



Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU404A Edit dialogue

Revision Number: 2

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Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to edit dialogue for a screen production. As with all post-production work, a high level of attention to detail is required to ensure that the final edit is free of uneven sound.

Application of the Unit

Dialogue editors working on film, television and video productions apply the skills and knowledge described in this unit.

Though work is typically undertaken with limited supervision or guidance, dialogue editors are expected to liaise closely with other production personnel.

Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Pre-Requisites

Not applicable

Employability Skills Information

Not applicable

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
1. Clarify project requirements	1.1 Assess the quality of the original recorded dialogue and sound against creative and technical production requirements 1.2 Identify which sound and dialogue are acceptable, borderline and/or not acceptable through discussion with relevant personnel 1.3 Determine creative and technical adjustments to dialogue and sound that are needed to meet the requirements of the brief 1.4 Establish a timeline for completing the dialogue and sound-editing process to ensure production requirements are met 1.5 Anticipate problems that may arise in the process of completing work and plan accordingly
2. Prepare to edit dialogue	2.1 Check dialogue and sound equipment to ensure it is operational and appropriate for the task 2.2 Resolve technical faults and problems in line with workplace procedures 2.3 Ensure that file systems are set up in a logical way and that relevant personnel have access to them 2.4 Prepare work copies in quantity to meet ongoing production requirements 2.5 Undertake all activities according to OHS procedures 2.6 Check and complete documentation in line with enterprise procedures
3. Clean up dialogue	3.1 Provide advice to relevant personnel on requirements for automated dialogue replacement (ADR) 3.2 Ensure that sync FX are stripped from the dialogue as required 3.3 Clean up the sync sounds to ensure all dialogue and sound edits fit together smoothly 3.4 Find alternative takes as required and determine which takes need to be re-recorded to ensure that the quality of final sound mix meets production requirements 3.5 Oversee the recording of post-sync dialogue and sound as required, ensuring relevant personnel have copies of the appropriate documentation 3.6 Make regular backups of files to ensure that work in progress can be retrieved if computer equipment malfunctions

ELEMENT	PERFORMANCE CRITERIA
	3.7 Recognise potential problems with the creative and technical quality of edited material and adjust as required in consultation with relevant personnel 3.8 Present final edit to relevant personnel for evaluation against creative, technical and production criteria
4. Complete work operations	4.1 Ensure track layout is legible, consistent and clearly indicates the range of different dialogue and sound 4.2 Ensure the edit master copy is delivered in the correct format 4.3 Organise duplication of the master copy, as required 4.4 Store relevant versions of edited material according to enterprise procedures 4.5 Ensure that the work environment is clean and ready for use by the next user
5. Evaluate work	5.1 In consultation with relevant personnel identify aspects of the process of editing dialogue that worked well and those that could be improved 5.2 Review creative content and technical quality of edited material to ensure that required standards were met 5.3 Evaluate own role in operations and note areas for improvement 5.4 Provide feedback to team members on their performance as required 5.5 Document evaluation of operations in line with enterprise procedures and use results of evaluation to improve own work practices

Required Skills and Knowledge

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

Required skills

- communication, literacy and teamwork skills sufficient to:
 - work cooperatively with production personnel
 - provide critical feedback on problems with technical quality of masters and condition of equipment
 - read and interpret an edit decision list (EDL)
 - log and label dialogue and sound files and versions of edited material, including masters and copies
- numeracy skills sufficient to:
 - calculate duration and capacity of recording media at various speed/sample rates
 - identify and interpret synchronisation time codes
- initiative and enterprise in the context of:
 - applying extreme attention to detail to ensure that dialogue and sound edits meet creative and technical requirements
 - applying critical-listening skills to assess the quality of dialogue tracks for ADR
 - ADR recording, e.g. spotting sync and understanding how to manipulate it
- learning skills sufficient to maintain currency of knowledge of editing equipment upgrades
- planning and organisational skills sufficient to prioritise work tasks and meet deadlines
- problem-solving skills sufficient to promptly and effectively rectify system failures and mechanical breakdowns
- technology skills sufficient to:
 - use a variety of sound-editing equipment and software on both PC and MAC operating systems
 - manage file systems
 - make regular backups
 - make suitable track layouts

Required knowledge

- understanding of how sound is used in screen productions, for example to:
 - focus attention
 - intensify action
 - set pace and mood
 - evoke feelings
- understanding of how sound is locked to picture

