

ENTERTAINMENT INDUSTRY TRAINING PACKAGE

Leading to qualifications in:

Certificate I in Entertainment (CUE10198)
Certificate II in Entertainment (CUE 20198)
Certificate II in Entertainment (Front of House) (CUE20298)
Certificate III in Entertainment (CUE30198)
Certificate III in Entertainment (Set manufacture) (CUE30298)
Certificate III in Entertainment (Props manufacture) (CUE30398)
Certificate III in Entertainment (Lighting operations) (CUE30498)
Certificate III in Entertainment (Sound operations) (CUE30598)
Certificate III in Entertainment (Audiovisual operations) (CUE30698)
Certificate III in Entertainment (Front of House) (CUE30798)
Certificate III in Entertainment (Costume) (CUE30898)
Certificate III in Entertainment (Make up) (CUE30998)
Certificate III in Entertainment (Scenic art) (CUE31098)
Certificate III in Entertainment (Staging) (CUE31198)
Certificate III in Entertainment (Cinema projection) (CUE31298)
Certificate IV in Entertainment (CUE40198)
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Certificate IV in Entertainment (Wig manufacture) (CUE40998)
Certificate IV in Entertainment (Scenic art) (CUE41098)
Certificate IV in Entertainment (Staging) (CUE41198)
Diploma in Entertainment (CUE50198)
Diploma in Entertainment (Set manufacture)(CUE50298)
Diploma in Entertainment (Props manufacture) (CUE50398)
Diploma in Entertainment (Lighting) (CUE50498)
Diploma in Entertainment (Sound) (CUE50598)
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Diploma in Entertainment (Make up) (CUE50798)
Diploma in Entertainment (Wig manufacture) (CUE50898)
Diploma in Entertainment (Scenic art) (CUE50998)
Diploma in Entertainment (Staging) (CUE51098)
Diploma in Entertainment (Stage management) (CUE51198)
Advanced Diploma in Entertainment (CUE60198)
Advanced Diploma in Entertainment (Stage management) (CUE60298)
Advanced Diploma in Entertainment (Design) (CUE60398)

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FOREWORD

Welcome to the national entertainment industry training package. For the first time in Australia, there are national qualifications for vocational education and training in the entertainment industry.

The training package covers occupations in technical areas, front of house, and venue operations for all types of events and venues: small, large, metropolitan and regional. It can be used to train or assess existing employees and new entrants to the entertainment industry.

The training package gives enterprises more scope to be involved in establishing and providing training. It offers individuals the opportunity to gain formal recognition for their skills and knowledge, regardless of whether they acquired those skills in education institutions or through practical experience.

The package is the starting point for relevant and quality training. It provides a framework for training and assessing employees at times and in locations that suit their needs and those of their employers. And it permits many possible ways of learning, from apprenticeships and traineeships, to in-house programs, to study in education institutions.

CREATE Australia's priority is to ensure that the training package is implemented successfully. CREATE and its state and territory ITABs have worked in partnership with venues to develop innovative and practical training arrangements. We will continue to promote such partnerships and are committed to ensuring the package's use across Australia.

Many people helped make this training package a reality. Thank you to the project reference group, the state and territory industry training advisory bodies, the Board and staff of CREATE and, in particular, the project manager, Sally Tansley. Finally thank you to the many individuals and organisations in the entertainment industry who donated their valuable time to help us develop the training package and who have worked with us to promote its implementation.

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WELCOME TO THE ENTERTAINMENT INDUSTRY TRAINING PACKAGE

WHAT'S IN THE ENTERTAINMENT INDUSTRY TRAINING PACKAGE?

RESOURCE	A BRIEF DESCRIPTION	INTENDED MAINLY FOR
Standards at a glance	This ready reckoner provides a summary of the competency standards	Managers, human resource personnel, trainers, assessors, individuals
The national qualifications	Describes the combinations of standards that make up national industry qualifications	Managers, human resources personnel, trainers, assessors, assessees, trainees, registered training organisations
Assessment guidelines	Nationally approved guidelines for assessment	Assessors, registered training organisations
Entertainment industry competency standards	The competency standards required to work in the entertainment industry	Managers, human resources personnel, trainers, assessors, registered training organisations
Entertainment industry competency standards	The competency standards required to work in the entertainment industry	Managers, human resources personnel, trainers, assessors, registered training organisations
Overview	Use this booklet to overview the whole and package and set up training and assessment	Managers, human resources personnel, trainers, assessors
You and the industry training package	A booklet with information for individuals about training and assessment	Individuals (assesseees / trainees)
Conducting training	A complete guide to planning and implementing training	Trainers
Conducting assessment	Practical help in finding out the current competence of an individual	Assessors
New apprenticeships can work for you	A quick guide to enterprises interested in using the training package New Apprenticeship training	Managers, human resources personnel
Learning guides	Each guide has information and activities for training and assessment	Managers, human resources personnel, trainers, assessors,

ENTERTAINMENT INDUSTRY TRAINING PACKAGE

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CUEAUD1A	Repair and maintain audiovisual equipment.....
CUEAUD2A	Prepare, rig, test and modify audiovisual equipment.....
CUEAUD3A	Operate audiovisual equipment
CUEAUD4A	Design audiovisual installations
CUECIN3A	Screen the film.....
CUECIN2A	Prepare film for screening
CUECIN4A	Prepare film for dispatch
CUECIN1A	Receive and assemble film
CUECIN5A	Maintain projection equipment
CUECOS1A	Dress performers.....
CUECOS2A	Apply art finishing
CUECOS3A	Assist in making costumes.....
CUECOS4A	Make costumes
CUECOS5A	Make millinery.....
CUECOS6A	Make novelty and period costumes
CUECOS7A	Construct hard and soft sculptured accessories, specialised costumes and costume jewellery.....
CUECOS8A	Design costumes.....
CUEDES1A	Develop the design.....
CUEDES2A	Present and negotiate design
CUEDES3A	Manage design realisation
CUELGTIA	Repair and maintain lighting equipment.....
CUELGT2A	Prepare, rig, test and modify lighting equipment
CUELGT3A	Operate follow spots.....
CUELGT4A	Operate floor electrics
CUELGT5A	Operate lighting
CUELGT6A	Operate lighting using advanced techniques.....

CUELGT7A	Use research, innovation and experimentation to produce lighting
CUELGT8A	Design lighting
CUEMUP1A	Design, apply and remove make-up
CUEMUP2A	Design, apply and remove period make-up
CUEMUP3A	Design, apply and remove specialised make-up
CUEMUP4A	Design, apply and remove special effects make-up
200/20	Make wigs
200/19	Maintain wigs and hairpieces
CUEMUP5A	Dress (style) wigs
CUESCE1A	Assist in producing scenic art.....
CUESCE2A	Produce scenic art.....
CUESCE3A	Produce scenic art using advanced techniques
CUESCE4A	Use research, innovation and experimentation to produce scenic art
CUESET2A	Make props
CUESET3A	Make props using advanced techniques
CUESET4A	Use research, innovation and experimentation to produce props
CUESET1A	Obtain and maintain props
CUESET5A	Assist in making sets
CUESET6A	Make sets
CUESET7A	Make sets using advanced techniques
CUESET8A	Design sets
CUESOU2A	Install sound equipment
CUESOU1A	Repair and maintain sound equipment
CUESOU3A	Operate sound equipment.....
CUESOU4A	Mix sound
CUESOU6A	Design sound systems
CUESOU5A	Design sound materials
CUESMT1A	Assist in stage managing the production
CUESMT2A	Prepare for rehearsal
CUESMT3A	Coordinate rehearsals
CUESMT4A	Coordinate final production process
CUESMT5A	Manage the performance
CUESMT6A	Follow scores.....
CUESTA2A	Operate staging elements
CUESTA1A	Install staging elements.....
CUESTA3A	Operate flying/hoisting systems
CUESTA4A	Install flying elements and modify rigging
CUETGE1A	Undertake simple audiovisual/sound/lighting activities
CUETGE2A	Assist with staging

