



Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU407A Coordinate location sound recording

Revision Number: 2

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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 coordinate location sound-recording operations for screen productions. Well-developed understanding of how sound is used in screen productions is essential, along with the ability to work cooperatively and sensitively with performers and other production crew members.

Application of the Unit

Senior sound recordists apply the skills and knowledge described in this unit. They are responsible for ensuring that all dialogue and sound is recorded in line with technical and creative production requirements. On a low budget production they would typically be responsible for recording all sound, while on a large budget production they could be supervising sound recordists and monitoring the quality of recorded sound from a mixing desk.

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. Clarify recording requirements	1.1 Participate in pre-production meetings with <i>relevant personnel</i> to determine scope of recording required 1.2 Plan recording with reference to scripts and other production <i>documentation</i> 1.3 Organise script extracts for sound recordists as required 1.4 Visit all locations to identify issues or problems that might arise in the context of recording sound and plan accordingly 1.5 Prepare a team work plan as required and brief personnel accordingly 1.6 Ensure the selection of sound <i>equipment and accessories</i> meets <i>production</i> requirements
2. Prepare for location recording	2.1 Ensure recording devices have sufficient capacity for expected duration of recordings 2.2 Ensure adequate supply of <i>consumables</i> is available for duration of sound recordings 2.3 Check that sound equipment and accessories are in working order prior to shoots 2.4 Negotiate with relevant personnel prior to shoots to ensure that recorded sound will meet <i>post-production requirements</i> 2.5 Ensure that sound equipment and accessories are rigged according to safety, and technical and production requirements
3. Monitor location sound recording	3.1 Participate in technical run-throughs or rehearsals to determine optimum <i>positioning</i> of boom and other microphones for recording dialogue and sound effects 3.2 Monitor the quality of sound being recorded and request additional takes as required 3.3 Provide advice to and supervise sound recordists as required
4. Finalise sound-recording operations	4.1 Ensure that recordings are saved in the appropriate format and logged/filed in line with organisational procedures 4.2 Ensure that safety copies or backups are made in line with organisational procedures 4.3 Ensure that sound equipment and accessories are de-rigged, checked and cleaned appropriately 4.4 Ensure that locations are clean and restored to their pre-recording condition

ELEMENT	PERFORMANCE CRITERIA
	4.5 Provide feedback to team members as required 4.6 Evaluate own performance against technical and creative criteria and note areas for improvement

Required Skills and Knowledge

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

Required skills

- communication and teamwork skills sufficient to:
 - work cooperatively with camera and lighting operators and others involved in film shoots
 - supervise sound-recording personnel
 - respond appropriately to requests from performers
 - treat performers sensitively and with respect when requesting additional sound takes
- numeracy skills sufficient to calculate duration and capacity of recording media at various speed/sample rates
- learning skills sufficient to maintain currency of knowledge of recording equipment upgrades
- literacy skills sufficient to read and interpret scripts and production documentation
- planning and organisational skills sufficient to:
 - prioritise work tasks
 - meet deadlines
- initiative and enterprise skills in the context of:
 - finding creative solutions to sound-recording challenges
 - demonstrating a precise attention to detail
- problem-solving and self-management skills sufficient to:
 - apply critical-listening skills to sound recordings to identify faults in recording
 - comply with on-set protocols
 - work effectively under pressure
- technology skills sufficient to:
 - use a variety of sound-recording equipment
 - manage file structures to ensure compatibility with syncing and editing
 - make regular backups

Required knowledge

- roles and responsibilities of film and television production personnel
- on-set protocols
- well-developed understanding of how sound is used in film productions, including the interrelationship of dialogue, sound effects and musical elements
- well-developed understanding of sound post-production requirements
- principles and techniques of recordingsound for screen productions, including:
 - picture and sound synchronisation
 - creating a sense of audio continuity
 - interaction with camera and lighting crew

