



Australian Government

Department of Education, Employment and Workplace Relations

CUFPOS501A Edit complex screen productions

Revision Number: 1

CUFPOS501A Edit complex screen productions

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to edit complex productions in film, television and interactive media. 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	Senior editors apply the skills and knowledge described in this unit. They are responsible for editing a wide range of screen material for complex productions, such as feature films, television dramas and interactive digital media products. A high degree of technical competency is expected, along with a high level of creativity, since senior editors play a key role in the creative visualisation of concepts, plots and story-lines. Even though senior editors operate with a high degree of autonomy, they work closely with producers, directors and sound engineers, and are often responsible for supervising other members of a post-production team. Contemporary editing practices involve the use of non-linear digital equipment, but knowledge and skill with a comprehensive range of techniques remains an important asset. Skills associated with managing the post-production process are covered in: • CUFPPM602A 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
Clarify post-production briefs	1. Confirm technical and creative criteria associated with proposed productions in close consultation with relevant production personnel 2. Contribute meaningful and creative solutions for productions based on a thorough analysis of editing processes and available documentation 3. Brief post-production staff on production goals and encourage them to contribute creative ideas consistent with production concepts 4. Appraise technical and creative criteria for potential impact on post-production schedules and relevance to production briefs 5. Notify relevant production personnel of issues that may adversely affect the post-production process and negotiate appropriate solutions as required
Prepare for edit	6. Confirm proposed treatment with relevant production personnel 7. Assess source materials as they become available and monitor for technical and creative relevance to meet production requirements 8. Ensure source materials are available in required format and are compatible with editing equipment and operating software 9. Explore alternative editing decisions where initial concepts are proving unworkable and discuss with relevant production personnel 10. Assess requirements for consumables and arrange for adequate supplies to be provided
Undertake editing activity	11. Identify potential shots and sequences, including additional materials to achieve envisaged creative outcomes 12. Organise and file selected materials into accessible storage systems according to enterprise procedures 13. Provide technical and creative feedback to relevant production personnel on source materials as they are received and suggest creative solutions to resolve identified problems 14. Maximise creative outcomes through appropriate use of post-production techniques while maintaining integrity of overall production 15. Arrange for specialised post-production techniques to be

ELEMENT	PERFORMANCE CRITERIA
	carried out by suitably qualified production personnel, ensuring production schedules and timelines are maintained 16. Monitor quality of edited materials according to production briefs and arrange for viewing and evaluation by relevant production personnel on an ongoing basis 17. Implement changes and modifications based on ongoing evaluation of edited materials and provide relevant production personnel with accurate documentation for each post-production stage 18. Ensure that OHS requirements are met according to enterprise procedures
Finalise edits	19. Check editing requirements have been met and report on problems encountered during post-production 20. Compile final editing decisions and display final cuts for evaluation and confirmation by relevant production personnel 21. Update required documentation and record and file according to enterprise requirements 22. Review and reflect on own performance and note areas for improvement 23. Provide feedback on performance to post-production colleagues where appropriate

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

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

Required skills

- well-developed communication, literacy and teamwork skills in the context of:
 - briefing and supervising post-production team members
 - liaising with senior production staff, e.g. directors, producers
 - interpreting scripts and other production documentation
 - completing workplace documentation
- technical skills sufficient to:
 - use the full range of features of industry-standard vision and sound editing software
 - edit material in both non-linear and linear configurations
 - utilise file management protocols for specified operating systems
 - digitise pre-recorded content, e.g. film, analogue video
- self-management and planning skills in the context of:
 - working under pressure and to tight deadlines
 - organising television, film and interactive media content logically and accurately
 - managing work calmly and effectively to achieve goals and results
 - addressing and solving problems in a timely and collaborative manner
- initiative and enterprise in the context of:
 - visual story-telling
 - visualising and interpreting creative concepts
- numeracy skills sufficient to implement and record time codes and copies

Required knowledge

- industry knowledge, including:
 - roles within and structure of the film and television industry, including a thorough understanding of the roles and capabilities of post-production personnel
 - current and emerging technologies available for post-production activities
 - current and historical industry practices and productions
 - industry terminology for both broadcasting and film making
 - phases of the production process
 - creative and technical elements of a range of productions
 - issues and challenges that arise in the context of editing for complex screen productions
- in-depth knowledge of current post-production techniques and editing conventions

REQUIRED SKILLS AND KNOWLEDGE

as listed in the range statement

- features of a comprehensive range of vision and sound editing software, facilities and equipment for film, television and interactive media
- sound understanding of filmmaking conventions as listed in the range statement under shots and sequences
- copyright, moral rights and intellectual property legislation in relation to ethical standards and protocols for editors working on film, television and interactive media industries
- duty of care to colleagues and general public
- OHS procedures in relation to working for periods of time on computers

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:

- effective editing of an extended range of screen content that:
 - meets the creative requirements of a production
 - takes account of technical and resource constraints
- ability to edit material within timelines
- collaborative approach to work, including the ability to supervise team members.

Context of and specific resources for assessment

Assessment must ensure:

- access to a range of editing equipment and materials currently used by the film, television, or interactive media industries
- opportunity to work on a range of relatively complex materials
- opportunity to supervise a team of post-production personnel
- 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 extended sequences edited by the candidate for at least two types of different screen productions
- 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**

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

- CUFANM403A Create titles 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.

