



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUAPPM501A Manage live productions**

**Release: 1**

## CUAPPM501A Manage live productions

### Modification History

Version	Comments
CUAPPM501A	This version first released with <i>CUA11 Live Performance Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to plan and manage technical, creative and logistical aspects of live productions.

### Application of the Unit

The skills and knowledge outlined in this unit apply to individuals who are responsible for managing aspects of live productions in contexts, such as performing arts schools or amateur theatre companies.

People in production management roles are responsible for organising, planning and coordinating the work of individuals and teams, either paid staff or volunteers. They are expected to display a high level of initiative, judgement and personal responsibility while managing aspects of staging live productions.

### Licensing/Regulatory Information

Not applicable.

### Pre-Requisites

Not applicable.

### Employability Skills Information

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

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>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.</i>

## Elements and Performance Criteria

<p>1. Plan and organise technical details of productions</p>	<p>1.1. Form a production team</p> <p>1.2. Choose and evaluate <i>venue</i> in light of safety, technical and creative requirements using established criteria</p> <p>1.3. Initiate <i>production meetings</i></p> <p>1.4. Oversee and contribute to the development, documentation and distribution of <i>technical plans</i> or schedules</p> <p>1.5. Allocate <i>technical roles</i> and responsibilities of teachers and other <i>relevant personnel</i> as required</p> <p>1.6. Advise relevant personnel of technical and <i>safety issues</i></p> <p>1.7. Provide assistance and guidance to complete technical tasks in a timely manner</p>
<p>2. Plan and organise creative aspects of dance production</p>	<p>2.1. Form a creative team</p> <p>2.2. Initiate <i>creative planning meetings</i></p> <p>2.3. Assess venue in light of planned creative aspects of the production</p> <p>2.4. Oversee and contribute to the development, documentation and distribution of <i>creative plans or schedules</i></p> <p>2.5. Allocate <i>creative roles</i> and responsibilities of teachers and other relevant personnel as required</p> <p>2.6. Provide assistance and guidance to complete creative tasks in a timely manner</p>
<p>3. Plan and organise technical and creative rehearsals</p>	<p>3.1. Ensure that sufficient rehearsal time is allocated to live productions to achieve production requirements</p> <p>3.2. Prepare a <i>bump-in schedule</i>, role and task list</p> <p>3.3. Mark out and prepare performance area according to production requirements</p> <p>3.4. Allocate change rooms or areas in appropriate locations with sensitivity to cultural differences and special needs</p> <p>3.5. Establish and communicate <i>in-venue safety procedures</i> to relevant personnel according to <i>OHS requirements</i></p> <p>3.6. Advise relevant personnel of technical and artistic</p>

	<p>safety issues that may affect the production</p> <p>3.7. Oversee creative or <i>technical rehearsals</i> and ensure they are conducted efficiently and to schedule</p> <p>3.8. Update and disseminate production documentation on last-minute changes arising from technical or creative rehearsals to relevant personnel as required</p>
4. Manage and monitor pre-production activities	<p>4.1. Evaluate progress of technical and creative tasks at appropriate times according to production schedules</p> <p>4.2. Assess progress of <i>pre-production activities</i> against time lines and budget and make <i>modifications</i> as required</p> <p>4.3. Consult with relevant personnel to determine need for additional resources and take action to ensure pre and post-production requirements are met</p> <p>4.4. Monitor the set-up of video and sound equipment if live performance is to be recorded</p> <p>4.5. Maintain and promote positive working relationships and regular communication throughout pre and post-production activities</p>
5. Manage, monitor and maintain operations during performances	<p>5.1. Ensure backstage announcements and call cues are relayed clearly so performers and relevant personnel are in appropriate locations to meet performance requirements</p> <p>5.2. Ensure audience announcements are clear and accurate</p> <p>5.3. Manage and monitor <i>duty of care</i> of students or younger performers and OHS requirements in a performance environment</p> <p>5.4. Monitor technical aspects of performance and offer creative solutions to <i>unforeseen problems</i> as required</p> <p>5.5. Ensure scene, prop and costume changes are undertaken safely and on time to meet performance requirements</p>
6. Manage post-production or bump-out activities	<p>6.1. Establish a timeframe and task schedule for <i>post-production</i> or <i>bump-out activities</i></p> <p>6.2. Allocate and communicate tasks to relevant personnel in a timely manner</p> <p>6.3. Manage post-production procedures and contribute as required</p> <p>6.4. Discuss and review productions with relevant</p>

	personnel and identify and suggest improvements to future productions
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## Required Skills and Knowledge