- industry knowledge, including:
 - features of a range of sound-editing equipment and facilities
 - roles and responsibilities of post-production personnel, including well-developed understanding of documentation and files that editors typically provide
 - filmic language and other relevant terminology
 - sound-editing conventions used in film and video production
 - issues and challenges that typically arise in the context of editing dialogue
- picture and sound synchronisation, including:
 - time codes
 - frame rates
 - sample rates
 - clock leader 2 pips
- principles and techniques of dialogue and sound editing, including:
 - splitting and laying sound and dialogue tracks to ensure consistency
 - different dialogue and sound-editing methods
- function of metadata tags, such as:
 - album
 - artist
 - defaults
 - description
 - episode
 - resolution
 - track
 - version
- OHS principles of:
 - safe listening, including safeguards against hearing loss
 - observing regulations with regard to working for periods of time at computers

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 ability to: • split and edit dialogue and sound for a film or television production • review the technical quality of edited material so that it conforms to industry standards • use a range of industry-current sound-editing equipment and accessories • work cooperatively in a team environment • meet deadlines.
Context of and specific resources for assessment	Assessment must ensure: • access to current industry-standard equipment as listed in the range statement • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	The following assessment methods are appropriate for this unit: • observation of candidate undertaking dialogue and sound-editing work • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance by candidate • authenticated recordings of dialogue and sound edited by the candidate • case studies and scenarios as a basis for discussing issues related to editing dialogue and sound.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • CUSSOU403A Perform advanced sound editing.

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.

Dialogue and sound may include:

- original dialogue and sound
- replacement of original dialogue and sound
- fill track
- wild track
- library atmosphere/sound
- sync FX
- post-sync dialogue
- additional dialogue:
 - re-recorded
 - narration
- additional sounds:
 - voice-over
 - walla
 - loop group
 - crowds
- music.

Production requirements may include:

- creative
- technical
- artistic
- attributions
- audience
- budget
- confidentiality
- content
- contractual arrangements
- copyright
- deadlines
- direct quotes
- duration
- intellectual property
- interviews
- location
- purpose
- schedule

	• style.
Relevant personnel may include:	• performer • sound supervisor • supervising sound editor • effects editor • effects mixer • sound mixer • recordist • re-recording mixer • audio assistant • audio and sound engineer • director • producer • post-production picture editor • program manager • sound designer.
Technical adjustments may include:	• cleaning up: • removing bumps and clunks • extending background noises • filling holes • finding alternative takes • fixing sync • laying additional background atmospheres • post-syncing dialogue.
Productions may include:	• feature films • documentaries • games • animated productions • short films • commercials • filmed events or performances • music videos • television productions of any type.
Equipment may include:	• digital audio workstation (DAW) with software, such as: • Pro Tools • Nuendo • Pyramix • Fairlight • EDL software • mixing consoles

	• outboard gear, such as: • re-verb unit • sub-base harmoniser • de-esser • compressor.
File systems may be established for:	• dialogue • sound effects • music • sections of the production • final master.
Work copies may include:	• post-production masters • digital replications.
OHS procedures may include:	• ergonomic factors: • physical manoeuvres • safe handling techniques • lighting conditions • emergency procedures • safe working conditions.
Documentation may be:	• computer-generated • manually written • timecode log sheets for location sound recordings • wild line and sound effects log sheets • scripts • ADR or post-sync sheets • sound reports • shot lists • sound library lists • edit decision lists (EDLs) • editing schedules • continuity scripts • manufacturer schedules • manufacturer specifications and instructions • contracts • memos of instruction • budgets • fault reports • marked-up scripts • marked-up transcripts.
Sync FX may include:	• doors opening and closing • footsteps

	• clothing rustling • cars • baby cries • domestic sounds • other natural sounds • walla.
Format may include:	• AIF (AIFF) • WAV • broadcast WAV format (BWF) • WMA • MIDI • OGG • advanced audio coding (AAC) • Apple Lossless • Real Audio • QuickTime • MP3.
Work environment may include:	• mixing theatre • dubbing theatre • on location, including interior and exterior • ADR recording studio • edit room • production office.
Technical quality may include:	• sound clarity • audio level • audio balance • smoothness of sound • equalisation • gating/noise reduction • drop-outs in tracks • overlap of sounds • pitch • flaming • phasing.

Unit Sector(s)

Media and entertainment production - audio/sound