



## Higher National Unit specification

### General information

**Unit title:** Audio Post Production for Video (SCQF level 8)

**Unit code:** H6M5 35

**Superclass:** KG

**Publication date:** February 2014

**Source:** Scottish Qualifications Authority

**Version:** 01

### Unit purpose

This Unit will enable the candidate to develop the skills necessary to produce, a final mix sound track(s) for an edited video sequence in audio post-production, to meet the technical and aesthetic requirements of a production brief.

### Outcomes

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

- 1 Create an audio post-production template.
- 2 Import audio and video from an edited video sequence.
- 3 Distribute audio elements to tracks and create pre-mixes.
- 4 Create a final mix and stems 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](http://www.sqa.org.uk/assessmentarrangements).

## Higher National Unit specification: Statement of standards

**Unit title:** Audio Post Production for Video (SCQF level 8)

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

Create an audio post-production template.

#### Knowledge and/or Skills

- ◆ Create an audio session
- ◆ Set up and clearly label tracks for dialogue, effects, music, work tracks and guide
- ◆ Track labelling of audio elements
- ◆ Audio plug-ins
- ◆ Automation on plug-ins

### Outcome 2

Import audio and video from an edited video sequence.

#### Knowledge and/or Skills

- ◆ Import audio data files from the video edit session
- ◆ Auto-conforming audio from other devices
- ◆ Import video (with audio guide track) files from the video edit session.
- ◆ synchronisation of audio to video

### Outcome 3

Distribute audio elements to tracks and create pre-mixes.

#### Knowledge and/or Skills

- ◆ Relocating audio from edit session to designated tracks
- ◆ Creating dialogue, music and effects pre-mixes

### Outcome 4

Create a final mix and stems and export.

#### Knowledge and/or Skills

- ◆ Create a final mix and stems
- ◆ Exporting final mix and stems
- ◆ Storage systems

## Higher National Unit specification: Statement of standards (cont)

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### Evidence Requirements for this Unit

In this Unit all Outcomes are assessed by means of a single holistic, open-book assessment.

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 1–4 working to a brief and within given time constraints.
- ◆ create an audio session on an appropriate drive.
- ◆ create and clearly label tracks for dialogue, effects and music, work tracks and guide track routed through auxiliary/group faders and master faders.
- ◆ save the audio post template for future sessions.
- ◆ create an audio post-production template suitable for an edited short video sequence.
- ◆ import audio and video from an edited video sequence and ensure accurate synchronisation of audio to video.
- ◆ distribute audio elements to designated tracks in a manageable arrangement and create dialogue, music and effects pre-mixes.
- ◆ create a final mix and stems which are technically and aesthetically acceptable and are synchronised to the edited short video sequence.
- ◆ present the final mix for review.
- ◆ export in appropriate format(s).
- ◆ produce a storage backup containing video sequences, edited material, mixes and stems.

Assessors may use an observation checklist if required.



## Higher National Unit Support Notes

**Unit title:** Audio Post Production for Video (SCQF level 8)

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.

The video sequence used for the practical assessment may be provided to the candidate or it may 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.

Effects and music requirements should be listed, and recorded if required, in preparation for the dubbing session. The recorded tracks should demonstrate clearly that the candidate is able to record and position audio material in sync with the edited video sequence. Tracks should be identified and allocated in a logical manner. All audio elements should be labeled in a manner that makes them easily accessible. Assessment should focus on the quality of the final dub both technically and aesthetically, as well as the overall management of the process.

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:

- PP13 Use Music to Complement Visual Material in Post Production
- 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.

## Higher National Unit Support Notes (cont)

**Unit title:** Audio Post Production for Video (SCQF level 8)

### 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. 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.

In order to undertake the practical requirements of this Unit, candidates should develop an understanding of the need for audio post-production and the different methods and configurations available. The limitations of audio post-production within a video editing system should be compared to dedicated audio post-production facilities.

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, creating templates, 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.

The process of staged creation of pre-mixes for Dialogue and separate Music and Effects and then the combining of these pre-mixes into a Final or Master mix along with Stems should be covered. Delivery requirements for international distribution for both Drama (M&E Stem) and Documentary (International stem) 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.

## Higher National Unit Support Notes (cont)

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### 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.

Centre should ensure that the project briefs provided to candidates are sufficiently complex and challenging enough to cover all the knowledge and skills for the Unit comprehensively. As far as possible, therefore, learners should be responsible for the post production of a complete video production.

In this Unit, all Outcomes are assessed by means of a single, holistic assessment.

Centres should ensure that the project briefs provided to learners are sufficiently complex and challenging to cover all the knowledge and skills for the Unit. As far as possible, learners should be responsible for the post production of a complete video programme.

**Outcome 1** — An appropriate Audio Post-production session should be created. A template should be created and the required number and types of tracks created and systematically labeled. These could include Dialogue, Sync Production Sound, FX, Music, Working and Guide tracks. Tracks should be grouped by type prior to inserting audio processors (plug-ins/filters) as appropriate. Automation should then be enabled. The session should be saved as a template for continuing use and a version saved for future use on similar projects.

**Outcome 2** — 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. Preliminary identification of the need to record additional material such as ADR and Foley should be made.

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. Redundant material such as the duplicate track of a Dual-Mono pair could be isolated and muted.

All audio tracks should be synchronised to video accurately.

**Outcome 3** — The candidate should distribute the imported audio to the pre-existing track groupings. Dialogue only should be relocated to designated tracks with appropriate chequerboarding. Material should be split by audio shot rather than by picture cut. (Any Dialogue tracks to be replaced by ADR should be retained in case they are needed or the Director prefers the original take.)

## Higher National Unit Support Notes (cont)

### Unit title: Audio Post Production for Video (SCQF level 8)

Similarly, production effects both sync and wild, additional effects, foley and music provided from the edit session should be relocated to the designated tracks.

Once the tracks have been laid, the candidate should proceed to create a Dialogue pre-mix. This should involve adjusting levels and smoothing bumps and matching quality, eg timbre, pitch, and perspective. The use of matching room tone should be encouraged rather than the addition of other sound material at this stage. (Ambient background could be added to enhance the sense of place as required in the M&E)

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 candidate should proceed to create the M&E pre-mix against the Dialogue pre-mix. During the mixing process there may be a requirement to identify, source and spot additional fx or ambiences. The dubbed sequence should demonstrate that the candidate is able to operate the dubbing system, controlling levels and quality to produce an M&E pre-mix which is technically and aesthetically acceptable and is synchronised to the video sequence.

The dubbed sequence should demonstrate that the candidate is able to operate the dubbing system, controlling levels and quality to produce a Dialogue pre-mix which is technically and aesthetically acceptable and is synchronised to the video sequence.

**Outcome 4** — 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.

## 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](http://www.sqa.org.uk/e-assessment).



## **Higher National Unit Support Notes (cont)**

**Unit title:** Audio Post Production for Video (SCQF level 8)

### **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

#### **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 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.

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This Unit is designed to develop your 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.

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 be assessed on your ability to set up an audio post-production session, import files and add 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 record stems of pre-mixes for export. The technical competence and quality of the final recording will be assessed.

You will produce a portfolio of evidence containing:

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