Australian Government
Department of Education, Employment and Workplace Relations

CUSSOU602A Manage production of sound recordings

Revision Number: 2

ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUSSOU602A Manage production of sound recordings

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 sound recordings. 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 recordings, e.g. artists, performers, producers and sound specialists.

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 recordings, including planning and monitoring rehearsals and recording sessions, engaging specialists where required and overseeing and evaluating the quality of finished recordings. 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.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Clarify sound-recording brief	1.1 Participate in production meetings with *relevant personnel* to confirm the vision, sound concepts, *production values* and expected outcomes for *recording projects*
	1.2 Confirm *production requirements*
	1.3 Finalise and confirm repertoire, artists and operational details for recording projects in consultation with relevant personnel
2. Organise resources	2.1 Identify and confirm production staff requirements and recruit personnel needed for recording projects
	2.2 Ensure artists are secured, confirmed and contracted as required
	2.3 Identify and secure appropriate *venues* and resources for rehearsal and recording sessions
	3.4 Ensure that contracts required for staff and venues are finalised
3. Prepare for production of sound recordings	3.1 Ensure that arrangements are in place for ongoing communication with relevant personnel so that artistic vision can be achieved and resources are available when required
	3.2 Ensure that accurate rehearsal and recording session schedules are drawn up and distributed to relevant personnel
	3.3 Ensure that a project schedule for production meetings is finalised and distributed to each technical team member
	3.4 Anticipate issues that may arise during the production of sound recordings and plan accordingly
	3.5 Ensure that the technical team is fully briefed on operations, production values and contingency plans
	3.6 Comply with relevant OHS, *copyright* and other legal requirements
4. Manage recording sessions	4.1 Ensure that communication in sessions and production meetings is comprehensive and constructive and that *documentation* is completed correctly
	4.2 Ensure that all production resources and requirements are in place for recording sessions and other associated activities
	4.3 Communicate systematically with the producer/director to verify and maintain the required production quality

ELEMENT	PERFORMANCE CRITERIA
	4.4 Communicate with and direct production staff constructively and consistently through prerecording, recording and post-production to achieve agreed production values
	4.5 Comply with agreed quality, time and budget constraints at all stages of the production
5. Maintain effective communication with production staff and artists	5.1 Ensure that agendas for production meetings are planned and circulated to all relevant parties in advance and that discussion of concerns is encouraged to establish and achieve planned artistic outcomes
	5.2 Ensure that individual perspectives are considered and conflicting requirements are recognised and constructively negotiated
	5.3 In collaboration with relevant personnel, ensure that the quality of musical and technical preparation is maintained throughout the production and take action as required
6. Manage post-production	6.1 Ensure that all components of post-production mix meet agreed production values
	6.2 Facilitate continuing input from artists and director/producer into the post-production process and take remedial action as required
	6.3 Ensure that the physical components of post-production are delivered correctly and in the required *formats*
7. Evaluate production of sound recordings	7.1 Discuss and obtain agreement from relevant personnel about *evaluation techniques*
	7.2 Focus evaluations on the way the process of managing sound recordings was handled and document results
	7.3 Evaluate own role in operations and note areas for improvement
	7.4 Provide feedback to team members on their performance as required
	7.5 Document evaluation of operations in line with enterprise procedures

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, and 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 recordings, 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 the production of sound recordings
  - 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

       Innovation and Business Skills Australia

  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 recordings

- OHS and public safety legislation and regulations as they apply to sound-recording projects

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 recordings to meet desired production values • 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 and facilities as listed in the range statement • access to a range of recording projects • 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 soundrecordings, 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 recordings for different types of recording projects • 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

	• CUSSOU601A Manage production of sound designs.

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
	• record companies
	• 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.

Production values may include:	• artistic quality • overall sound quality aligned with production vision • performance quality manifested in the recording • position and blend of sound sources • relative levels of sound sources • transitions between sound sources • overall sound balance

	• clarity of the sound • colour of sound • sound textures.
Recording projects may involve:	• solo artists • solo artists with backing • groups/ensembles • instrumental, acoustic and/or electronic • vocal • vocal and instrumental • recording live performances.
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.
Venues may include:	• dubbing theatre • on location, including interior and exterior • outside broadcast • post-production studio • recording studio • sound stage.
Copyright requirements may include:	• provisions of current Copyright Act • copyright permission procedures • attribution • moral rights and performer's rights • negotiating with copyright organisations, such as:

Innovation and Business Skills Australia

	- 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.
Documentation may include:	- pre-mix scripts - mixing sheets - track sheets - de-noising documents - cue sheets - dubbing sheets - queries - notes - manuals.
Formats may include:	- quarter inch audiotape - WAV - AIFF - Apple Lossless - WMA - MP3 - Vorbis - ATRAC - AAC.
Evaluation techniques may include:	- interviews - surveys - questionnaires - focus groups - demographic data - feedback - reviews - evaluation may include: - clients - stakeholders - audience - project personnel - specialists.

     Innovation and Business Skills Australia

Unit Sector(s)

Media and entertainment production - audio/sound

Innovation and Business Skills Australia