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

### Required skills

- communication, teamwork and organisational skills to:
  - delegate and give clear directions
  - respond appropriately to constructive feedback on own ability to manage productions
  - seek assistance from others as required
  - share ideas in group discussions
  - work collaboratively with others involved in rehearsals and performances
- initiative and enterprise skills to develop contingency plans
- learning skills to:
  - effectively manage planning, rehearsal and performance of productions
  - conduct a venue assessment, including risk assessment
- literacy skills to:
  - read production schedules and plans
  - read and interpret ground and lighting plans
  - read and interpret scale plans
- problem-solving skills to respond appropriately to the unexpected in a live performance situation
- self-management and planning skills to:
  - use planning and organisational tools to develop schedules and running orders
  - meet deadlines and prioritise tasks
  - demonstrate reliability in agreed work commitments
  - follow OHS policy and procedures
- technical skills to:
  - oversee the installation and operation of:
    - basic lighting equipment
    - basic sound equipment
  - assist with the design of basic sets
- technology skills to:
  - produce promotional material, flyers and performance programs in standard word processing software
  - update financial and other spreadsheets as required.

### Required knowledge

- thorough knowledge of:
  - technical terms and knowledge related to staging live performances
  - roles and production requirements of technical crew and artistic or creative team
  - theatre organisation, including front of house and ushering
  - leasing and contracts
  - key aspects of the creative and technical production process for different types of live productions

- interrelationship between artistic and technical personnel
- leadership and management roles and responsibilities within the areas of technical and creative production
- role of make-up, hairstyling and costumes in performance
- theatre conventions
- issues and challenges that arise in the context of preparing for rehearsals and performances
- relevant commonwealth, state or territory requirements, such as:
  - security of information
  - duty of care under common law
  - anti-discrimination, including equal opportunity, racial vilification and disability discrimination
  - industrial awards and enterprise agreements as they relate to in house or venue-paid staff roles
- OHS principles and procedures relevant to live performance contexts
- basic financial record-keeping systems
- meeting procedures.



## 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.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• plan and organise technical details of at least one live production</li> <li>• plan and organise the creative aspects of at least one live production</li> <li>• plan and organise technical and creative rehearsals</li> <li>• manage and monitor pre-production operations</li> <li>• manage, monitor and maintain operations during at least one performance</li> <li>• manage post-production activities.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• a performance venue</li> <li>• technical requirements for live performances, including a range of lighting and sound equipment.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> <li>• third-party workplace reports of on-the-job performance</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• direct observation of candidate managing aspects of a live production</li> <li>• case studies and scenarios as a basis for discussion of methods, strategies and other issues involved in managing live productions.</li> </ul> <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and</p>

	those with interrupted schooling).
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"><li>• BSBOHS407A Monitor a safe work place</li><li>• BSBPUR402B Negotiate contracts</li><li>• BSBWOR402A Promote team effectiveness</li><li>• SITXMPR001A Coordinate the production of brochures and marketing materials.</li></ul>

