



**Australian Government**

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

# **CUFSOU302A Compile audio material for broadcast**

**Revision Number: 1**

## CUFSOU302A Compile audio material for broadcast

### Modification History

Not applicable.

### Unit Descriptor

<b>Unit descriptor</b>	<p>This unit describes the performance outcomes, skills and knowledge required to record and edit short audio segments within tight deadlines.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
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### Application of the Unit

<b>Application of the unit</b>	<p>Reporters at radio stations typically apply the skills and knowledge outlined in this unit. This work is usually assignment-based and clear instructions on production requirements are provided by supervising staff.</p> <p>On location, the reporter is typically responsible for setting up equipment and recording the audio material. During the editing process, the reporter has access to supervising staff to help resolve problems.</p> <p>More complex skills associated with conducting in-depth interviews are covered in:</p> <ul style="list-style-type: none"> <li>• CUFAIR401A Conduct interviews.</li> </ul> <p>Skills associated with a full range of basic sound editing skills are covered in:</p> <ul style="list-style-type: none"> <li>• CUFSOU204A Perform basic sound editing.</li> </ul>
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## Licensing/Regulatory Information

Not applicable.

## Pre-Requisites

<b>Prerequisite units</b>		

## Employability Skills Information

<b>Employability skills</b>	This unit contains employability skills.
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## Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	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.
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## Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
Prepare to record audio material	<ol style="list-style-type: none"> <li>1. Confirm <b><i>production requirements</i></b> and deadlines with <b><i>relevant personnel</i></b></li> <li>2. Become sufficiently familiar with topics to ask appropriate questions of interviewees</li> <li>3. Prepare appropriate questions that elicit information relevant to production requirements and that ensure <b><i>interview purpose</i></b> is met</li> <li>4. Rehearse questions as required</li> <li>5. Check that portable <b><i>audio recording equipment and accessories</i></b> are fully functional and report equipment faults to relevant personnel</li> <li>6. Ensure charged batteries are in sufficient supply to meet recording needs</li> </ol>
Record audio material on location	<ol style="list-style-type: none"> <li>7. Position microphone to achieve optimum audio quality, taking into account weather conditions and background noise at location</li> <li>8. Conduct sound and level check to ensure that audio recording equipment is fully functional</li> <li>9. Record an <b><i>identification</i></b> according to station procedures</li> <li>10. Record <b><i>audio material</i></b> according to production requirements</li> <li>11. Record <b><i>ambient sound</i></b> as bridging material for the editing process</li> <li>12. Dismantle audio recording equipment and check that all equipment is accounted for before leaving <b><i>location</i></b></li> </ol>
Edit audio material using digital editing systems	<ol style="list-style-type: none"> <li>13. Listen to recorded audio and identify edit positions to produce required audio segment</li> <li>14. Transfer audio material into computer hard disk storage <b><i>system or software</i></b></li> <li>15. Use <b><i>software functions</i></b> to edit audio material in accordance with production requirements and within time constraints</li> <li>16. Listen to edited material to evaluate quality and content and to identify problems</li> <li>17. Manipulate the editing software to solve identified problems and seek expert advice if required</li> <li>18. Save final edit in <b><i>appropriate format</i></b></li> </ol>
Submit edited material for broadcast	<ol style="list-style-type: none"> <li>19. Leave the worksite in the original or improved condition for use by colleagues</li> </ol>

<b>ELEMENT</b>	<b>PERFORMANCE CRITERIA</b>
	20. Complete <i>documentation</i> and submit edited material for approval to relevant personnel by the agreed deadline 21. Make final adjustments in response to feedback from relevant personnel 22. Archive edited material in accordance with station procedures

## Required Skills and Knowledge

### REQUIRED SKILLS AND KNOWLEDGE

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

#### Required skills

- communication skills sufficient to:
  - interpret and clarify written or verbal instructions
  - ask basic questions clearly and confidently of interviewees
- ability to work as a member of a production team, both independently on assignment and under direction
- initiative and enterprise in the context of setting up recording equipment to optimise quality of recorded material
- technical skills sufficient to:
  - make simple adjustments to, and operate, basic audio recording equipment in a range of locations
  - use basic functions of digital editing software to produce audio material for broadcast
- literacy and numeracy skills sufficient to:
  - interpret written background information
  - complete workplace documentation
  - accurately label source materials and copies
  - time segments to meet production requirements
- self-management skills sufficient to:
  - work under pressure
  - meet deadlines
  - seek expert assistance when problems arise
- problem solving skills sufficient to anticipate and deal with minor equipment set-up problems

#### Required knowledge

- industry knowledge, including:
  - roles and responsibilities of personnel involved in the production process
  - issues and challenges that arise in the context of compiling audio material for broadcast
- techniques for:
  - recording audio in variable weather conditions
  - minimising the effect of background location noise while recording audio
- characteristics of commonly used microphones and portable audio recording equipment
- OHS requirements as they relate to recording audio material on location and

<b>REQUIRED SKILLS AND KNOWLEDGE</b>
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working for periods of time on computers
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## Evidence Guide