CUETGE3A	Bump in the show
CUETGE4A	Bump out the show.....
CUETEM4A	Coordinate bump in
CUETEM5A	Coordinate bump out.....
CUETGE7A	Carry out manual soldering and desoldering
CUETGE8A	Use hand tools.....
CUETGE9A	Use power tools/hand held operation
CUETGE10A	Perform routine manual metal arc welding and/or gas metal arc welding
004/01	Apply occupational health and safety requirements associated with restricted electrical work.....
004/03	Locate and rectify faults in equipment connected to a single phase 250 volt supply.....
004/05	Attach flexible cords and plugs to equipment connected to a single phase 250 volt supply.....
004/06	Attach flexible cords and plugs to equipment connected to supply up to 650 volts
CUERIG1A	Undertake rigging
CUERIG2A	Lower and dismantle rigging equipment.....
CUETGE5A	Repair and maintain the show.....
CUETGE6A	Prepare, install and operate pyrotechnic effects
CUETEM1A	Coordinate technical operations.....
CUETEM2A	Manage systems
CUETEM3A	Establish and manage resources and technical requirements.....
CUECLE1A	Undertake general administrative procedures
CUECLE2A	Use information technology.....
CUEEVT1A	Plan and manage events.....
CUEEVT2A	Tour the show
BSXFMI502A	Provide leadership in the workplace
BSXFMI503A	Establish and manage effective workplace relationships
BSXFMI404A	Participate in, lead and facilitate work teams.....
BSXFMI506A	Manage workplace information
BSXFMI507A	Manage quality customer service.....
BSXFMI509A	Implement and monitor continuous improvement systems and processes
BSXFMI510A	Facilitate and capitalise on change and innovation
BSXFMI511A	Contribute to the development of a workplace learning environment
CUEF0H1A	Respond positively to patrons
CUEF0H2A	Sell products/services to patrons
CUEF0H3A	Operate box office
CUEF0H4A	Usher patrons
CUEF0H5A	Provide security services.....
CUEF0H6A	Manage front of house
CUEFIN1A	Develop a budget
CUEFIN2A	Manage a budget.....
THHGLE15A	Manage financial operations
CUEFIN3A	Obtain sponsorship.....

THHGFA05A	Manage payroll records.....
THHGLE21	Provide mentoring support to business colleagues.....
THHGLE10	Manage workplace relations.....
THHGLE05A	Roster staff.....
THHGLE06A	Monitor staff performance.....
THHGLE07A	Recruit and select staff.....
BSZ401A	Plan assessment.....
BSZ402A	Conduct assessment.....
BSZ403A	Review assessment.....
BSZ404A	Train small groups.....
CUEMAR1A	Assist with marketing.....
THHGLE12A	Develop and manage marketing strategies.....
CUEMAR3A	Undertake marketing activities.....
CUEMAR2A	Undertake market research.....
THTSMA01A	Coordinate the production of brochures and marketing materials.....
0023/01	Evaluate a business opportunity.....
0023/02	Complete a business plan.....
0023/03	Address legal and administrative requirements.....
0023/04	Address customer requirements.....
0023/05	Manage business operations.....
0023/07	Manage finances for a small business.....
0023/08	Review business.....
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CUECOR1A	Manage own work and learning.....
CUECOR2A	Work with others.....
CUEIND1A	Apply organisation and industry knowledge.....
THHCORO3A	Follow health, safety and security procedures.....
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QUALIFICATIONS AND THE ENTERTAINMENT INDUSTRY TRAINING PACKAGE

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QUALIFICATIONS AND THE ENTERTAINMENT INDUSTRY TRAINING PACKAGE

The national entertainment industry qualifications:

- & are based directly on national industry competency standards
- & can be taught on-the-job, or have a major work-based component
- & recognise the existing competencies of workers
- & provide a framework to help identify training needs

The entertainment industry training package covers vocational education and training qualifications at six levels:

- & Certificate I
- & Certificate II
- & Certificate III
- & Certificate IV
- & Diploma
- & Advanced diploma.

These qualifications form part of the Australian Qualifications Framework (AQF), a national framework for all qualifications in Australia. There are twelve qualifications in the AQF, with six being relevant to vocational education and training. The AQF provides consistent qualifications across Australia.

The twelve qualifications are:

SCHOOLS SECTOR	VET SECTOR	HIGHER EDUCATION SECTOR
Senior Secondary Certificate of Education	Advanced diploma Diploma Certificate IV Certificate III Certificate II Certificate I	Doctoral degree Masters degree Graduate diploma Graduate certificate Bachelor degree Advanced diploma Diploma

STATEMENT OF ATTAINMENT

If a qualification is only partly achieved, a Statement of Attainment can be issued for successful assessment of any unit or units. Training can continue at a later date and additional competencies can be added to the Statement of Attainment until a full qualification is achieved. Registered training organisations (RTOs) must recognise and give credit for the competencies that have been recorded on the Statement of Attainment.

CAREERS IN THE ENTERTAINMENT INDUSTRY

The entertainment industry training package sets out the competencies required for many different careers across the industry. A person can complete a general qualification in entertainment leading to a number of broadly based jobs. This may suit small and regional centres where a mix of skills may be required. Or they can specialise, with the options for specialisation varying at different levels. In some cases, entertainment competencies can lead to careers in other, similar industries.

Some examples of the careers that the entertainment training package offers are listed below.

- & Usher
- & Sales / merchandising assistant
- & Box office assistant or manager
- & Front of house administrator
- & Lighting technician
- & Sound technician
- & Audiovisual technician
- & Dresser or costume assistant
- & Make up artist
- & Costume maker
- & Scenic artist
- & Mechanist
- & Cinema projectionist
- & Set maker
- & Props maker
- & Designer
- & Technical supervisor in any field
- & Stage manager / assistant stage manager
- & Human resource manager
- & Marketing and promotions specialist
- & General manager
- & Event coordinator or manager
- & Operations manager
- & Tour manager
- & Programming manager

PATHWAYS TO A QUALIFICATION IN THE ENTERTAINMENT INDUSTRY

There are many different ways in which a person may gain an entertainment industry qualification. Existing employees, trainees, apprentices, or students may obtain qualifications.

EXISTING EMPLOYEES

Existing employees often have extensive knowledge and skills that they have gained through work experience, but they might not have received any formal recognition for those skills. They can undergo assessment in the workplace and/or at an education institution and receive a national qualification, without having to enrol in a course of study. Sometimes, they may need to undertake some “top-up” training before they can receive their qualification.

Existing employees (full or part time) may undertake training and assessment at work, at a registered training organisation (RTO) or in a combination of both. Sometimes, the enterprise will be registered as an RTO and will therefore be able to issue national qualifications. In other cases, a RTO may enter into a partnership with the enterprise to provide training in the workplace.

TRAINEES AND APPRENTICES

Trainees or apprentices may be employed full time or part time. Generally, they will undergo a combination of training and assessment at work and at an education institution, or undertake all their training in the workplace. Trainees and apprentices are employed by an enterprise under a training contract that sets out the training to be provided. Alternatively, the employer can be a group training company, which employs trainees and rotates them between a number of employers.

Training can be provided at set times (such as one day a week), in negotiated blocks of time or through other arrangements agreed by the enterprise and the training organisation. The entertainment industry training package offers traineeships and apprenticeships at any qualification level.

STUDENTS

For students, training and assessment may occur entirely at an RTO or it may be combined with full or part time work or work experience. Work placements may be for varying times, negotiated with the enterprise. They may occur concurrently with training or be offered on completion of formal study. Often, the RTO will help the person obtain the placement.

