



Higher National Unit specification

General information

Unit title: Audio Post Production: Automated Dialogue Replacement and Foley for Video (SCQF level 8)

Unit code: H6M4 35

Superclass: KG

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Unit purpose

This Unit will enable the candidate to develop the skills necessary to record replacement dialogue and effects, in post-production, to contribute to a final mix sound track(s) for an edited video sequence.

Outcomes

On successful completion of the Unit the learner will be able to:

- 1 Set-up an audio post-production session and rig a studio for automatic dialogue replacement and foley recordings.
- 2 Record replacement dialogue and foley.
- 3 Create a final mix and export.

Credit points and level

2 Higher National Unit credits at SCQF level 8: (16 SCQF credit points at SCQF level 8)

Recommended entry to the Unit

Access to this Unit will be at the discretion of the Centre. However, it would be beneficial if the learner had successfully completed HN Units *Editing: An Introduction* and/or *Editing to a Director's Brief*.

Higher National Unit specification: General information (cont)

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Core Skills

Opportunities to develop aspects of Core Skills are highlighted in the Support Notes for this Unit specification.

There is no automatic certification of Core Skills or Core Skill components in this Unit.

Context for delivery

If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes.

Equality and inclusion

This Unit specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence.

Further advice can be found on our website www.sqa.org.uk/assessmentarrangements.

Higher National Unit specification: Statement of standards

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Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

Outcome 1

Set-up an audio post-production session and rig a studio for automatic dialogue replacement and foley recordings.

Knowledge and/or Skills

- ◆ Audio post production setup procedures
- ◆ ADR and foley requirements
- ◆ Organise line sections for each actor or group
- ◆ Provide cues for actors
- ◆ Rig microphones and communications with actors

Outcome 2

Record replacement dialogue and foley.

Knowledge and/or Skills

- ◆ Record dialogue lines and foley FX
- ◆ Match sound quality and acoustics
- ◆ Match tone, delivery and pace for lines
- ◆ Align audio with video
- ◆ Manage recorded material

Outcome 3

Create a final mix and export.

Knowledge and/or Skills

- ◆ Mix recorded tracks
- ◆ Export a final mix
- ◆ Backup and store material

Higher National Unit specification: Statement of standards (cont)

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Evidence Requirements for this Unit

Learners will need to provide evidence to demonstrate their Knowledge and/or Skills across all Outcomes by showing that they can:

- ◆ complete an audio post-production session containing all the Knowledge and/or Skills elements of Outcomes 1–3 working to a brief and within given time constraints.
- ◆ set-up an audio post-production session for a video sequence with appropriate settings, file paths and backups following audio post-production procedures.
- ◆ import audio and video from an edited video sequence.
- ◆ identify ADR and foley requirements in conjunction with the production team, noting dialogue lines for individual actors and foley cues with timecode location.
- ◆ organise line sections for each actor or group in a manageable way for easy access.
- ◆ distribute audio elements to tracks in a manageable arrangement.
- ◆ set up tone beeps or visual cues as required for actors, if system permits this.
- ◆ rig a studio with microphones and set up communication and replay with actors in the studio.
- ◆ record replacement dialogue and align with video footage.
- ◆ record Foley effects and align with video footage.
- ◆ match sound quality and acoustics ensuring appropriate sound perspective appropriate to the video environment for each location.
- ◆ manage material in a consistent fashion for precise identification of various takes.
- ◆ create a final mix(es).
- ◆ present the final mix for review.
- ◆ export final mix in appropriate format(s).

The recorded tracks will demonstrate clearly that learners are able to record audio material so they are convincing in the context of the final mix in sync with the edited video sequence and of sufficient quality to demonstrate that all technical criteria have been met.

This is a single, combined, open-book assessment.



Higher National Unit Support Notes

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Unit Support Notes are offered as guidance and are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 80 hours.

