

**CHANGE OR EDIT CONTENT**

**PP14 Grade and adjust colour**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about helping the film maker achieve the look they envisage through ensuring the authenticity and balance of the material or creating or enhancing a particular stylized look.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) The effect of colour on an audience's perception of a scene or event</li> <li>b) How to enhance perception through adjusting colour</li> <li>c) How to find out from a film maker the effect they are trying to achieve</li> <li>d) How to offer creative solutions to a film maker</li> <li>e) The ways in which different recoding media and cameras affect colour</li> <li>f) Format and labeling requirements for different workflows</li> <li>g) Capabilities of different hardware and software facilities</li> <li>h) Techniques of using different hardware and software facilities</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1) Agree the look, feel and mood to be achieved</li> <li>2) Identify specific creative goals for scenes and shots or stylised presentation</li> <li>3) Propose and trial ways of achieving creative goals</li> <li>4) Compensate for variations in the material</li> <li>5) Achieve scene to scene and shot to shot matching</li> <li>6) Ensure colour continuity for actors, objects and locations</li> <li>7) Repair any dirt, scratch or other visual problems</li> <li>8) Achieve image sharpness and grain to fit the required look and feel</li> <li>9) Optimise the incorporation of special effects</li> <li>10) Enhance the look, feel or style of scenes or shots</li> <li>11) Produce a colour corrected master in the required data format</li> </ul>

**S14 Mix recorded sound**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about mixing sound during post-production, also referred to as “re-recording mixing”.</p> <p>It involves the assessing, selecting, balancing and treatment of sound that has been organised on tracks, to achieve the level, tonal quality, audio image and intelligibility required.</p> <p>It involves responding to the suggestions of the director, producer, sound editor(s), editor and composer, explaining and putting forward the creative and technical possibilities in terms that they can understand.</p> <p>It involves creating a balance between the prepared sound and music tracks according to the creative team’s artistic vision and according to the production’s technical and financial requirements.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) production requirements, technical and financial</li> <li>b) principles of sound editing, how to edit sound using popular software programmes</li> <li>c) requirements for dynamic range</li> <li>d) criteria for evaluating the sound mix as it is created</li> <li>e) the context in which the mix will be played, and how to take this into account when creating the mix</li> <li>f) the different kinds of sound treatment and equalisation, and how to achieve them</li> <li>g) the characteristics of tonal quality and perspective, and how to achieve them</li> <li>h) the relevant acoustic principles and how to apply them</li> <li>i) characteristics, uses and requirements of mono, stereo and surround formats, and how to achieve them</li> <li>j) the features and operating characteristics of commonly used mixing, ancillary and encoding equipment</li> <li>k) how to recognise defects in the monitoring system</li> <li>l) the director’s (or other decision maker’s) creative and aesthetic requirements</li> <li>m) how to discuss and respond to the decision maker’s creative and technical requests</li> <li>n) the principles of “storytelling” as they apply to all forms and genres</li> <li>o) the conventions of different genres and styles of film and programme-making</li> <li>p) the principles and styles of music and different musical ensembles (orchestra, string quartet, rock group, jazz</li> </ul>	<p><b>What you must be able to do</b></p> <ol style="list-style-type: none"> <li>1. assess each characteristic of the sound tracks accurately</li> <li>2. adjust the individual sound tracks so that they have the desired intelligibility, position and image in terms of the required sound</li> <li>3. position and balance sound to achieve the desired creative and aesthetic effect according to the director’s (or other decision maker’s) vision</li> <li>4. achieve appropriate transitions between sounds and music</li> <li>5. control the level of the composite signal within technical limits and within the desired dynamic range</li> <li>6. manipulate sound tracks to achieve the appropriate level, balance, tonal quality, perspective and dynamic range</li> <li>7. create the sound mix within time, budget and other production constraints</li> <li>8. create a mix which is appropriate to the context in which it will be heard</li> <li>9. accurately identify and promptly correct any problems in creating the mix</li> <li>10. respond to and interpret suggestions and requests from decision makers</li> <li>11. suggest options which satisfy both artistic requests and the operational requirements of the production</li> <li>12. ensure that components of the mix are organised in a suitable way for later use</li> <li>13. ensure that any paperwork is accurate, legible and conforms with conventions that will be understood by other mixers, sound technicians or studios</li> </ol>