Students may study full or part time, with their assessment occurring in either the workplace or the RTO, depending on the requirements identified in the relevant competency standards. Institution-based assessment and training, not supplemented by any work placement or work experience, is the pathway least favoured by the entertainment industry because competence in many of the national standards requires practical experience in an entertainment work environment.

The entertainment industry favours training which maximises workplace experience and employment outcomes. RTOS are strongly encouraged to form close links with industry to increase learning benefits and employment outcomes for students.

WORK BASED ASSESSMENT

Regardless of the pathway chosen by the individual, assessment must be carried out in the workplace where this is specified in individual competency standards. Workplace assessment and experience is strongly recommended in all other cases.

All qualifications are awarded by a RTO, with the enterprise vouching for the required work experience component.

PACKAGING UNITS OF COMPETENCY FOR A QUALIFICATION

CHOOSING A QUALIFICATION

People seeking an entertainment industry qualification can start and finish their training at any level, as long as they meet any pre-requisites specified for individual standards. A person might, for example begin training at Certificate I, finish at Certificate II, and then at a future date return to study at Certificate III (or higher if they have gained entertainment industry experience in the meantime).

Completion of a Certificate I will provide entry to Certificate II, but it will provide few of the outcomes needed for employment in the industry. An experienced employee will probably choose to start training at a higher level - anywhere from Certificate II or III upwards. They might receive credit or recognition of prior learning for some of a training course and fairly quickly gain the remaining competencies. Having completed some training they might well decide to continue at a higher level.

QUALIFICATION TITLES

A person can attain an entertainment industry qualification with or without a specialisation in an industry area.

The title of the qualification without specialisation is:

"<name of qualification> in Entertainment"

where **name of qualification** is Certificate I, II, III or IV, Diploma or Advanced Diploma.

The title of the qualification with specialisation is:

"<name of qualification> in Entertainment (<Specialisation>)"

where **specialisation** is a set of units that are grouped together as they would be at work (such as 'Staging', 'Front of house' or 'Costume'.)

For example, some qualifications might be called:

- & Certificate II in Entertainment
- & Certificate III in Entertainment (Lighting Operations)

The qualification should attach a full listing of all the units of competency achieved.

CUSTOMISING THE QUALIFICATIONS

The entertainment industry training package provides a flexible set of qualifications aimed at meeting the needs of the full range of entertainment workplaces. Thus, the qualifications provide scope for both generalist and specialist qualifications, with choice maximised through the inclusion of elective units where possible.

In addition to the entertainment industry competency standards, relevant units of competency from other industries can be used when making up a qualification. Some of these other standards have been included in this training package. They are the workplace trainers and assessors competency standards, restricted electrical standards, frontline management standards and some standards from metals and engineering, tourism and hospitality, business services and national wholesale, retail and personal services.

A full list of standards from other industries is included as an appendix to this publication. RTOs and assessors should check these industries' requirements and ensure that the standards to be assessed are consistent with any recent changes the industry may have made.

The qualifications may be customised through the incorporation of competency standards from other industries not included in the entertainment industry training package. Standards from other industries may be incorporated into qualifications as electives, provided that:

- & the standards are packaged at the same level as the entertainment industry qualification
- & the proposed electives are part of an endorsed national training package or endorsed national competency standards, and
- & the total qualification includes the minimum number of entertainment industry competency standards specified for that level.

Examples of possible electives include standards in management, metals and engineering, tourism and hospitality, museums, libraries, music, film/TV, multimedia, electrical and electronics, carpentry and joinery, marketing, office administration, textiles, clothing and footwear, beauty, and hairdressing.

Each qualification sets out the maximum number of units from other industries that may be included. Standards from other industries not in this package may be obtained from the relevant national ITAB, the National Training Information Service website or from Australian Training Products.

PRE-REQUISITES AND CO-REQUISITES

Before some national competency standards can be assessed or taught, competency in other, pre-requisite units of competency must be demonstrated. The requirement to complete pre-requisites is identified in the evidence guides for individual units of competency. Pre-requisites have been kept to a minimum to maximise flexibility in packaging national qualifications. RTOs and assessors should carefully check the pre-requisite requirements of all units of competency before embarking on an assessment or a learning program.

The evidence guides for each unit of competency also identify units of competency that may be assessed concurrently. This is a non-prescriptive guide to assessors.

UNITS THAT MAKE UP THE QUALIFICATIONS

The charts on the following pages set out the units required to achieve a qualification at each level. To receive a qualification, an assessee must be competent in the required number of for each qualification.

For each qualification, there are two types of units:

- & compulsory units which all assesseees must complete
- & 'other' units, a minimum number of which must be completed at each level. These other units may include units from other endorsed industry training packages. Each qualification sets out the maximum number of units that may be included from other industry training packages.

THE QUALIFICATIONS AT A GLANCE

To get a qualification the assessee must be competent in these units...		
Certificate I	=	3 compulsory	+ 3 others
Certificate II	=	4 compulsory	+ 6 others
Certificate III	=	3 compulsory	+ 5 others
Certificate IV	=	5 compulsory	+ 6 others
Diploma	=	2 compulsory	+ 10 others
Advanced Diploma	=	12 units	

The number of required units may vary for individual specialist qualifications.

Trainees or assessees must:

- & complete the compulsory units for the qualification
- & complete the total number of units stated for that level.

THE NATIONAL ENTERTAINMENT INDUSTRY QUALIFICATIONS

CERTIFICATE I IN ENTERTAINMENT CUE10198

To attain a Certificate I in Entertainment, complete six units: three compulsory units, and three other units.

One of the other units may come from another endorsed industry training package or endorsed national competency standards.

There are very few employment outcomes in the entertainment industry from Certificate I. Those people wanting a career path in the entertainment industry should seek a Certificate II and commence training at that level (as the competencies at Certificate II incorporate those at Certificate I).

CERTIFICATE I - 6 UNITS			
COMPLETE 3 COMPULSORY UNITS		COMPLETE 3 OTHER UNITS	
CUEIND1A and knowledge	Apply organisation industry	CUETGE3A	Bump in the show
THHCOR03A	Follow health, safety and security procedures	CUETGE4A	Bump out the show
CUECOR1A and	Manage own work learning	CUETGE8A	Use hand tools
		THHGHS03A	Provide first aid
		One unit may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.	
...assessee attains a Certificate I after being assessed as competent in all compulsory units plus three others			

CERTIFICATE II IN ENTERTAINMENT CUE20198

To attain a Certificate II in Entertainment, complete 10 units: four compulsory units and six other units.

One of the other units may come from another endorsed industry training packages or endorsed national competency standards.