Guidance on the content and context for this Unit

The purpose of this Unit is to give candidates an understanding of the requirements for audio post-production and the skills and/or knowledge required to achieve a high quality audio output for an edited video sequence by recording replacement dialogue and foley in a studio.

The video sequence used for the practical assessment may be provided to the candidate, as it is unlikely to have been produced in the course of the candidate's work for other related Units. The sequence chosen should include sufficient technical criteria to be met to enable the candidate to demonstrate that s/he has developed all the necessary skills and/or knowledge required to achieve the Unit.

The finished video sequence should be a combined audio and video track illustrating that the candidate is able to record and position audio material in sync with the edited video sequence of sufficient quality as to demonstrate that all technical criteria have been met.

Dialogue and foley requirements should be listed in preparation for the recording session. Timecode is necessary to ensure accurate placement. This may be provided by the production team. Individual scripts for each actor's dialogue would be necessary.

In addition to managing the studio session the candidate will have to work closely with artists who have a range of temperaments, have limited experience of the process or may require special arrangements such as visual or aural cues to be provided for them.

The candidate should develop skills in using electronic alignment software and audio processors such as equalisation and reverberation to match the source material acoustic environments and dialogue. In addition there may be a requirement to manipulate sound to communicate mood, atmosphere, impact and authenticity.

Tracks should be identified and allocated in a logical manner. All audio elements should be labeled in a manner that makes them easily accessible.

The recorded tracks should demonstrate clearly that the candidate is able to record audio material so they are convincing in the context of the final mix in sync with the edited video sequence, and of sufficient quality as to demonstrate that all technical criteria have been met. Assessment should focus on the quality of the final dub both technically and aesthetically, as well as the overall management of the process.

Higher National Unit Support Notes (cont)

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Because of rapid technological change in the vocational area, no specific packages or hardware resources are recommended. It will be necessary for centres to keep up to date with developments on software, hardware and delivery mechanisms as developments continue on these areas.

Creative Skillset National Occupational Standards in Post Production have been taken into account in devising this Unit, and many of their elements incorporated into the required Learning Outcomes. These include:

PP14	Create Sound Spot Effects and Atmosphere
PP15	Record and Present Dialogue
PP16	Managing Media in Post Production
PP17	Ingest Material for Post Production
PP19	Deliver Finished Sound to Image
S14	Mix Recorded Sound

Although not formally assessed in the context of this Unit, an understanding of legal issues and good practice with regard to copyright and intellectual property is required.

Guidance on approaches to delivery of this Unit

This Unit should be presented in the context of standard approaches and techniques of audio post-production as used in industry. There should be emphasis on adopting a considered approach and establishing a workflow, managing the dubbing process and using standard techniques to deliver a final product. It is important that the project brief is as realistic as possible to reflect this requirement.

The project could be given to the candidate or selected by the candidate. The video sequence will require the mixing of voice, sound effects and music. A director's brief and/or dubbing instructions should be provided. A script with dialogue lines for individual actors and foley cues with timecode location would be required. This could be in the form of a database. The projects should include the requirement that all specified elements are to be added and mixed for audio post-production.

Although sound mixing and dubbing require technical and craft skills, it is important that the aesthetic intent of the video sequence is achieved.

Knowledge of how to rig a studio, providing communications talkback and video and audio playback for artists and performers is an essential element in this type of dubbing session.

Knowledge of microphone types and placement are important in achieving perspective to match the position and actions of the performers. An awareness of how a range of commonplace objects and materials can aid in the creation of a desired sound effect can be achieved through experimenting with props.

Higher National Unit Support Notes (cont)

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Centres could include examples of situations requiring audio post-production, eg level and quality matching on edits, addition of room tones and ambience, addition of sound effects and music and the requirement for narration tracks in their course delivery. Reference should be made to the differing requirements for fiction and non-fiction programmes.