	<p>quartet, soloist, etc.)</p> <p>q) how to explain technical issues clearly to non-technical people</p>	<p>14. explain technical issues clearly to enable a non-technical person to understand their significance</p> <p>15. interpret requests and suggestions in terms of the specific genre or style of sound mix</p>
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**S15 Work with supplementary sound material**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about finding out what supplementary material is required, obtaining or creating it, and playing it to meet the production requirements.</p> <p>It involves judging what is needed to meet the artistic requirements and identifying, selecting and acquiring appropriate material. This includes assessing the suitability of material, particularly in terms of length, content, quality and creative effect.</p> <p>This Standard also involves making sure that copyright clearances have been obtained, and accurately documenting and labelling the material you use.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the client or production requirements, including any script requirements</li> <li>b) the technical and artistic requirements, including any technical specification</li> <li>c) the timescales, deadlines and other operational constraints of the production</li> <li>d) what copyright laws and conventions apply and how to get releases or licences</li> <li>e) how to manipulate and extend sound</li> <li>f) how to calculate timing</li> <li>g) special sound effects devices and how to use them creatively</li> <li>h) the principles of A-B, M-S and binaural stereo</li> <li>i) compatibility issues between mono, stereo, multi-channel and surround sound</li> <li>j) what cues mean, how to recognise them, and how to respond to them correctly</li> <li>k) how to use artistic and pragmatic judgement to assess content, length, quality and creative effect</li> <li>l) what library systems are available and how to use them</li> <li>m) how to reproduce and handle old formats and media</li> <li>n) the formats required for documentation, and how to complete documentation clearly and accurately</li> </ul>	<p><b>What you must be able to do</b></p> <p><b>Obtain Material</b></p> <ol style="list-style-type: none"> <li>1. agree with your supervisor, client or production the material to be used and the criteria for selecting it</li> <li>2. accurately identify sources of appropriate material</li> <li>3. select material that meets production requirements, including the intention of the script, and is of a sufficient duration for the required sound</li> <li>4. make judgements about the material which you can justify in terms of the artistic requirements and operational constraints of the production</li> <li>5. comply with copyright laws and conventions and pass on any relevant information about the material to the appropriate person</li> <li>6. create original material when the requirements cannot be met using material from other sources</li> <li>7. ensure material is in a format and medium suitable for the required sound and equipment being used, converting between formats or media where necessary</li> <li>8. obtain or create the required material within the agreed timescale</li> </ol> <p><b>Play Material</b></p> <ol style="list-style-type: none"> <li>9. handle material carefully and safely</li> <li>10. time played-in material to meet the requirements for pre-roll or run-up time of the equipment</li> <li>11. reproduce the material to meet agreed technical specifications and production requirements</li> </ol>