CERTIFICATE II - 10 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 6 OTHER UNITS
CUEIND1A Apply organisation and industry knowledge	CUECOS3A Assist in making costumes
THHCOR03A Follow health, safety and security procedures	CUESET5A Assist in making sets
THHGS03A Provide first aid	CUETGE2A Assist with staging
CUECOR2A Work with others	CUETGE3A Bump in the show
	CUETGE4A Bump out the show
	CUETGE7A Carry out manual soldering and desoldering
	CUEMUP1A Design, apply and remove make up
	CUECOS1A Dress performers
	CUECOR1A Manage own work and learning
	CUETGE8A Perform routine manual metal arc welding and/or gas metal arc welding
	CUEFOH5A Provide security services
	CUEFOH1A Respond positively to patrons
	CUEFOH2A Sell products / services to patrons
	CUECLE1A Undertake general administrativeduties
	CUETGE1A Undertake simple lighting /sound /audiovisual activities
	CUETGE8A Use hand tools
	CUECLE2A Use information technology
	CUETGE9A Use power tools/hand held operation
	CUEFOH4A Usher patrons
	THHCOR02A Work in a socially diverse environment

	One unit may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
...assessee attains a Certificate II after being assessed as competent in all compulsory units plus six others	

CERTIFICATE III IN ENTERTAINMENTCUE30198

To attain a Certificate III in Entertainment, complete eight units: three compulsory units and five other units. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS			
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS	
THHCOR03A	Follow health, safety and security procedures	CUECOS2A 004/01	Apply art finishing Apply occupational health and safety requirements associated with restricted electrical work
THHGHS03A	Provide first aid	CUESCE1A	Assist in producing scenic art
THHCOR02A	Work in a socially diverse environment	CUESMT1A 004/05	Assist in stage managing the production Attach flexible cords and plugs to equipment connected to a single phase 250 volt supply
		CUEMUP5A	Dress (style) wigs
		CUEMUP2A	Design, apply and remove period make up
		CUESOU2A	Install sound equipment
		CUESTA1A	Install staging elements
		CUETGE13A 004/03	Locate and rectify faults in equipment connected To a single phase 250 volt supply
		CUERIG2A	Lower and dismantle rigging equipment
		CUECIN5A	Maintain projection equipment
		CUECOS4A	Make costumes
		CUESET2A	Make props
		CUESET6A	Make sets
		CUEFOH6A	Manage front of house
		CUESET1A	Obtain and maintain props
		CUEAUD3A	Operate audiovisual equipment
		CUEFOH3A	Operate box office
		CUELGT4A	Operate floor electrics
		CUELGT3A	Operate follow spots
		CUELGT5A	Operate lighting
		CUESOU3A	Operate sound equipment
		CUETGE10A	Perform routine manual metal arc welding and/or gas metal arc welding
		CUESTA2A	Operate staging elements
		CUECIN4A	Prepare film for dispatch

	<p>CUEAUD2A audiovisual</p> <p>CUELGT2A lighting</p> <p>CUECIN2A CUECIN1A CUEAUD1A</p> <p>CUELGT1A equipment</p> <p>CUESOU1A equipment</p> <p>CUETGE5A THHGLE05A</p> <p>CUECIN3A BSZ404A CUERIG1A CUECLE2A</p> <p>Two units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.</p>	<p>Prepare, rig, test and modify equipment</p> <p>Prepare, rig, test and modify equipment</p> <p>Prepare film for screening</p> <p>Receive and assemble film</p> <p>Repair and maintain audiovisual equipment</p> <p>Repair & maintain lighting</p> <p>Repair & maintain sound</p> <p>Repair and maintain the show</p> <p>Roster staff</p> <p>Screen the film</p> <p>Train small groups</p> <p>Undertake rigging</p> <p>Use information technology</p>
<p>...assessee attains a Certificate III after being assessed as competent in all the compulsory units plus 5 others</p>		

CERTIFICATE III UNIT BANK

Each specialist qualification nominates the compulsory units required for attainment of the qualification. Add to the compulsory units the required number of other units selected from the bank below. Compulsory units cannot be duplicated as other units.

UNIT BANK FOR CERTIFICATE III			
CUECOS2A 004/01 health and	Apply art finishing Apply occupational safety requirements associated with restricted electrical work	CUELGT4A CUELGT3A CUELGT5A CUESOU3A CUESTA2A CUETGE10A	Operate floor electrics Operate follow spots Operate lighting Operate sound equipment Operate staging elements Perform routine manual metal arc welding and/or gas metal arc welding
CUESCE1A scenic art	Assist in producing	CUEAUD2A	Prepare, rig, test and modify audiovisual equipment
CUESMT1A the	Assist in stage managing production	CUELGT2A	Prepare, rig, test and modify lighting equipment
004/05 plugs	Attach flexible cords and to equipment	CUECIN4A CUECIN2A CUECIN1A CUEAUD1A	Prepare film for dispatch Prepare film for screening Receive and assemble film Repair and maintain audiovisual equipment
connected to a single phase 250 volt supply		CUELGT1A	Repair & maintain lighting equipment
CUEMUP5A CUEMUP2A remove	Dress (style) wigs Design, apply and period make up	CUESOU1A	Repair & maintain sound equipment
CUESOU2A CUESTA1A 004/03 in	Install sound equipment Install staging elements Locate and rectify faults equipment	CUETGE5A THHGLE05A CUECIN3A BSZ404A CUERIG1A CUECLE2A	Repair and maintain the show Roster staff Screen the film Train small groups Undertake rigging Use information technology
connected to a 250 volt supply			
CUERIG2A rigging	Lower and dismantle equipment		
CUECIN5A equipment	Maintain projection		
CUECOS4A CUESET2A CUESET6A CUEFOH6A CUESET1A	Make costumes Make props Make sets Manage front of house Obtain and maintain		

props		
CUEAUD3A	Operate audiovisual	
equipment		
CUEFOH3A	Operate box office	

CERTIFICATE III IN ENTERTAINMENT (SET MANUFACTURE)

CUE30298

To attain the Certificate III in Entertainment (Set manufacture) complete eight units: four compulsory units and four other units.

Two of the other units must be drawn from the unit bank for Certificate III. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 4 OTHER UNITS
THHCOR03A	Follow health, safety and security procedures	At least 2 units should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUESET6A	Make sets	
THHGHS03A	Provide first aid	
CUETGE5A	Repair and maintain the show	
...assessee attains a Certificate III after being assessed as competent in all compulsory units plus 4 others		

CERTIFICATE III IN ENTERTAINMENT (PROPS MANUFACTURE)

CUE30398

To attain the Certificate III in Entertainment (Props manufacture) complete eight units: five compulsory units and three other units.

A least one unit must be drawn from the unit bank for Certificate III. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 3 OTHER UNITS
THHCOR03A	Follow health, safety and security procedures	At least 1 unit should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUESET2A	Make props	
CUESET1A	Obtain and maintain props	
THHGHS03A	Provide first aid	
CUETGE5A	Repair and maintain the show	

...assessee attains a Certificate after being assessed as competent in all compulsory units plus 3 others

CERTIFICATE III IN ENTERTAINMENT (LIGHTING OPERATIONS)

CUE30498

To attain the Certificate III in Entertainment (Lighting operations) complete eight units: seven compulsory units and one other unit.

The other unit should come from the unit bank for Certificate III, from another endorsed industry training package or from endorsed national competency standards.

CERTIFICATE III - 8 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 1 OTHER UNIT
THHCOR03A Follow health, safety and security procedures CUELGT4A Operate floor electrics CUELGT3A Operate follow spots CUELGT5A Operate lighting THHGHS03A Provide first aid CUELGT1A Repair & maintain lighting equipment CUELGT2A Prepare, rig, test and modify lighting equipment	At least 1 unit should come from the unit bank for Certificate III, from another related endorsed industry training package or endorsed national competency standards packaged to at the same level as the entertainment industry qualification.
...assessee attains a Certificate III after being assessed as competent in all compulsory units plus 1 other	

CERTIFICATE III IN ENTERTAINMENT (SOUND OPERATIONS)

CUE30598

To attain the Certificate III in Entertainment (Sound operations) complete eight units: five compulsory units and three other units.

One of the other units must be drawn from the unit bank for Certificate III. Two of the other units may come from another endorsed industry training package or endorsed national competency standards.

CERTIFICATE III - 8 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 3 OTHER UNITS
THHCOR03A Follow health, safety and security procedures CUESOU2A Install sound equipment CUESOU3A Operate sound equipment THHGHS03A Provide first aid CUESOU1A Repair & maintain sound equipment	At least 1 unit should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.

... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 3 others

CERTIFICATE III IN ENTERTAINMENT CUE30698 (AUDIOVISUAL OPERATIONS)

To attain the Certificate III in Entertainment (Audiovisual operations) complete eight units: five compulsory units and three other units.

