Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU601A Manage production of sound designs

Revision Number: 2

ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUSSOU601A Manage production of sound designs

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 manage the production of a sound design project. Well-developed planning and organisational skills are required, along with an ability to work collaboratively and creatively in a leadership role with those who contribute to the production of sound designs, e.g. artists, performers, producers and sound engineers.

Application of the Unit

Production administrators, executive producers or project managers apply the skills and knowledge described in this unit. They are responsible for managing the production of sound designs, including planning and monitoring the production, engaging specialists where required and overseeing and evaluating sound aspects of productions. They could be working in the live entertainment or screen production industries.

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

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
1. Clarify sound design brief	1.1 Participate in preliminary concept meetings with *relevant personnel* to discuss *sound-design specifications* for *productions*
	1.2 Read and interpret sound-design specifications to determine and confirm *production requirements*
	1.3 Identify and confirm personnel required for the production
	1.4 Take account of financial and time constraints when planning production of sound designs
	1.5 *Document* all *operational requirements* needed for the production of sound designs
2. Plan the production of sound designs	2.1 Secure the personnel, *facilities* and *equipment* needed in a timely fashion
	2.2 Ensure that *copyright requirements* are met
	2.3 Contract and brief personnel as required
	2.4 Ensure that arrangements are in place for ongoing communication with sound designers and other relevant personnel so that artistic vision of sound designs can be achieved and resources are available when required
	2.5 Anticipate issues that may arise during the production of sound designs and plan accordingly
3. Direct the production of sound designs	3.1 Source and obtain all *sound components* necessary to fulfil creative and technical requirements of production briefs
	3.2 Comply with relevant OHS legislation and guidelines throughout all stages of productions
	3.3 Direct the final mix, including recording, mixing and/or editing sound components to achieve the desired sonic finish/style and spatial placement
	3.4 Obtain feedback from relevant personnel about the sound design and negotiate changes as required
	3.5 Deal effectively and promptly with conflicts that arise and work towards solutions that cause least disruption to production schedules
	3.6 Ensure that final mixdown is locked off and transferred to a suitable *medium* in line with production requirements
	3.7 Ensure that backup copies are provided for relevant personnel in the required format
	3.8 Maintain documentation as required through all stages of

ELEMENT	PERFORMANCE CRITERIA
	sound-design implementation
4. Finalise production of sound designs	4.1 Discuss and obtain agreement from relevant personnel about *evaluation techniques*
	4.2 Focus evaluations on the design-production management process and document results
	4.3 Evaluate own role in operations and note areas for improvement
	4.4 Provide feedback to team members on their performance as required
	4.5 Document evaluation of operations in line with enterprise procedures
	4.6 Communicate results to relevant personnel and use results to improve future practice

Required Skills and Knowledge

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

Required skills

- communication skills sufficient to:
  - interact effectively with people with diverse interests and needs
  - show strong leadership qualities and work closely with team members
  - conduct effective negotiations with a wide range of production personnel, external suppliers and service providers
  - coordinate production meetings and brief staff to achieve required outcomes
  - identify and deal positively and constructively with conflict in a timely and collaborative manner to achieve best production outcomes
- well-developed planning and organisational skills sufficient to coordinate all aspects of managing the production of sound designs, including working within budgets
- well-developed project management skills covering both physical and human resources
- self-management skills sufficient to:
  - work under pressure
  - provide appropriate and timely documentation
  - meet deadlines
  - evaluate own performance
- initiative and flexibility when responding to unexpected changes in the production schedule or process
- literacy skills sufficient to interpret written instructions and to prepare progress and evaluation reports
- numeracy skills sufficient to interpret, monitor and adjust budgets and cost estimates

Required knowledge

- meeting procedures and protocols as they relate to productions
- musical, artistic and technical elements associated with music productions and recordings
- well-developed understanding of:
  - administrative procedures associated with managing a production
  - content, format and timing of different types of documentation
  - duty of care to colleagues and general public
- industry knowledge, including:
  - structure of the relevant industry sector
  - roles and responsibilities of personnel
  - current industry practices, e.g. industrial awards, workers' compensation and contracts

