Overview

This Standard is about creatively editing animation material. This includes editing audio material and assembling a track with animation in mind as well as editing picture material and ensuring that the sound and images are accurately in sync. Editing is increasingly an on-going process throughout the production and you may need to contribute creatively to the story during various editing stages. This standard is for you if you edit animation.

Performance criteria

You must be able to:

1. determine requirements that will affect your work by analysing

   briefs, specifications, scripts, visual references and technical and

   production parameters

2. break down the sound track so that it is appropriate for lip-sync

   and/or to demonstrate different beats or instruments

3. create bar sheet or exposure sheets that set out appropriate

   timelines for production and can be understood by those who

   need to use them

4. test recordings to monitor and control the quality of material

   against production requirements

5. make adjustments to the sound and picture material throughout

   the production to meet requirements

6. make sure that sound and images are in sync

7. manage sound and image assets in line with production

   requirements

8. maintain accurate and up-to-date logs, audio track breakdowns

   and soundtrack breakdowns

9. liaise with relevant people in a way that supports the production

   process

10. review output with relevant people, offering suggestions to assist

    with the production

Knowledge and understanding

You need to know and understand:

1. the aims, objectives and narrative of the production, its overall conceptual vision and intended length

2. the production requirements, such as delivery schedule (production pipeline) and technical parameters of the project, such as animation medium, post production methods, projection speed of the production

3. the types of film sound, such as establishing sounds, sound motifs, sound-scapes, characteristic, ambient, empathic, hyperreal, diegetic, acousmatic, point of audition, extended

4. the relationship between sound and image and how sound-scape and music can be used to affect the tone and mood of the piece

5. the analysis of acting and performance

6. how to read a dialogue or music soundtrack

7. the importance of lip-syncing dialogue and sound

8. film grammar and editing, particularly relating to camera moves and mixes between shots

9. timing and pacing

10. shot breakdown and continuity

11. image composition and atmosphere

12. how to use industry-standard editing and sound software

13. the possibilities and constraints of the software you are using

14. the file formats for audio and video assets and expected delivery

requirements

15. who you need to liaise with and how to work effectively with them,

including the director, sound designer, composer and animators

Edit animation

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