One of the other units must be drawn from the unit bank for Certificate III. Two of the other units may come from another endorsed industry training package or endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 3 OTHER UNITS
THHCOR03A	Follow health, safety and security procedures	At least 1 unit should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUEAUD3A	Operate audiovisual equipment	
THHGHS03A	Provide first aid	
CUEAUD1A	Repair and maintain audiovisual equipment	
CUEAUD2A	Prepare, rig, test and modify audiovisual equipment	
..assessee attains a Certificate III after being assessed as competent in all compulsory units plus 3 others		

CERTIFICATE III IN ENTERTAINMENT (FRONT OF HOUSE) CUE30798

To attain the Certificate III in Entertainment (Front of House) complete eight units: five compulsory units and three other units.

One of the other units must be drawn from the unit bank for Certificate III. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 3 OTHER UNITS
THHCOR03A	Follow health, safety and security procedures	At least 1 unit should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency
CUEFOH6A	Manage front of house	
CUEFOH3A	Operate box office	
THHGHS03A	Provide first aid	

THHGLE05A	Roster staff	standards packaged to at least the same level.
... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 3 others		

CERTIFICATE III IN ENTERTAINMENT (COSTUME)

CUE30898

To attain the Certificate III in Entertainment (Costume) complete eight units: three compulsory units and five other units.

One of the other units must be drawn from the unit bank for Certificate III. Four of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 5 OTHER UNITS
THHCOR03A Follow health, safety and security procedures CUECOS4A Make costumes THHGHS03A Provide first aid	At least 1 unit should come from the unit bank for Certificate III 4 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 5 others	

CERTIFICATE III IN ENTERTAINMENT (MAKE UP)

CUE30998

To attain the Certificate III in Entertainment (Make up) complete eight units: three compulsory units and five other units.

One of the other units must be drawn from the unit bank for Certificate III. Four of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 5 OTHER UNITS
CUEMUP2A Design, apply and remove period make up THHCOR03A Follow health, safety and security procedures THHGHS03A Provide first aid	At least 1 unit should come from the unit bank for Certificate III 4 units may come from another related endorsed industry training package or endorsed national competency standards

packaged to at least the same level.

... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 5 others

CERTIFICATE III IN ENTERTAINMENT (SCENIC ART) CUE31098

To attain the Certificate III in Entertainment (Scenic art) complete eight units: four compulsory units and four other units.

One of the other units must be drawn from the unit bank for Certificate III. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS	COMPLETE 4 OTHER UNITS	
THHCOR03A Follow health, safety and security procedures THHGHS03A Provide first aid CUESCE1A Assist in producing scenic art CUETGE5A Repair and maintain the show	At least 1 unit should come from the unit bank for Certificate III 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.	
... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 4 others		

CERTIFICATE III IN ENTERTAINMENT (STAGING) CUE31198

To attain the Certificate III in Entertainment (Staging) complete eight units: five compulsory units and three other units.

One of the other units must drawn from the unit bank for Certificate III. Three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS	COMPLETE 3 OTHER UNITS	
THTCOR03A Follow health, safety and security procedures THTGHS03A Provide first aid CUESTA1A Install staging elements CUESTA2A Operate staging elements CUETGE5A Repair and maintain the show	At least 1 unit should come from the unit bank for Certificate III 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.	

... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 3 others

CERTIFICATE III IN ENTERTAINMENT (CINEMA PROJECTION) CUE31298

To attain the Certificate III in Entertainment (Cinema projection) complete eight units: seven compulsory units and one other unit.

The other unit can be drawn from the unit bank for Certificate III, from another endorsed industry training package or from endorsed national competency standards.

CERTIFICATE III - 8 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 1 OTHER UNIT
THHCOR03A Follow health, safety and security procedures CUECIN5A Maintain projection equipment CUECIN4A Prepare film for dispatch CUECIN2A Prepare film for screening THHGHS03A Provide first aid CUECIN1A Receive and assemble the film CUECIN3A Screen the film		Units may come from the unit bank for Certificate III, from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level as the entertainment industry qualification.
... assessee attains a Certificate III after being assessed as competent in all compulsory units plus 1 other		

CERTIFICATE IV IN ENTERTAINMENTCUE40198

To attain a Certificate IV in Entertainment, complete 11 units: five compulsory units and six other units. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS			
COMPLETE ALL COMPULSORY UNITS		COMPLETE 6 OTHER UNITS	
CUETEM1A	Coordinate technical operations	CUECOS2A	Apply art finishing
CUETEM3A	Establish and manage resources	CUESMT1A	Assist in stage managing the production
	and technical requirements	CUEMAR1A	Assist with marketing
CUEOHS1A	Implement health, safety and security procedures	004/06	Attach flexible cable and plug to equipment connected to supply up to 650 volts
CUETEM2A	Manage systems	CUETEM4A	Coordinate bump in
BSXFMI404A	Participate in, lead and facilitate work teams	CUETEM5A	Coordinate bump out
		BSZ402A	Conduct assessment
		CUEMUP2A	Design, apply and remove period make up
		CUEMUP5A	Dress (style) wigs
		CUESOU2A	Install sound equipment
		CUESTA1A	Install staging elements
		CUESTA4A	Install flying elements and modify rigging
		CUERIG2A	Lower and dismantle rigging equipment
		CUECOS4A	Make costumes
		CUECOS5A	Make millinery
		CUESET2A	Make props
		CUESET6A	Make sets
		200/20	Make wigs
		200/19	Maintain wigs and hair pieces
		CUESOU4A	Mix sound
		THHGLE06A	Monitor staff performance
		CUESET1A	Obtain and maintain props
		CUEAUD3A	Operate audiovisual equipment
		CUESTA3A	Operate flying / hoisting systems
		CUELGT6A	Operate lighting using advanced techniques

	<p>CUESTA2A elements Operate staging</p> <p>BSZ401A Plan assessment</p> <p>CUETGE6A Prepare, install and operate pyrotechnic effects</p> <p>CUEAUD2A Prepare, rig, test and modify audiovisual equipment</p> <p>CUELGT2A Prepare, rig, test and modify lighting equipment</p> <p>CUESCE2A Produce scenic art</p> <p>CUEAUD1A Repair and maintain audiovisual equipment</p> <p>CUELGT1A Repair & maintain lighting equipment</p> <p>CUESOU1A Repair and maintain sound equipment</p> <p>BSZ403A Review assessment</p> <p>THHGLE05A Roster staff</p> <p>BSZ404A Train small groups</p> <p>CUERIG1A Undertake rigging</p> <p>Two units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level as the entertainment industry qualification.</p>
<p>... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 6 others</p>	

CERTIFICATE IV UNIT BANK

Each specialist qualification nominates the compulsory units required for attainment of the qualification.

Add to the compulsory units the required number of other units selected from the unit bank below. Compulsory units cannot be duplicated as other units.