- music and sound terminology
- sources of products, supplies and equipment
- impact of technology on production operations
- phases and practices in the production process
- issues and challenges that typically arise in the context of managing the production of sound designs
- OHS and public safety legislation and regulations as they apply to productions

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	Evidence of the ability to: • demonstrate high-level management and communication skills as a team leader • manage at a practical level the production of sound designs • produce creative solutions within constraints of budgets and resources.
Context of and specific resources for assessment	Assessment must ensure: • access to a range of industry-current equipment as listed in the range statement • access to a range of productions • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	The following assessment methods are appropriate for this unit: • evaluation of sounddesigns, where the production was managed by candidate, and of their quality in terms of meeting specifications • written or oral questioning to test knowledge as listed in the required knowledge section of this unit • case studies to assess ability to manage the production ofsound designs for different types of productions or events • observation or video/audio recordings of production meetings chaired by the candidate to assess team leading skills.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • BSBFIM501A Manage budgets and financial plans • BSBOHS509A Ensure a safe workplace • BSBPMG510A Manage projects • CUFCMP501A Manage and exploit copyright arrangements

	• CUSSOU602A Manage production of sound recordings.

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:	• clients
	• artists, musicians and performers
	• program managers
	• audio personnel:
	   • sound engineers
	   • sound technicians
	   • sound editors
	   • sound designers
	   • sound effects personnel
	   • post-production editors
	   • foldback mixers
	   • front-of-house mixers
	   • recordists
	   • re-recording mixers
	   • audio stagehands
	• broadcasters
	• broadcast engineers
	• directors
	• producers
	• photographers
	• program managers
	• stage managers
	• floor managers
	• film/video crew.

Sound-design specifications may include:	• dubbing charts • cue sheets • scripts • storyboards • scores • oral descriptions • recording formats.
Productions may include:	• feature films and videos • short films and videos

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	• documentaries • drama programs • variety programs • news and current affairs • commercials • print advertisements • talkback programs • live events and performances • music programs • interactive games.
Production requirements may include:	• technical • creative • artistic • attributions • audience • budget • confidentiality • content • contractual arrangements • copyright • deadlines • direct quotes • duration • intellectual property • interviews • location • purpose • schedule • style.
Documentation may include:	• pre-mix scripts • mixing sheets • track sheets • de-noising documents • cue sheets • dubbing sheets • queries • notes • manuals.
Operational requirements *may include*:	• sound materials • sound sources • facilities, equipment and personnel

	• technical specifications • schedules.
Facilities may include:	• dubbing theatre • on location, including interior and exterior • outside broadcast • post-production studio • recording studio • sound stage.

Equipment and accessories may include:	• amplifiers
	• analogue to digital converters
	• cables
	• compact disc (CD) and digital versatile disc (DVD) players and burners
	• computer technology and associated software
	• recording devices:
	   • hard disk recorder, e.g. digital audio workstation (DAW)
	   • mini disc recorder (MD)
	   • modular digital multi-track recorder (MDM)
	• digital audio players, such as:
	   • iPod
	   • MP3
	• headphones
	• microphones and accessories
	• mixing consoles
	• monitors and speakers
	• signal processors and plug-ins.

Copyright requirements may include:	• provisions of current Copyright Act
	• copyright permission procedures
	• attribution
	• moral rights and performers' rights
	• negotiating with copyright organisations, such as:
	   • owners of copyright: publishers, composers, etc.
	   • Australasian Performing Rights Association (APRA)
	   • Phonographic Performance Company of Australia Limited (PPCA)
	   • Australasian Mechanical Copyright Owners Society (AMCOS)

	• Copyright Agency Limited (CAL) • archives.
Sound components may include:	• dialogue • additional dialogue recording (ADR) • music • literal sound effects • sound samples • synthesised sound • atmospheric sound • ambient sound • sound effects (FX) • foley.
Media may include:	• radio • video • CD • DVD • computer hard drive • internet • mobile device • film.

Evaluation techniques may include:	• interviews
	• surveys
	• questionnaires
	• focus groups
	• demographic data
	• feedback
	• reviews
	• evaluation may include:
	   • clients
	   • stakeholders
	   • audience
	   • project personnel
	   • specialists.

Unit Sector(s)

Media and entertainment production - audio/sound