropriate processes, and techniques appropriate to the oracy, language and literacy capacity of the assessee and the work being performed.

Method of assessment

The following assessment method is appropriate for this unit:

- direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance
- observation of the candidate in an editing session to assess candidate's ability to communicate effectively with post-production personnel
- written or oral questioning to test knowledge as listed in the required skills and knowledge section of this unit.

EVIDENCE GUIDE**Guidance information for assessment**

Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:

- CUFDRT601A Establish the creative vision for screen productions
- CUFPPM602A Plan and manage film and media post-production.

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:

- broadcasters
- clients
- commissioning editors
- directors
- editors
- foley artists
- performers
- program managers
- script writers
- sound designers
- sound editors
- sound engineers
- other technical/specialist staff.

Post-production requirements may include:

- budget
- codes of practice
- confidentiality
- content
- contractual
- copyright
- duration
- format, including:
 - video
 - interactive
 - film
 - DVD
- genre of production
- intellectual property
- location
- purpose
- schedules and deadlines.

Creative and technical criteria may include:

- climate
- factual or fiction

RANGE STATEMENT	
	• imagination • inspiration • interior or exterior • location • methodology, including: • editing interactive medium, e.g. video, film and DVD • linear • non-linear • analogue • digital • production style and aesthetics, including: • method • approach • narrative and story-line • fashion/mode • characterisations • mood • contemporary or period • visual expression • research of characters • research of settings • seasons.
<i>Productions</i> may include:	• animated productions • commercials • documentaries • feature films • interactive programs • live events and performances, such as concerts • music videos • prerecorded events and performances • short films • television productions of any type, such as: • music • drama • comedy • variety • sport.

RANGE STATEMENT	
<i>Editing materials</i> may include:	• automated dialogue replacement (ADR) • computer generated images • dialogue • effects tapes • existing dramatic material • graphics • music • re-takes • stills • titles • voice overs.
<i>Problems</i> may include:	• audio levels • break in control track • distorted audio • faulty equipment • glitches • non-sync issues • poor exposure • re-takes • sound and vision drop-outs.
<i>Editing process</i> may include:	• aspect ratio • broadcast quality • complex vision and sound mixes • digital non-linear • effects, including: • animations • special effects • optical effects • sound effects • atmosphere inserts • colour grading • transitions • film • interactive elements • interactive media • lighting style • linear - tape to tape • non-broadcast quality • offline

RANGE STATEMENT

	• online • sound quality • stages of editing, including: • rough cuts • fine cuts • rushes • sequences • transfer of video to film (kine) • vision quality.
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Unit Sector(s)

Unit sector	Media and entertainment production - directing
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Competency field

Competency field	
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Co-requisite units

Co-requisite units		