UNIT BANK FOR CERTIFICATE IV			
CUECOS2A	Apply art finishing	CUEMUP5A	Dress (style) wigs
CUEMAR1A	Assist with marketing	CUERIG2A	Lower and dismantle rigging equipment
CUESMT1A	Assist in stage managing the production	CUESOU4A	Mix sound
CUETGE11A	Attach flexible cable and plug to equipment connected to supply up to 650 volts	THHGLE06A	Monitor staff performance
BSZ402A	Conduct assessment	CUESET1A	Obtain and maintain props
CUETEM4A	Coordinate bump in	CUEAUD3A	Operate audiovisual equipment
CUETEM5A	Coordinate bump out	CUESTA3A	Operate flying / hoisting systems
CUEMUP2A	Design, apply and remove period make up	CUELGT6A	Operate lighting using advanced techniques
CUESOU2A	Install sound equipment	CUESTA2A	Operate staging elements
CUESTA4A	Install flying elements and modify rigging	BSZ401A	Plan assessment
CUESTA1A	Install staging elements	CUETGE6A	Prepare, install and operate pyrotechnic effects
CUECOS4A	Make costumes	CUELGT2A	Prepare rig, test and modify audiovisual equipment
CUECOS5A	Make millinery	CUEAUD2A	Prepare, rig, test and modify lighting equipment
CUESET2A	Make props	CUESCE2A	Produce scenic art
CUESET6A	Make sets	CUEAUD1A	Repair and maintain audiovisual equipment
200/20	Make wigs	CUESOU1A	Repair and maintain sound equipment
200/19	Maintain wigs and hair pieces	CUELGT1A	Repair and maintain lighting equipment
		BSZ403A	Review assessment
		THHGLE05A	Roster staff
		BSZ404A	Train small groups
		CUERIG1A	Undertake rigging

CERTIFICATE IV IN ENTERTAINMENT (SET MANUFACTURE) CUE40298

To attain the Certificate IV in Entertainment (Set manufacture) complete 11 units: six compulsory units and five other units.

Two of the other units must be drawn from the unit bank for Certificate IV. Three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE AT LEAST 5 OTHER UNITS
CUETEM1A	Coordinate technical operations	At least 2 units should come from the unit bank for Certificate IV 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A and	Establish and manage resources and technical requirements	
CUEOHS1A security	Implement health, safety and security procedures	
CUESET6A	Make sets	
CUETEM2A	Manage systems	
BSXFM1404A	Participate in, lead and facilitate work teams	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 5 others		

CERTIFICATE IV IN ENTERTAINMENT (PROPS MANUFACTURE) CUE40398

To attain the Certificate IV in Entertainment (Props manufacture) complete 11 units: six compulsory units and five other units.

Two of the other units must be drawn from the unit bank for Certificate IV. Three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE AT LEAST 5 OTHER UNITS
CUETEM1A	Coordinate technical operations	At least 2 units should come from the unit bank for Certificate IV 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A	Establish and manage resources and technical requirements	
CUEOHS1A	Implement health, safety and security procedures	
CUESET2A	Make props	
CUETEM2A	Manage systems	

BSXFMI404A	Participate in, lead and facilitate work teams	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 5 others		

CERTIFICATE IV IN ENTERTAINMENT (LIGHTING) CUE40498

To attain the Certificate IV in Entertainment (Lighting) complete 11 units: eight compulsory units and three other units. One of the other units must be drawn from the unit bank for Certificate IV. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 3 OTHER UNITS
CUETEM1A	Coordinate technical operations	At least 1 unit should come from the unit bank for Certificate IV 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A	Establish and manage resources and technical requirements	
CUEOHS1A	Implement health, safety and security procedures	
CUETEM2A	Manage systems	
CUELGT6A	Operate lighting using advanced techniques	
BSXFMI404A	Participate in, lead and facilitate work teams	
CUELGT2A	Prepare, rig, test and modify lighting equipment	
CUELGT1A	Repair & maintain lighting equipment	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 3 other units		

CERTIFICATE IV IN ENTERTAINMENT (SOUND) CUE40598

To attain the Certificate IV in Entertainment (Sound) complete 11 units: nine compulsory units and two other units. The other units may be drawn from the unit bank for Certificate IV, from other endorsed industry training packages or from endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 2 OTHER UNITS
CUETEM1A	Coordinate technical operations	Units can come from the unit bank for Certificate IV, from another related endorsed industry training package or from endorsed national competency standards packaged to at least the same level as the entertainment industry qualification.
CUETEM3A	Establish and manage resources and technical requirements	
CUEOHS1A	Implement health, safety and security procedures	
CUESOU2A	Install sound equipment	

CUETEM2A	Manage systems	
CUESOU4A	Mix sound	
CUESOU3A	Operate sound equipment	
BSXFMI404A	Participate in, lead and facilitate work teams	
CUESOU1A	Repair & maintain sound equipment	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 2 others		

CERTIFICATE IV IN ENTERTAINMENT (AUDIOVISUAL) CUE40698

To attain the Certificate IV in Entertainment (Audiovisual) complete 11 units: eight compulsory units and three other units.

One of the other units must be drawn from the unit bank for Certificate IV. Two of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 3 OTHER UNITS
CUETEM1A	Coordinate technical operations	At least 1 unit should come from the unit bank for Certificate IV
CUETEM3A	Establish and manage resources and technical requirements	
CUEOHS1A	Implement workplace health, safety and security procedures	2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM2A	Manage systems	
BSXFMI404A	Participate in, lead and facilitate work teams	
CUEAUD2A	Prepare, rig, test and modify audiovisual equipment	
CUEAUD3A	Operate audiovisual equipment	
CUEAUD1A	Repair and maintain audiovisual equipment	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 3 others		

CERTIFICATE IV IN ENTERTAINMENT (COSTUME) CUE40798

To attain the Certificate IV in Entertainment (Costume) complete 11 units: six compulsory units and five other units. Two of the other units must be drawn from the unit bank for Certificate IV. Three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 5 OTHER UNITS

CUETEM1A	Coordinate technical operations	At least 2 units should come from the unit bank for Certificate IV 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A	Establish and manage resources and technical requirements	
CUEOHS1A	Implement health, safety and security procedures	
CUETEM2A	Manage systems	
CUECOS4A	Make costumes	
BSXFMI404A	Participate in, lead and facilitate work teams	
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 5 others		

CERTIFICATE IV IN ENTERTAINMENT (MAKE UP) CUE40898

To attain the Certificate IV in Entertainment (Make up) complete 11 units: two compulsory units and nine other units.

Four of the other units must be drawn from the unit bank for Certificate IV. Five of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 9 OTHER UNITS
CUEMUP2A Design, apply and remove period make up CUEOHS1A Implement workplace health, safety and security procedures	At least 4 units should come from the unit bank for Certificate IV 5 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 9 others	

CERTIFICATE IV IN ENTERTAINMENT (WIG MANUFACTURE) CUE40998

To attain the Certificate IV in Entertainment (Wig manufacture) complete 11 units: four compulsory units and seven other units.

Two of the other units must be drawn from the unit bank for Certificate IV. Five of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV – 11 UNITS	
COMPLETE ALL COMPULSORY UNITS	COMPLETE 7 OTHER UNITS
OHS1A Implement workplace health, safety and security procedures 200/20 Make wigs 200/19 Maintain wigs and hair pieces CUEMUP5A Dress (style) wigs	At least 2 units should come from the unit bank for Certificate IV 5 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.

... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 7 others

CERTIFICATE IV IN ENTERTAINMENT (SCENIC ART) CUE41098

To attain the Certificate IV in Entertainment (Scenic art) complete 11 units: six compulsory units and five other units.

Two of the other units must be drawn from the unit bank for Certificate IV. Three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUETEM1A Coordinate technical operations		At least 2 units should come from the unit bank for Certificate IV. 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A Establish and manage resources and technical requirements		
CUEOHS1A Implement workplace health, safety and Security procedures		
CUETEM2A Manage systems		
BSXFMI404A Participate in, lead and facilitate work teams		
CUESCE2A Produce scenic art		
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 5 others		

CERTIFICATE IV IN ENTERTAINMENT (STAGING) CUE41198

To attain the Certificate IV in Entertainment (Staging) complete 11 units: nine compulsory units and two other unit. The other unit may be drawn from the unit bank for Certificate IV, from another endorsed industry training package or from endorsed national competency standards.

