



Australian Government

Department of Education, Employment and Workplace Relations

CUSEVT301A Book performance venues

Revision Number: 2

CUSEVT301A Book performance venues

Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to source and book appropriate venues for performances.

Application of the Unit

This unit applies to the selection of performance venues in terms of their location, safety, size, acoustic qualities and appropriateness for performance styles. This role would typically be undertaken by an artist/band manager, booking agent, marketing and promotions officer, or self-employed (independent) performer.

Licensing/Regulatory Information

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

Pre-Requisites

Not applicable

Employability Skills Information

Not applicable

Elements and Performance Criteria Pre-Content

<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>
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Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Research performance venues	<p>1.1 In consultation with <i>relevant personnel</i>, identify the <i>market position</i> of potential <i>venues</i> using appropriate <i>sources</i></p> <p>1.2 Assess ability of venues to cater to specific needs of audience and performers</p> <p>1.3 Compare and assess the suitability of venues based on their market position</p> <p>1.4 Maintain an accurate record of the market position of potential venues</p>
2. Finalise booking arrangements	<p>2.1 Liaise with venue personnel to ensure proposed performance complements image and tone of venue</p> <p>2.2 Liaise with performers to ensure proposed venue complements style and genre of performance</p> <p>2.3 Contribute to <i>risk analyses</i> aimed at ensuring safety and financial viability of performances</p> <p>2.4 Ensure <i>special arrangements</i> are considered, understood and negotiated with all <i>parties</i></p> <p>2.5 Confirm and record <i>booking details</i> and circulate to all parties in a timely and effective manner</p>

Required Skills and Knowledge

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

Required skills

- research skills sufficient to position a venue within an identified market
- critical-thinking skills sufficient to evaluate and match performances to venues
- literacy skills sufficient to interpret marketing information from venues
- numeracy skills sufficient to estimate and negotiate performance and venue costs
- communication skills sufficient to negotiate with performers and venue personnel
- planning and organisational skills sufficient to source venues and book performances
- problem-solving skills sufficient to identify risks associated with staging performances
- technical skills sufficient to access and download venue information from the internet

Required knowledge

- availability and suitability of performers and venues within a given locality
- basic risk analysis principles
- common terminology used in venue-specific marketing material
- compliance requirements of performance venues, including safety and security
- OHS principles of safe listening, including safeguards against hearing loss
- operational requirements of performance venues
- popular performing styles and genres
- popular venue trends and settings
- technical requirements of performance venues, such as:
 - acoustic awareness
 - front-of-house operations
 - production responsibilities
 - revenue structures
- issues and challenges that typically arise in the context of booking performance venues
- typical features and requirements of venue contracts

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.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • negotiate agreed outcomes with performers and venue personnel • research and select appropriate venues for performances • identify risks associated with the safety and financial viability of a performance.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to appropriate technology to research the market position of venues • access to legislative and regulatory material regarding venue safety, security and licensing • access to performers, venues and venue personnel • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> • case studies to assess ability to source and secure appropriate performance venues • direct observation of candidate negotiating special arrangements for a performance • written or oral questioning to assess knowledge of the market positioning of local venues • problem-solving activities to assess ability to estimate and calculate performance costs.
Guidance information for assessment	<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"> • BSBADM307B Organise schedules • BSBINM301A Organise workplace information • BSBITU304A Produce spreadsheets • CUSADM301A Administer operations for rehearsals and performances • CUSIND301A Work effectively in the music

	industry.
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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.

Relevant personnel may include:	<ul style="list-style-type: none"> performers composers producers booking agents artist managers tour managers sound engineers.
Market position may include:	<ul style="list-style-type: none"> acoustic qualities and sightlines capacity, including attendance, seating, staging, staffing and technical demographic profile of audience, including age, artistic preferences, competing interests, cultural affiliations, disposable income and predicted spending patterns facilities and services, such as: <ul style="list-style-type: none"> sound equipment front-of-house equipment preparation and warm-up space image, tone, comfort and decor location, including access for performers and audience, estimated set-up and break-down times OHS, including air quality and sound volume operating costs and procedures operating times and availability, such as: <ul style="list-style-type: none"> day or evening particular seasons and festivals weekdays or weekends potential audience numbers at different times safety and security.
Venues may include:	<ul style="list-style-type: none"> casinos churches clubs community centres

	<ul style="list-style-type: none"> • concert halls • corporate foyers • entertainment centres • nature environments • pubs • restaurants • shopping centres or malls • sporting arenas and stadiums • taverns • theatres, including ballet, college, opera, school and university • town halls.
Sources may include:	<ul style="list-style-type: none"> • discussions with performers and venue operators • electronic and print media • industrial relations publications, such as: <ul style="list-style-type: none"> • bulletins • letters • magazines • newsletters • industry publications, such as: <ul style="list-style-type: none"> • directories • information sheets • reference books • technical publications • internet • libraries and archives • local, regional and state organisations • suppliers of products and services • venue publications and directories.
Risk analyses may involve:	<ul style="list-style-type: none"> • balancing expectations and preferences of audience to style and genre of performance • balancing expected performance revenue against venue costs • balancing market appeal of performance to anticipated audience numbers • ensuring safety and security of audience, performers and venue staff • identifying whether competing and simultaneous performances may increase or diminish intended audience • mitigating non-attendance of audience,

	performers and venue staff.
<i>Special arrangements</i> may include:	<ul style="list-style-type: none"> • acoustic modifications • air conditioning • catering • cleaning • door deals • heating • lighting • regulatory compliance • size of performance • staging requirements • venue facilities.
<i>Parties</i> may include:	<ul style="list-style-type: none"> • agents • artists • audience • contractors and suppliers • emergency services • government agencies • host organisations • legal counsel • management • performers • directors • producers • regulatory authorities • sponsors • technicians • venue operators/personnel.
<i>Booking details</i> may include:	<ul style="list-style-type: none"> • hiring and other fees • OHS and security arrangements • rehearsal and performance schedules • responsibility for staging and front-of-house operations • special benefits for venue operators • special requirements for performers • technical requirements • use of venue facilities.

Unit Sector(s)

Management and leadership - event management