<b>EVIDENCE GUIDE</b>	
<p>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.</p>	
<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the following is essential:</p> <ul style="list-style-type: none"> <li>• ability to work within production deadlines</li> <li>• ability to work effectively as a team member and independently on clearly defined assignments</li> <li>• ability to operate basic audio recording equipment in locations such as those listed in the range statement</li> <li>• ability to edit audio material using the basic functions of digital editing software.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> <li>• access to a functional set of equipment based on items listed in the range statement. Equipment must be sufficient to enable the compilation of a portfolio of edited audio material recorded in different locations, including exterior and interior, and variable weather conditions</li> <li>• that the candidate demonstrates competency in recording and editing audio material in a production environment over a period of time</li> <li>• access to appropriate learning and assessment support when required</li> <li>• use of culturally appropriate processes and techniques appropriate to the language and literacy capacity of learners and the work being performed.</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 and third-party workplace reports of on-the-job performance</li> <li>• evaluation of a range of audio material recorded and edited by the candidate in response to instructions</li> <li>• observation of the candidate recording material in the field</li> <li>• written or verbal questioning to test knowledge as</li> </ul>



<b>EVIDENCE GUIDE</b>	
	listed in the required skills and knowledge section of this unit.
<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>• CUFPPM301A Plan and prepare programs</li><li>• CUFRES201A Collect and organise content for broadcast production</li><li>• CUFSOU204A Perform basic sound editing.</li></ul>

## Range Statement

### 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.

<p><b><i>Production requirements</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• events</li> <li>• landline links</li> <li>• live and pre-recorded radio broadcasts</li> <li>• live and pre-recorded television broadcasts</li> <li>• live feeds</li> <li>• outside broadcasts</li> <li>• satellite-linked interviews</li> <li>• studio productions</li> <li>• syndications</li> <li>• test viewings.</li> </ul>
<p><b><i>Relevant personnel</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• broadcasters (remote broadcast engineers)</li> <li>• clients</li> <li>• directors/producers/supervisors</li> <li>• post-production editors/mixers</li> <li>• programmers/program managers</li> <li>• sound effects persons</li> <li>• sound engineers</li> <li>• sound technicians (designers, editors, mixers, recordists, re-recording mixers)</li> <li>• technical support staff.</li> </ul>
<p><b><i>Interview purpose</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• delving into a personality</li> <li>• eliciting anecdotal information</li> <li>• gaining information/facts</li> <li>• justifying, interpreting or obtaining an opinion/comment</li> <li>• recounting a personal experience.</li> </ul>
<p><b><i>Audio recording equipment and accessories</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• analogue recorders</li> <li>• batteries and battery charger</li> <li>• clamp-on adaptors</li> <li>• cables and leads</li> <li>• digital recorders, e.g.:             <ul style="list-style-type: none"> <li>• hard disk</li> </ul> </li> </ul>

<b>RANGE STATEMENT</b>	
	<ul style="list-style-type: none"> <li>• mini disk</li> <li>• DAT</li> <li>• headphones</li> <li>• microphones, e.g.:               <ul style="list-style-type: none"> <li>• uni-directional</li> <li>• omni-directional</li> <li>• cardioid</li> <li>• shotgun</li> <li>• lapel</li> </ul> </li> <li>• microphone stand</li> <li>• pop shields.</li> </ul>
<b>Identification</b> may include:	<ul style="list-style-type: none"> <li>• date</li> <li>• interviewee</li> <li>• interviewer</li> <li>• location</li> <li>• program</li> <li>• topic.</li> </ul>
<b>Audio material</b> may include:	<ul style="list-style-type: none"> <li>• basic interviews</li> <li>• material from live events/incidents</li> <li>• material from press conferences</li> <li>• vox pops.</li> </ul>
<b>Ambient sound</b> may include:	<ul style="list-style-type: none"> <li>• location sound effects</li> <li>• room sound</li> <li>• sounds of nature</li> <li>• street noise.</li> </ul>
<b>Location</b> may include:	<ul style="list-style-type: none"> <li>• exterior, e.g.:               <ul style="list-style-type: none"> <li>• street</li> <li>• festival/event</li> </ul> </li> <li>• interior, e.g.:               <ul style="list-style-type: none"> <li>• press conference</li> <li>• event</li> <li>• private home</li> <li>• commercial premises.</li> </ul> </li> </ul>
<b>System or software</b> may include:	<ul style="list-style-type: none"> <li>• professional-standard applications</li> <li>• systems or software applications developed in-house.</li> </ul>
<b>Software functions</b> may include:	<ul style="list-style-type: none"> <li>• copy</li> <li>• cut</li> </ul>

<b>RANGE STATEMENT</b>	
	<ul style="list-style-type: none"> <li>• fade</li> <li>• move</li> <li>• normalise levels</li> <li>• paste.</li> </ul>
<i>Appropriate format</i> may include:	<ul style="list-style-type: none"> <li>• AAC</li> <li>• AIFF</li> <li>• Apple Lossless</li> <li>• FLAC</li> <li>• MP3</li> <li>• TTA</li> <li>• WAV</li> <li>• WMA.</li> </ul>
<i>Documentation</i> may include:	<ul style="list-style-type: none"> <li>• cue sheets (intro and outro cues, duration)</li> <li>• fault reports</li> <li>• labels</li> <li>• running sheets.</li> </ul>

## Unit Sector(s)

<b>Unit sector</b>	
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## Competency field

<b>Competency field</b>	Media and entertainment production - audio/sound
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## Co-requisite units

<b>Co-requisite units</b>		