	<p>o) how to identify and explain options when requirements cannot be met</p> <p>p) how to summarise, confirm, record and communicate requirements</p>	<p>12. play the material at an appropriate level</p> <p>13. remotely control play-in devices where necessary</p> <p>14. respond promptly and correctly to cues where given</p> <p>15. clearly explain the options and offer realistic alternatives to the person who needs the material</p> <p><b>Work Effectively</b></p> <p>16. keep an accurate record of the material you use and its sources</p> <p>17. produce accurate, legible documentation and labelling, in the required format</p> <p>18. return loan material by the agreed deadline and in a condition acceptable to the lender</p>
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**S19 Document and store media**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about keeping accurate logs, labelling media, and storing media securely and safely.</p> <p>It involves accurately logging takes, indicating their acceptability, and clearly describing any problems with recorded material. It is about labelling media accurately and clearly, making sure that the material and its carrier have the same labels, and ensuring there is sufficient detail to use by others involved in the production.</p> <p>It is about storing media in appropriate conditions which will optimise the life of the materials, and storing recordings safely and securely. It involves storing back-up recordings separately from masters, and replacing archive material if required to do so. It involves using asset management and version control software for archiving.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) standard labelling systems, electronic or paper, and which one is required for the media</li> <li>b) what types of media and associated materials are to be stored</li> <li>c) what information to include</li> <li>d) any relevant or required metadata standards</li> <li>e) when it is necessary to log session details such as microphone position and desk settings</li> <li>f) what information is required on the labels, the technical parameters and synchronisation information to be included on the documentation, and the recording format as it should be noted in the log</li> <li>g) when details of the individuals and companies involved are likely to be required</li> <li>h) the need to keep accurate logs in sufficient detail for use by others involved in the production</li> <li>i) how to log problems or other useful information clearly, accurately and succinctly</li> <li>j) why media and container should carry identical information</li> <li>k) how to co-ordinate labelling between media and related material</li> <li>l) appropriate types of backup and storage and the implications of using different formats</li> </ul>	<p><b>What you must be able to do</b></p> <p><b>Maintain Logs and Labels</b></p> <ol style="list-style-type: none"> <li>1. keep an accurate, concise, legible and up-to-date log in the required format</li> <li>2. keep a log which accurately and succinctly shows complete details of the set-up and selected takes, and indicates their quality and acceptability and any problems with the recorded material</li> <li>3. show, the correct title of the production, the date when the material was created, and any other relevant details on accurate and up-to-date labels</li> <li>4. label the recorded medium clearly and confirm that the medium and its container carry identical marks</li> </ol> <p><b>Store Recorded Sound</b></p> <ol style="list-style-type: none"> <li>5. store material so that it is available for retrieval by those who need it</li> <li>6. store back-up recordings and related materials separately from masters</li> <li>7. protect recordings from accidental erasure and deterioration where possible</li> <li>8. safeguard materials for future use where it is commercially important</li> <li>9. store recordings, back up recordings, and related materials securely and safely, and in a way most likely to preserve their shelf life</li> </ol>

	<ul style="list-style-type: none"> <li>m) the commercial need to safeguard recordings and materials</li> <li>n) the anticipated deterioration times of the media being used, as specified by the manufacturer, and how to replace archive material when necessary</li> <li>o) the storage life and optimum storage conditions of the media, and the effect of adverse conditions on it</li> </ul>	
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**S20 Edit sound**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about editing sound material to meet production requirements.</p> <p>It involves assessing the material to decide what sort of edit should be used and dealing with difficulties in making the required edit. It is about selecting appropriate edit points, making technically accurate edits, assessing finished edits, and completing them by the deadlines you have been given. You may sometimes be working to tight deadlines and under pressure.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) the post production requirements of the client or production</li> <li>b) the material to be edited, what the editing requirements are, and what types of edit are possible</li> <li>c) where to acquire source materials</li> <li>d) the timescale and budget for the edit</li> <li>e) the documentation and format requirements</li> <li>f) any synchronisation requirements and their implications in the production process</li> <li>g) the implications for editing where sound supports picture</li> <li>h) the edit point selection criteria, and how they are used to identify the edit point</li> <li>i) the criteria for assessing the technical and artistic effectiveness of the edit</li> <li>j) degrees of editing difficulty, and how to recognise and resolve them</li> <li>k) the criteria for assessing the technical and artistic effectiveness of the edit</li> <li>l) which editing techniques are appropriate to specific media</li> <li>m) the implications of destructive and non-destructive editing</li> </ul>	<p><b>What you must be able to do</b></p> <p><b>Prepare for Editing</b></p> <ol style="list-style-type: none"> <li>1. ascertain the technical, creative and commercial requirements in relation to editing</li> <li>2. assess the material accurately to determine the type of edit to be made</li> <li>3. explain the implications to original material of recording with data reduced compression techniques</li> <li>4. explain clearly to decision makers any difficulties in completing the proposed edit, and suggest suitable solutions</li> </ol> <p><b>Make Edits</b></p> <ol style="list-style-type: none"> <li>5. organise tracks and materials in an appropriate manner</li> <li>6. select edit points which offer the greatest potential for meeting the client or production requirements, creating the required transition</li> <li>7. select suitable edit points that achieve the required duration, rhythm, pace, information and background; and which, if applicable, will support the pictures</li> <li>8. choose an editing style that is appropriate to the material</li> <li>9. retain any required synchronisation in the edit</li> <li>10. select and mark edit points accurately and clearly</li> <li>11. use a type of edit which is appropriate to requirements</li> <li>12. make edits which are technically accurate, clean and artistically effective</li> <li>13. confirm that the edits made meet client or production</li> </ol>