Technical and creative criteria may include:

- ADR (additional dialogue recording)
- analogue
- black
- broadcast quality
- colour bars
- colour burst
- complex vision and sound mixes
- digital
- effects
- film leaders
- grading
- lateral solutions
- non-broadcast quality
- production style/aesthetics
- sound quality
- story-line
- tape black
- vision quality
- visual expression.

Productions may include:

- animated productions
- commercials
- documentaries
- feature films
- interactive programs
- music videos
- pre-recorded events or performances, e.g. concerts, live events
- short films
- television productions, e.g. music, drama, comedy, variety, sport.

Production personnel may include:

- assistant editor
- CGI (computer generated imagery) personnel
- colour graders

RANGE STATEMENT	
	• designers • director • director of photography • editor • laboratory technicians • music composer • picture editing • producer • production designer • production manager • sound editing • sound effects • studio crew • technical director • writers • other technical/specialist staff.
<i>Editing processes</i> may include:	• digital non-linear • film • interactive media • kine • linear - tape to tape • off-line • online.
<i>Documentation</i> may include:	• assembly order • camera reports • computer generated • contracts • EDLs (edit decision lists) • fault reports • hire agreements • list of sequences with relevant shot numbers • log sheets for location • manually written • manufacturer specifications/instructions • marked-up scripts • marked-up transcripts • memos of instruction • operational/project plan • production notes • production schedules

RANGE STATEMENT	
	• scripts • sound recordings • sound reports • sound sheets • time-code printout • wild-line and sound effects log sheets.
Post-production staff may include:	• assistant editors • digitiser • editors • laboratory technicians • mixer • negative cutters • SFX operator • sound engineer.
Treatment may include:	• aesthetics • characters • ideas • presentation • screenplay • script • structure.
Source materials may include:	• audio tapes • camera tapes • CDs • DVDs • film • graphics • internet • stills • work prints • work tapes.
Production requirements may include:	• ADR (additional dialogue recording) • animations • atmosphere tracks • durations • effects • graphics • music • production titles • time code, e.g.:

RANGE STATEMENT	
	• SMPTE/EBU, e.g. VITC, LTC • burned-in code • keyed-in code • MIDI (MTC) • edge code/number • voice-overs.
Format may include:	• audio/sound, e.g.: • DAT • AIFF • WAV • MIDI • magnetic tape • computerised data • film of any gauge • graphics • stills • video of any format, e.g.: • DVC • VHS • Beta • HDTV.
Editing equipment may include:	• computers: Mac, PC • digital non-linear, e.g. Mac G5, Avid • editing bins • flat-bed film viewer, e.g. Steenbeck • linear, e.g. tape to tape • pic sync • rewinders • synchronisers • video recorders/replay, e.g. Beta, VHS • viewers, e.g. Moviola, flat-bed viewer.
Software may include:	• computer programs, e.g. Final Cut Pro • EDL software • Flash • freeware • Illustrator • Photoshop • shareware

RANGE STATEMENT	
<i>Editing decisions</i> may include:	• action cutting • aspect ratios • cinematic time, e.g.: • flashback, flash forward, • condensing time, expanding time • parallel editing • composition • coverage • dialogue • effects transitions, e.g.: • wipes • dissolves • fades • use of graphics • frame ratio and rate • framing • freeze frames • jump cut • music • narration • pacing • script changes • soundtrack • special effects • style/aesthetics • tempo - duration of shots and segments • timings • voice-overs.
<i>Consumables</i> may include:	• chinagraph pencils • computer disks • cotton gloves • film cans • film leader • labels • marker pens • sound tapes of any format, e.g.: • DAT • cartridge • compact audio cassette

RANGE STATEMENT	
	• reel to reel • spare videotapes of any format, e.g.: • DVC • Beta • VHS • mini-DVD • HDTV • splicing glue, splicing tape.
<i>Shots and sequences</i> may include:	• angles, e.g.: • three-quarter • over the shoulder • level • high • low • tilt • camera viewpoint, e.g.: • objective • subjective • point of view • cinematic time, e.g.: • flashback • flash forward • condensing time • expanding time • parallel editing • sequences, e.g.: • vision cuts • sound editing • audio excerpts • voice-over • music • rough cuts • fine cuts • shots, e.g.: • wide shots • mid shot • medium close-ups • close-ups

RANGE STATEMENT	
	• two shot • long shot • wide-angle • high-angle • low-angle • bird's eye • pans • tilts • cutaways • two shots • noddy • reverses.
Additional materials may include:	• archival footage: • sound • images • file images • stills • stock footage: • sound • images.
Storage systems may include:	• computer hard drives • data disks, e.g. DVD, CD, Blu-ray • film bins • iPods • optical disks, e.g. holographic.
Problems may include:	• audio levels • break in control track • distorted audio • faulty equipment • glitches • non-sync issues • poor exposures • retakes • sound and vision drop-outs.
Post-production techniques may include:	• animations • aspect ratio • atmosphere inserts • colour grading

RANGE STATEMENT

	• editing conventions, e.g.: • jump cut • cut away • cut in • cut out • fades and dissolves • freeze frame • action cutting (before, during and after the action) • montage • continuity (crossing the line, eyeline) • consistency of style • interactive elements • optical effects • pacing • rhythm • sound effects • special effects, e.g. Adobe After Effects, Photoshop • story-telling • transitions.
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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		