Conventional approaches to setting up sessions, importing files, distributing audio across clearly labelled and identified tracks (chequer-boarding), backing-up and archiving files should be included. The importance of managing and organising tracks and audio elements should be stressed. The candidate should clearly label all material and organise all elements in order to facilitate subsequent mixing. Cue sheets may be necessary if cues are not apparent within the system being used.

Artist's cues in the form of tone beeps or visual cues should be set up. Loop playback and recording should be used to obtain multiple takes to achieve the optimum performance. As an ADR and foley session can generate large numbers of audio elements with multiple takes of performances, therefore it is important that candidates can manage the material efficiently.

The process of staged creation of separate pre-mixes for dialogue and effects and then the combining of these pre-mixes into a final or master mix should be covered. Delivery requirements for international distribution for both Drama and documentary should be outlined.

The use of audio OMF/AAF files, video files and time code should be covered. Industry terminology should be explained and used throughout.

Guidance on approaches to assessment of this Unit

Evidence can be generated using different types of assessment. The following are suggestions only. There may be other methods that would be more suitable to learners.

Centres are reminded that prior verification of centre-devised assessments would help to ensure that the national standard is being met. Where learners experience a range of assessment methods, this helps them to develop different skills that should be transferable to work or further and higher education.

Learners should complete an audio post-production session containing all the Knowledge and/or Skills elements of Outcomes 1–3 working to a brief and within given time constraints.

Centres should ensure that the project briefs provided to learners are sufficiently complex and challenging enough to cover all the knowledge and skills for the Unit comprehensively. Candidates should therefore, as far as possible, work on a complete programme production.

Higher National Unit Support Notes (cont)

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Outcome 1 — In preparation for dubbing, the candidate will need to view the video sequence exported to the dubbing suite, consult the brief, and confirm the type and style of production. Identification of the material for Automatic Dialogue Replacement and Foley should be made. Timecode should be used to ensure accurate placement. This may be done in conjunction with the production team.

Then an appropriate audio post-production session should be set up. The required number and types of tracks should be created and systematically labeled. These could include ADR and Foley as well as dialogue, Sync production sound, FX, music, working and guide tracks. Tracks should be grouped by type and chequer-boarded prior to inserting audio processors (plug-ins/filters) as appropriate. Automation should then be enabled. The session should be saved for continuing use and a version saved for future use on similar projects.

The candidate will need to import the provided audio and video files into the session. Video with audio guide track should be imported and the audio element relocated to the session guide track. Audio data files (eg AAF or OMF) for the edited sequence should be imported, and any additional tracks created.

All audio tracks should be synchronised to video accurately.

The candidate should set up the studio for Automatic Dialogue Replacement and for Foley recording. This will involve a comprehensive range of communications for talkback to the artists and of playback and monitoring of video and audio in the studio. The setup should be tested fully prior to the artists arriving.

Outcome 2 — The candidate should proceed to record dialogue lines then foley effects.

Noise reduction should be applied, if required, and automation applied to the completed dialogue pre-mix. Candidates should be able to demonstrate noise reduction techniques.

The dubbed sequence should demonstrate that the candidate is able to operate the dubbing system, controlling levels and quality to record dialogue and foley which is technically and aesthetically acceptable and is synchronised to the video sequence.

Outcome 3 — The candidate should proceed to create the final (master) mix(es) synchronised to the edited video sequence. This should involve mixing and processing audio elements and adjusting levels, dynamic range, EQ, reverb, etc as required to create a balanced product that complies with the given brief. Stems should be recorded for each group of tracks.

The dubbed sequence should demonstrate that the candidate is able to operate the dubbing system, controlling levels and quality to produce a final mix which is technically and aesthetically acceptable and is synchronised to the video sequence. This should be presented for review prior to exporting.

Final mix(es) and stems should be exported in appropriate formats to comply with the delivery requirements.

The completed session should be backed-up and stored for easy retrieval and access.