	<ul style="list-style-type: none"> <li>n) the principles of ADR</li> <li>o) typical types of audible defects in analogue and digital technologies</li> <li>p) common data reduction formats and techniques</li> <li>q) the implications of using and dealing with data-reduced compression techniques</li> <li>r) the implications for the edit of using multi-track, mono, stereo, or multi-channel</li> <li>s) basic musical form and nomenclature including, note, beat, bar, and phrase</li> <li>t) how to manage and back up audio and data</li> <li>u) how to conform with edit data lists and source media</li> <li>v) how to preserve metadata</li> <li>w) how to identify trims and unlabelled source materials, and how to store them securely</li> <li>x) the importance of safe working with display screens, and the relevant regulations</li> </ul>	<p>requirements</p> <ul style="list-style-type: none"> <li>14. complete editing within the deadlines and within budget</li> <li>15. mark any trims and unlabelled source material clearly, and store them so that they can be recovered if required</li> <li>16. confirm that non-volatile storage of edit data is kept up to date</li> <li>17. confirm that the necessary back-up is maintained, to preserve the integrity of audio and data</li> <li>18. confirm that original material is protected</li> <li>19. produce accurate and legible paperwork and labelling in the format required</li> </ul>
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**PP15 Conform audio in post production**

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about arranging and matching sound elements to edited video material, using automatic or manual processes, repeatedly if necessary.</p>	<p><b>What you need to know</b></p> <ul style="list-style-type: none"> <li>a) Equipment and software available and their functional capabilities</li> <li>b) Techniques for using equipment and software</li> <li>c) Formatting, documentation and logging requirements for a specific project</li> <li>d) Edit data lists and their use</li> <li>e) Back-up and storage requirements and facilities</li> <li>f) How to check for and identify potential problems in a task</li> <li>g) The schedule for conforming audio and its relation to the rest of the workflow</li> <li>h) Who to consult on problems or creative solutions you identify</li> <li>i) Cost implications of problems or overrunning and how to mitigate them</li> </ul>	<p><b>What you must be able to do</b></p> <ul style="list-style-type: none"> <li>1) Check that you have all required audio material required for edit</li> <li>2) Clarify the content and sequence of material to be conformed</li> <li>3) Assess the technical quality of input audio materials and consult on issues and changes that may be needed</li> <li>4) Identify the technical standards required for output</li> <li>5) Import and match audio components to each specified video component</li> <li>6) Create and code with positional information a single audio file that allows audio changes to match video changes automatically or manually consistent with follow-on workflow, equipment and software</li> <li>7) When necessary make changes manually to the audio file to match changes to video on an event by event basis</li> <li>8) Create files that contain only necessary material and allow for efficient subsequent workflow</li> <li>9) Convert audio material to the required audio sample rate</li> <li>10) Save files securely in a format required for workflow and consistent with the required project output</li> <li>11) Identify threats to delivery on time and to cost and discuss necessary variations</li> </ul>