CERTIFICATE IV - 11 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 2 OTHER UNITS
CUETEM1A Coordinate technical operations		Two units can come from the unit bank for Certificate IV, or from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
CUETEM3A Establish and manage resources and technical requirements		
CUEOHS1A Implement workplace health, safety and		

	security procedures	
CUESTA1A	Install staging elements	
CUESTA4A	Install flying elements and	
modify rigging		
CUETEM2A	Manage systems	
CUESTA3A	Operate flying / hoisting systems	
CUESTA2A	Operate staging elements	
BSXFMI404A	Participate in, lead and facilitate work	
teams		
... assessee attains a Certificate IV after being assessed as competent in all compulsory units plus 2 other units		

DIPLOMA IN ENTERTAINMENT

CUE50198

To attain a Diploma in Entertainment, complete 12 units: two compulsory units plus ten other units. A maximum of three of the other units may come from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS			
COMPLETE ALL COMPULSORY UNITS	COMPLETE 10 OTHER UNITS		
CUEOHS2A	Establish and maintain a safe and secure working environment	023/04	Address customer requirements
BSXFMI503A	Establish and manage effective workplace relationships	023/03	Address legal and administrative requirements
		BSZ402A	Conduct assessment
		023/02	Complete a business plan
		CUESMT4A	Coordinate final production process
		THTSMA01A	Coordinate the production of brochures & marketing materials
		CUESMT3A	Coordinate rehearsals
		CUEMUP3A	Design, apply and remove specialized make up
		CUEFIN1A	Develop a budget
		CUEMUP5A	Dress (style) wigs
		023/01	Evaluate a business opportunity
		CUESMT6A	Follow scores
		CUESTA4A	Install flying elements and modify rigging
		CUECOS5A	Make millinery
		CUECOS6A	Make novelty and period costumes
		CUESET3A	Make props using advanced techniques
		CUESET7A	Make sets using advanced techniques
		200/20	Make wigs
		200/19	Maintain wigs and hair pieces
		CUEFIN2A	Manage a budget
		023/05	Manage business operations
		023/07	Manage finances for a small business
		THHFGS05A	Manage payroll records
		BSXFMI507A	Manage quality customer service
		CUESMT5A	Manage the performance
		BSXFMI506A	Manage workplace information
		CUESOU4A	Mix sound
		THHGLE06A	Monitor staff performance
		CUESTA3A	Operate flying / hoisting systems
		CUELGT6A	Operate lighting using advanced techniques
		BSZ401A	Plan assessment

	<p>CUESMT2A Prepare for rehearsal</p> <p>CUETGE6A Prepare, install and operate pyrotechnics</p> <p>CUESCE3A Produce scenic art using advanced techniques</p> <p>THHGLE07A Recruit and select staff</p> <p>BSZ403A Review assessment</p> <p>023/08 Review business</p> <p>CUEEVT2A Tour the show</p> <p>CUEMAR2A Undertake market research</p> <p>CUEMAR3A Undertake marketing activities</p> <p>4 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level as the entertainment industry qualification.</p>
<p>... assessee attains a Diploma after being assessed as competent in all compulsory units plus 10 others</p>	

DIPLOMA UNIT BANK

Each specialist qualification nominates the compulsory units required for attainment of the qualification.

Add to the compulsory units the required number of other units selected from the unit bank below. Compulsory units cannot be duplicated as other units.

UNIT BANK FOR DIPLOMA			
023/04	Address customer requirements	023/05	Manage business operations
023/03	Address legal and administrative requirements	023/07	Manage finances for a small business
023/02	Complete a business plan	THHFG05A	Manage payroll records
BSZ402A	Conduct assessment	BSXFMI507A	Manage quality customer service
CUESMT4A	Coordinate final production process	CUESMT5A	Manage the performance
THTSMA01A	Coordinate the production of brochures & marketing materials	BSXFMI506A	Manage workplace information
CUESMT3A	Coordinate rehearsals	CUESOU4A	Mix sound
CUEMUP3A	Design, apply and remove specialised make up	THHGLE06A	Monitor staff performance
CUEFIN1A	Develop a budget	CUESTA3A	Operate flying / hoisting systems
CUEMUP5A	Dress (style) wigs	CUELGT6A	Operate lighting using advanced techniques
023/01	Evaluate a business opportunity	BSZ401A	Plan assessment
CUESMT6A	Follow scores	CUESMT2A	Prepare for rehearsal
CUESTA4A	Install flying elements and modify rigging	CUETGE6A	Prepare, install and operate pyrotechnics
CUECOS5A	Make millinery	CUESCE3A	Produce scenic art using advanced techniques
CUECOS6A	Make novelty and period costumes	THHGLE07A	Recruit and select staff
CUESET3A	Make props using advanced techniques	BSZ403A	Review assessment
CUESET7A	Make sets using advanced techniques	023/08	Review business
200/20	Make wigs	CUEEVT2A	Tour the show
200/19	Maintain wigs & hair pieces	CUEMAR2A	Undertake market research
CUEFIN2A	Manage a budget	CUEMAR3A	Undertake marketing activities

DIPLOMA IN ENTERTAINMENT (SET MANUFACTURE)

CUE50298

To attain the Diploma in Entertainment (Set manufacture) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma. 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUESET7A	Make sets using advanced techniques	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (PROPS MANUFACTURE) CUE50398

To attain the Diploma in Entertainment (Props manufacture) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma. 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUESET3A	Make props using advanced techniques	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (LIGHTING) CUE50498

To attain the Diploma in Entertainment (Lighting) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA – 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUELGT6A	Operate lighting using advanced techniques	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (SOUND) CUE50598

To attain the Diploma in Entertainment (Sound) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages.

DIPLOMA – 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUESOU4A	Mix sound	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (COSTUME) CUE50698

To attain the Diploma in Entertainment (Costume) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage	
effective relationships	workplace	
CUEOHS2A	Establish and maintain a	
safe and secure environment	working	
CUECOS6A	Make novelty and period costumes	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (MAKE UP) CUE50798

To attain the Diploma in Entertainment (Make up) complete 12 units: eight compulsory units and four others.

A maximum of two of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 4 OTHER UNITS
023/04	Address customer requirements	At least 2 units should come from the unit bank for Diploma. 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
023/03	Address legal and administrative requirements	
023/02	Complete a business plan	
CUEMUP3A specialised	Design, apply and remove make up	
023/01	Evaluate a business opportunity	
023/05	Manage business operations	
023/07 business	Manage finances for a small business	
023/08	Review business	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 4 others		

DIPLOMA IN ENTERTAINMENT (WIG MANUFACTURE) CUE50898

To attain the Diploma in Entertainment (Wig manufacture) complete 12 units: ten compulsory units and two others.

A maximum of two of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA - 12 UNITS																					
COMPLETE ALL COMPULSORY UNITS	COMPLETE 2 OTHER UNITS																				
<table style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 15%;">023/04</td><td>Address customer requirements</td></tr> <tr><td>023/03</td><td>Address legal and administrative requirements</td></tr> <tr><td>023/02</td><td>Complete a business plan</td></tr> <tr><td>CUEMUP5A</td><td>Dress (style) wigs</td></tr> <tr><td>023/01</td><td>Evaluate a business opportunity</td></tr> <tr><td>200/20</td><td>Make wigs</td></tr> <tr><td>200/19</td><td>Maintain wigs & hair pieces</td></tr> <tr><td>023/05</td><td>Manage business operations</td></tr> <tr><td>023/07</td><td>Manage finances for a small business</td></tr> <tr><td>023/08</td><td>Review business</td></tr> </table>	023/04	Address customer requirements	023/03	Address legal and administrative requirements	023/02	Complete a business plan	CUEMUP5A	Dress (style) wigs	023/01	Evaluate a business opportunity	200/20	Make wigs	200/19	Maintain wigs & hair pieces	023/05	Manage business operations	023/07	Manage finances for a small business	023/08	Review business	Units may come from the unit bank for Diploma, from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
023/04	Address customer requirements																				
023/03	Address legal and administrative requirements																				
023/02	Complete a business plan																				
CUEMUP5A	Dress (style) wigs																				
023/01	Evaluate a business opportunity																				
200/20	Make wigs																				
200/19	Maintain wigs & hair pieces																				
023/05	Manage business operations																				
023/07	Manage finances for a small business																				
023/08	Review business																				
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 2 others																					