## 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.*

<b>Venues</b> may include:	<ul style="list-style-type: none"> <li>• community halls</li> <li>• outdoor performance spaces</li> <li>• school halls.</li> </ul>
<b>Production meetings</b> may involve discussion of and decisions made regarding:	<ul style="list-style-type: none"> <li>• budget</li> <li>• production requirements</li> <li>• time lines</li> <li>• creative and technical tasks and roles and responsibilities</li> <li>• front of house (FOH)</li> <li>• marketing or publicity</li> <li>• staffing and volunteer requirements.</li> </ul>
<b>Technical plans</b> may include:	<ul style="list-style-type: none"> <li>• audiovisual requirements</li> <li>• lighting design plots and cue sheets</li> <li>• sound recording and reproduction</li> <li>• staging requirements</li> <li>• set design and construction.</li> </ul>
<b>Technical roles</b> may include:	<ul style="list-style-type: none"> <li>• set designers</li> <li>• set builders</li> <li>• set dressers</li> <li>• scenic artists</li> <li>• sound engineers</li> <li>• directors</li> <li>• producers</li> <li>• stage managers</li> <li>• lighting designers and operators.</li> </ul>
<b>Relevant personnel</b> may include:	<ul style="list-style-type: none"> <li>• teachers</li> <li>• students</li> <li>• performers</li> <li>• stage managers</li> <li>• volunteers: <ul style="list-style-type: none"> <li>• costume dressers</li> <li>• make-up artists</li> <li>• hair stylists</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• catering</li> <li>• FOH</li> <li>• ushers</li> <li>• lighting designers</li> <li>• sound engineers</li> <li>• set designers</li> <li>• musical directors</li> <li>• musicians</li> <li>• video camera operators.</li> </ul>
<b><i>Safety issues</i></b> may include:	<ul style="list-style-type: none"> <li>• faulty electrical equipment</li> <li>• safe lifting practices</li> <li>• trip hazards in the venue or facility, for example power cords</li> <li>• unsafe flooring.</li> </ul>
<b><i>Creative planning meetings</i></b> may involve discussion of and decisions made regarding:	<ul style="list-style-type: none"> <li>• creative production requirements</li> <li>• time lines</li> <li>• identifying creative roles and tasks</li> <li>• choreography</li> <li>• costume design</li> <li>• lighting plans</li> <li>• props</li> <li>• set designs</li> <li>• make-up and hairstyles.</li> </ul>
<b><i>Creative plans or schedules</i></b> may include:	<ul style="list-style-type: none"> <li>• costume designs</li> <li>• make-up and hair designs</li> <li>• choreography</li> <li>• set design and set dressing.</li> </ul>
<b><i>Creative roles</i></b> may include:	<ul style="list-style-type: none"> <li>• costume designers</li> <li>• make-up designers and artists</li> <li>• hair stylists</li> <li>• directors</li> <li>• set designers</li> <li>• set dressers</li> <li>• scenic artists</li> <li>• script writers.</li> </ul>
<b><i>Bump-in schedule</i></b> may include:	<ul style="list-style-type: none"> <li>• logically sequenced description of events detailing the time, task and personnel requirements for events associated with the installation of live performances in venues, including: <ul style="list-style-type: none"> <li>• light equipment installation</li> <li>• plotting and focusing lights</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• props disbursement</li> <li>• costumes</li> <li>• sound equipment installation</li> <li>• set installation</li> <li>• other technical and on and off-stage requirements.</li> </ul>
<b><i>In-venue safety procedures</i></b> may include:	<ul style="list-style-type: none"> <li>• details of the venue's own OHS requirements with regard to: <ul style="list-style-type: none"> <li>• on-site staff and guests</li> <li>• description of steps to be taken in the event of a critical incident, emergency or fire</li> </ul> </li> <li>• protocol expectations regarding back stage behaviour and visitors.</li> </ul>
<b><i>OHS requirements</i></b> may include:	<ul style="list-style-type: none"> <li>• requirements for reporting hazards and incidents</li> <li>• emergency procedures and exits</li> <li>• safe use and maintenance of relevant equipment</li> <li>• safe lifting practices</li> <li>• sources of OHS information</li> <li>• effective warm-up and cool-down procedures for students and performers</li> <li>• appropriate performance wear and footwear for students and performers</li> <li>• commonwealth, state or territory OHS regulations</li> <li>• relevant national and international standards, guidelines and codes of practice, such as the Building Code of Australia</li> <li>• relevant local government legislation and regulation</li> <li>• hearing protection.</li> </ul>
<b><i>Technical rehearsals</i></b> include:	<ul style="list-style-type: none"> <li>• sessions for plotting: <ul style="list-style-type: none"> <li>• sound</li> <li>• lighting.</li> </ul> </li> </ul>
<b><i>Pre-production activities</i></b> may include:	<ul style="list-style-type: none"> <li>• appointment of specialist personnel</li> <li>• arranging FOH materials</li> <li>• booking catering for performers, or audience at interval</li> <li>• booking resources and equipment</li> <li>• confirmation of venue requirements</li> <li>• creating signage for audiences before and during performances, such as: <ul style="list-style-type: none"> <li>• parking area directions</li> <li>• directions to facilities</li> </ul> </li> <li>• designing and producing performance programs</li> <li>• organising volunteers</li> </ul>

	<ul style="list-style-type: none"> <li>• producing publicity materials</li> <li>• setting up venue before performances, such as: <ul style="list-style-type: none"> <li>• setting up rows of chairs</li> <li>• hanging information signs</li> </ul> </li> <li>• ticket sales.</li> </ul>
<i>Modifications</i> may include:	<ul style="list-style-type: none"> <li>• changes to technical plans</li> <li>• cue sheet modification</li> <li>• introduction of new equipment</li> <li>• movement and replacement of physical elements.</li> </ul>
<i>Duty of care of students</i> may involve:	<ul style="list-style-type: none"> <li>• awareness of custody orders and who may pick students up after rehearsals and performances</li> <li>• procedures for when students' parents are late picking them up after rehearsals and performances</li> <li>• signing students in and out.</li> </ul>
<i>Unforeseen problems</i> may include:	<ul style="list-style-type: none"> <li>• technical faults with: <ul style="list-style-type: none"> <li>• moving sets</li> <li>• lights</li> <li>• sound</li> <li>• backstage or FOH PA systems.</li> </ul> </li> </ul>
<i>Post-production or bump-out activities</i> may include:	<ul style="list-style-type: none"> <li>• payment of copyright licensing fees</li> <li>• disbursement and storage of set elements</li> <li>• preparing final expenditure report</li> <li>• gathering and packing props</li> <li>• returning hire equipment in same condition as received</li> <li>• cleaning, distributing and returning costumes</li> <li>• deconstructing stage sets</li> <li>• dismantling sound and lighting equipment.</li> </ul>

## Unit Sector(s)

Performing arts - production management

## Custom Content Section

Not applicable.