- principles of sound, in particular direct versus reflected sound, sound perspective
- operational principles of microphones, including microphone placement
- operational/technical limitations of recording media
- acceptable compromises when it comes to the quality of captured sound
- potential for parallax errors when operating side-on to the sound source
- cues and how to respond to them
- recording formats and technical standards
- timecode levels and standards in analogue and digital applications
- issues and challenges that typically arise in the context of coordinating location sound recording
- OHS principles of safe listening, including safeguards against hearing loss
- relevant sections of the *Safety Guidelines for the Entertainment Industry*

Evidence Guide

<p><i>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.</i></p>	
<p>Overview of assessment</p>	
<p>Critical aspects for assessment and evidence required to demonstrate competency in this unit</p>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • plan sound-recording operations for screen productions • monitor the quality of sound recording on location in line with production requirements • work cooperatively in a team environment • meet deadlines • observe safety guidelines on set.
<p>Context of and specific resources for assessment</p>	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to screen projects where dialogue and sound are being recorded • access to industry-current sound equipment and accessories • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
<p>Method of assessment</p>	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> • case studies to assess candidate's ability to deal with challenges that typically arise in the context of coordinating location sound recording • evaluation of dialogue and sound recorded by and/or under the supervision of the candidate • evaluation of work plans prepared by the candidate • observation of candidate monitoring sound-recording operations on location • written or oral questioning to test knowledge as listed in the required knowledge section of this unit.
<p>Guidance information for assessment</p>	<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"> • CUSSOU401A Record sound • CUSSOU406A Record sound on location.

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"> • director • producer • director of photography • production manager • first assistant director (1st AD) • sound supervisor • sound designer • sound recordist • boom operator • sound engineer • performer • actor • camera operator • lighting crew • art department • wardrobe department • make-up artist.
Documentation may include:	<ul style="list-style-type: none"> • production schedules • budgets • scripts • storyboards • shot lists.
Equipment and accessories may include:	<ul style="list-style-type: none"> • hard disk recorders • headphones • batteries • microphones, including: <ul style="list-style-type: none"> • dynamic • condenser • radio • omnidirectional • cardioid • hyper-cardioid • figure of eight

	<ul style="list-style-type: none"> • shotgun • microphone accessories, including: <ul style="list-style-type: none"> • tripod • windscreens • boom pole, including: <ul style="list-style-type: none"> • aluminium • carbon fibre • fisher • hand-held • perambulator • remote panner • cables, including: <ul style="list-style-type: none"> • balanced • unbalanced • cable extensions • clips • connectors, including: <ul style="list-style-type: none"> • female • male • XLR • housing • pop filters • shock mounts • stands, including: <ul style="list-style-type: none"> • desk • floor • gooseneck • amplifiers • mixers • speakers.
<i>Productions</i> may include:	<ul style="list-style-type: none"> • feature films • documentaries • short films and videos • animation • corporate videos • training films and videos • drama programs • variety and lifestyle programs • news and current affairs • music videos

	<ul style="list-style-type: none"> • recordings of live productions • commercials • print advertisements.
Consumables may include:	<ul style="list-style-type: none"> • CDs • DVDs • memory cards • batteries • masking tape, marker pens and labels • cue sheets.
Post-production requirements may include:	<ul style="list-style-type: none"> • sync FX • location sound (atmos) • additional dialogue • file management systems.
Positioning may involve:	<ul style="list-style-type: none"> • ensuring that boom and microphone are out of the frame of the camera • placing boom and microphone overhead • miking from below • mounting boom and microphone on a dolly • determining movement of boom and microphone during recording of shots • ensuring that position of the microphone, mounts, their shadows and reflections are as unobtrusive as possible • ensuring that extraneous and unwanted noises are not captured • ensuring that boom and microphone are not safety hazards • placing multiple microphones in different positions to capture sound perspective of effects being recorded.

Unit Sector(s)

Media and entertainment production - audio/sound