Higher National Unit Support Notes (cont)

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Opportunities for e-assessment

E-assessment may be appropriate for some assessments in this Unit. By e-assessment we mean assessment which is supported by Information and Communication Technology (ICT), such as e-testing or the use of e-portfolios or social software. Centres which wish to use e-assessment must ensure that the national standard is applied to all learner evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. The most up-to-date guidance on the use of e-assessment to support SQA's qualifications is available at www.sqa.org.uk/e-assessment.

Opportunities for developing Core and other essential skills

Communication: Oral Communication at SCQF level 6

Learners will need to convey information, ideas and opinions accurately, coherently and succinctly using vocabulary and language structures appropriate to the role. They will have to make suggestions about technical and aesthetic options and communicate effectively both formally and informally with the director and other members of the production team. They will also respond to others appropriately and take account of their contributions and opinions.

Problem Solving: Planning and Organising at SCQF level 6

Before starting the task, learners will need to plan an approach to produce the final required output on time.

Problem Solving: Critical Thinking at SCQF level 6

Learners will have to analyse the brief, identify the factors involved and assess their relevance and priority. They will then develop and justify an effective approach to the task. They will also need to consider alternative ways of doing it and assess the advantages and disadvantages of each.

Problem Solving: Reviewing and Evaluating at SCQF level 6

The learner is required to analyse and evaluate a wide range of material, make creative and technical decisions and present reasoned and coherent findings and opinions in the final brief.

Working Co-operatively with others at SCQF level 6

Learners are required to maintain professional working relationships with the director and other members of the production team throughout the Unit. They must identify any issues which may impact on the brief when reviewing production information or preparing the response to the brief. They must also make constructive suggestions about technical and aesthetic options

Higher National Unit Support Notes (cont)

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Other essential skills

Throughout the Unit learners will develop knowledge and skills which are specifically intended to enhance their employability in the Creative Industries sector. Because these and other soft skills such as attention to detail, making and justifying decisions, punctuality, presentability and efficient time management are readily transferable, they could also be applied to many other media and/or areas of employment.

History of changes to Unit

Version	Description of change	Date

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General information for learners

Unit title: Audio Post Production: Automated Dialogue Replacement and Foley for Video (SCQF level 8)

This section will help you decide whether this is the Unit for you by explaining what the Unit is about, what you should know or be able to do before you start, what you will need to do during the Unit and opportunities for further learning and employment.

This Unit is designed to give you an understanding of the requirement for audio post-production on a variety of video sequences. You will learn about different configurations of dubbing equipment and the advantages and limitations of these configurations for post-production will be explained.

You will undertake audio post-production to meet the requirements of a given brief. This brief will include details of the requirements of the recording and equipment available to you for completing the dub.

You will work in a dedicated postproduction suite and studio to produce ADR (Automatic Dialogue Replacement) tracks and Foley tracks for a video sequence.

You will begin by viewing the sequence and assessing the Automated Dialogue Replacement and Foley requirements.

You will then create a session in your audio postproduction suite and set up the studio appropriately for either ADR or Foley recording in preparation for the artistes. The Automated Dialogue Replacement and Foley will be recorded. This will give you the opportunity to manage the studio session and work closely with the artistes.

Following the recording session you will align the recordings with the original video and audio and process the audio as necessary so that all material matches the acoustics and is in synch with the original video sequence.

You will be assessed on your ability to set up an audio post-production session, import files and record ADR and Foley as well as adding sound effects, music and voice elements to a short video sequence. You will then mix the audio tracks and produce a final sequence with your audio mix synchronised to the original video sequence. You will also export the Final Mix. The technical competence and quality of the final recording will be assessed.

You will need to produce a portfolio of evidence containing:

- ◆ completed video sequence with accurately synchronised mix(es).
- ◆ final mix(es) exported in appropriate formats to comply with the delivery requirements.
- ◆ completed session back-up, stored for easy retrieval and access.