



Australian Government

Department of Education, Employment and Workplace Relations

CUFPPM602A Plan and manage film and media post-production

Revision Number: 1

CUFPPM602A Plan and manage film and media post-production

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to plan and manage post-production processes and facilities. 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	Post-production supervisors in film and media industry sectors apply the skills and knowledge described in this unit. Major duties include the supervision of editing personnel and the acquisition of post-production resources. In larger productions, supervisors may be involved in planning and scheduling at the pre-production phase, especially where complex computer generated images (CGIs) are required. As a rule, post-production supervisors are employed on a freelance basis, reporting to producers and production managers. The position is pivotal in ensuring the post-production process is achieved within budget and on time. Post-production supervisors may employ an assistant and may manage a number of projects simultaneously.
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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. Participate in meetings with relevant production personnel to determine required post-production resources assessed against proposed production medium 2. Provide ongoing strategic advice to production team to improve efficiency of post-production activities 3. Identify and analyse specific technical or creative requirements for post-production 4. Identify available budgets and timelines required 5. Provide specific advice on costs and operational implications for editing, taking into account required techniques for production
Develop an operational plan	6. Draw up specific schedules to ensure post-production activity meets expected deadlines 7. Investigate availability and cost of post-production resources and staff in order to complete post-production plans 8. Ensure OHS requirements are established in line with organisational procedures 9. Develop documentation for anticipated stages in post-production process and confirm with relevant production personnel 10. Ensure documentation is accessible to all involved with post-production activities as required 11. Finalise operational plan in consultation with relevant production personnel and obtain sign-off according to organisational procedures
Implement post-production processes	12. Book and check post-production resources and finalise all contractual arrangements with personnel and suppliers in line with enterprise procedures 13. Identify and resolve problems, ensuring proposed solutions are discussed with affected staff prior to implementing changes 14. Negotiate provision of any previously unplanned or additional post-production services in conjunction with relevant production personnel 15. Monitor and manage post-production activities on a proactive basis and according to agreed operational plan 16. Prepare progress reports where applicable and organise appropriate review sessions for relevant production

ELEMENT	PERFORMANCE CRITERIA
	personnel
Wrap post-production activities	17. Attend ongoing post-production evaluation sessions to ensure final product meets creative, technical and budgetary requirements of the production 18. Obtain <i>lock-off</i> approval for project from relevant production personnel 19. Complete required documentation and arrange for return of hired post-production resources as applicable 20. Evaluate all aspects of completed projects and note areas for improvement

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

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

Required skills

- communication skills sufficient to:
 - interact effectively with people with diverse interests and needs
 - show strong leadership qualities and work closely with team members
 - conduct effective negotiations with a wide range of production personnel, and external suppliers and service providers
 - coordinate production meetings and brief staff to achieve required outcomes
- well-developed planning and organisational skills sufficient to coordinate all aspects of post-production
- well-developed project management skills covering both physical and human resources
- ability to address and resolve problems and challenges in a timely and collaborative manner
- self-management skills sufficient to:
 - work under pressure
 - provide appropriate and timely post-production documentation
 - meet post-production deadlines
 - evaluate own performance
- initiative and flexibility when responding to unexpected changes in the post-production schedule or process
- literacy skills sufficient to interpret written instructions, such as script requirements, and to prepare progress reports
- numeracy skills sufficient to interpret, monitor and adjust budgets and cost estimates

Required knowledge

- meeting procedures and protocols as they relate to post-production operations
- artistic and technical elements associated with post-production for film and media productions sufficient to coordinate all aspects of post-production
- well-developed understanding of:
 - administrative procedures associated with running a post-production operation
 - content, format and timing of different types of documentation developed and distributed by a production supervisor
- duty of care to colleagues and general public
- industry knowledge, including:
 - structure of the relevant industry sector
 - roles and responsibilities of personnel

REQUIRED SKILLS AND KNOWLEDGE

- current industry practices, e.g. industrial awards, workers' compensation and contracts
- filmic language and other relevant terminology, as required
- sources of products, supplies and equipment
- impact of technology on production and post-production operations
- phases and practices in the production and post-production process, including problems and challenges that arise
- OHS and public safety legislation and regulations as they apply to post-production

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:

- high-level management and communication skills as a team leader
- ability to coordinate at a practical level creative and technical requirements of post-production, across a range of formats
- ability to produce creative solutions within constraints of budgets and resources.

Context of and specific resources for assessment

Assessment must ensure:

- access to post-production activities across a range of formats, e.g. film, video and interactive media
- access to a selection of post-production resources and equipment as listed in the range statement
- opportunities to work with and manage a team of editors and other specialist staff
- 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
- review of post-production documentation prepared by the candidate
- discussion with the candidate about the management of the post-production process, challenges faced and how these were overcome
- 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:

- BSBFIM501A Manage budgets and financial plans
- BSBMGT502B Manage people performance
- BSBPMG510A Manage projects
- CUFPPM601A Plan and manage film and media pre-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:

- assistant editor
- CGI personnel
- director
- director of photography
- editor
- executive producer
- graphic designer
- laboratory personnel
- mixer
- music composer
- picture editing personnel
- producer
- production accountant
- production manager
- sound designer
- sound editing personnel
- sound effects personnel
- sound recordist
- technical director
- telecine operator
- other technical/specialist staff.

Post-production resources may include:

- commercial facilities
- consumable materials, including:
 - computer disks
 - videotapes
 - splicing tapes
 - viewer globes
 - film leaders
 - labels
- digital audiotape player (DAT)
- digital disk recorder (DDR)
- digital effects system (DVE)

RANGE STATEMENT	
	• edit controllers • editing programs, e.g. Final Cut Pro and Avid • editing suites • equipment • film editing flatbed • in-house facilities • laboratory services • mixers, e.g. sound and vision • multi-track audio recorders • rewinders • splicers • suppliers • synchronisers • title generators • vehicles • video transfer recorder (VTR) • viewers • vision switchers.
<i>Production medium</i> may include:	• CD and DVD • CGI • computerised data • digitised media - vision and sound • film of any gauge • graphics • magnetic sound tape • MP3 • still imagery • videotape of any format • web.
<i>Editing</i> may include:	• animations • CGIs • credits • digital non-linear • film • linear • offline • online • opticals • sound requirements: • additional dialogue recording (ADR)

RANGE STATEMENT	
	• music • sound effects • foley • atmosphere • special effects • titles • videotape.
<i>Productions</i> may include:	• animated productions • commercials • documentaries • feature films • filmed events or performances • inserts for live or pre-recorded television productions • interactive media productions • music videos • radio productions • short films • television productions of any type, including music, drama, comedy, variety and sport.
<i>Documentation</i> may include:	• budgets • camera reports • computer generated • contact sheets • continuity reports • contracts • flex-files • hire agreements • manually written • manufacture schedules • manufacturer specifications and instructions • memos of instruction • OHS procedures • operational and project plans • production schedules • scripts • sound reports • supplier catalogues.
<i>Post-production services</i> may	• compression of production for variable digital formats, e.g. streaming, DVD, CD and

RANGE STATEMENT	
include:	websites - laboratory services, e.g.: - development of exposed camera film - production of contact work print - production of daily rushes - negative matching - transfer of video to film (kine) - transfer of film to tape - production of opticals and titles - production of answer and release prints - production of premix and final mix prints.
Lock-off may apply to:	- sound - vision.

Unit Sector(s)

Unit sector	
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Competency field

Competency field	Media and entertainment production - production planning and management
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Co-requisite units

Co-requisite units		