DIPLOMA IN ENTERTAINMENT (SCENIC ART) CUE50998

To attain the Diploma in Entertainment (Scenic art) complete 12 units: seven compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA – 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 5 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma. 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
CUESCE3A	Produce scenic art using advanced techniques	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 5 others		

DIPLOMA IN ENTERTAINMENT (STAGING)CUE51098

To attain the Diploma in Entertainment (Staging) complete 12 units: eight compulsory units and five others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA – 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 4 OTHER UNITS
CUEFIN1A	Develop a budget	At least 2 units should come from the unit bank for Diploma 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
BSXFMI503A	Establish and manage effective workplace relationships	
CUEOHS2A	Establish and maintain a safe and secure working environment	
CUESTA4A	Install flying elements and modify rigging	
	Manage a budget	
CUEFIN2A	Manage a budget	
THHGLE06A	Monitor staff performance	
CUESTA3A	Operate flying / hoisting systems	
THHGLE07A	Recruit and select staff	
... assessee attains a Diploma after being assessed as competent in all compulsory units plus 4 others		

DIPLOMA IN ENTERTAINMENT (STAGE MANAGEMENT) CUE51198

To attain the Diploma in Entertainment (Stage management) complete 12 units: five compulsory units and seven others.

A maximum of three of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

DIPLOMA – 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 7 OTHER UNITS
CUESMT3A	Coordinate rehearsals	At least 4 units should come from the unit bank for Diploma. 3 units may come from another related endorsed industry training package or
CUESMT4A	Coordinate the final production process	
BSXFMI503A	Establish and manage effective	

relationships	workplace	endorsed national competency standards packaged to at least the same level.
CUESMT5A	Manage the performance	
CUESMT2A	Prepare for rehearsal	
.assessee attains a Diploma after being assessed as competent in all compulsory units plus 7 others		

ADVANCED DIPLOMA IN ENTERTAINMENT CUE60198

To attain the Advanced Diploma in Entertainment, complete 12 units. The units may be selected entirely from Group A or they may be selected from Groups A and B. A maximum of six units may come from Group B.

Up to three other units may come from other related endorsed industry training packages or endorsed national competency standards at Advanced Diploma level.

GROUP A

UP TO 12 UNITS MAY BE SELECTED FROM THIS GROUP

CUECOS7A	Construct hard and soft sculptured accessories, specialised costumes	BSXFMI509A	Implement and monitor continuous improvement systems and processes
and	costume jewellery	CUEDES3A	Manage design realisation
BSXFMI511A	Contribute to the development of a workplace learning environment	THHGLE15A	Manage financial operations
CUEMUP4A	Design, apply and remove special effects	BSXFMI502A	Provide leadership in the workplace
	make up	CUEFIN3A	Obtain sponsorship
CUEAUD4A	Design audiovisual installations	CUEEVT1A	Plan and manage events
CUECOS8A	Design costumes	CUEDES2A	Present and negotiate design
CUELGT8A	Design lighting	THHGLE21A	Provide mentoring support
CUESET8A	Design sets	CUELGT7A	Use research, innovation and experimentation to produce lighting
CUESOU5A	Design sound materials	CUESET4A	Use research, innovation and experimentation to produce props
CUESOU6A	Design sound systems	CUESCE4A	Use research, innovation and experimentation to produce scenic art
THHGLE12A	Develop and manage marketing strategies		
CUEDES1A	Develop the design		
BSXFMI510A	Facilitate and capitalise on change and innovation		

GROUP B

UP TO 6 UNITS MAY BE SELECTED FROM THIS GROUP

023/04	Address customer requirements	CUEFIN2A	Manage a budget
023/03	Address legal and administrative requirements	023/05	Manage business operations
023/02	Complete a business plan	023/07	Manage finances for a small business
CUESMT3A	Coordinate rehearsals	CUESMT5A	Manage the performance
CUESMT4A	Coordinate the final production process	THHGLE10A	Manage workplace relations
CUEFIN1A	Develop a budget	CUESMT2A	Prepare for rehearsal
023/01	Evaluate a business opportunity	THHGLE07A	Recruit and select staff
CUESMT6A	Follow scores	023/08	Review business
CUESET7A	Make sets using advanced techniques	CUEMAR3A	Undertake marketing activities

ADVANCED DIPLOMA UNIT BANK

Each specialist qualification nominates the compulsory units required for attainment of the qualification.

Add to the compulsory units the required number of other units selected from the unit bank below. Each specialist qualification sets out the number of units that may be selected from Groups A and B.

Compulsory units cannot be duplicated as other units.

GROUP A	
CUECOS7A	Construct hard and soft sculptured accessories, specialised costumes and costume jewellery
BSXFMI511A	Contribute to the development of a workplace learning environment
CUEMUP4A	Design, apply and remove special effects make up
CUEAUD4A	Design audiovisual installations
CUECOS8A	Design costumes
CUELGT8A	Design lighting
CUESET8A	Design sets
CUESOU5A	Design sound materials
CUESOU6A	Design sound systems
THHGLE12A	Develop and manage marketing strategies
CUEDES1A	Develop the design
BSXFMI510A	Facilitate and capitalise on change and innovation
BSXFMI509A	Implement and monitor continuous improvement systems and processes
CUEDES3A	Manage design realisation
THHGLE15A	Manage financial operations
BSXFMI502A	Provide leadership in the workplace
CUEFIN3A	Obtain sponsorship
CUEEVT1A	Plan and manage events
CUEDES2A	Present and negotiate design
THHGLE21A	Provide mentoring support
CUELGT7A	Use research, innovation and experimentation to produce lighting
CUESET4A	Use research, innovation and experimentation to produce props
CUESCE4A	Use research, innovation and experimentation to produce scenic art

GROUP B	
023/04	Address customer requirements
023/03	Address legal and administrative requirements
023/02	Complete a business plan
CUESMT3A	Coordinate rehearsals
CUESMT4A	Coordinate the final production process
CUEFIN1A	Develop a budget
023/01	Evaluate a business opportunity
CUESMT6A	Follow scores
CUESET7A	Make sets using advanced techniques
CUEFIN2A	Manage a budget
023/05	Manage business operations
023/07	Manage finances for a small business
CUESMT5A	Manage the performance
THHGLE10A	Manage workplace relations
CUESMT2A	Prepare for rehearsal
THHGLE07A	Recruit and select staff
023/08	Review business

	CUEMAR3A activities	Undertake marketing
--	------------------------	---------------------

ADVANCED DIPLOMA IN ENTERTAINMENT CUE60298 (STAGE MANAGEMENT)

To attain the Advanced Diploma in Entertainment (Stage management) complete 12 units: eight compulsory units and four others. A maximum of two of the other units may be drawn from other endorsed industry training packages or endorsed national competency standards.

ADVANCED DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS		COMPLETE 4 OTHER UNITS
CUESMT3A CUESMT4A production process CUESMT5A performance CUESMT2A CUEFIN1A CUEFIN2A THHGLE10A relations THHGLE21A support	Coordinate rehearsals Coordinate final Manage the Prepare for rehearsal Develop a budget Manage a budget Manage workplace Provide mentoring	At least 2 units should come from Group A. No units can be selected from Group B. 2 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
... assessee attains an Advanced Diploma after being assessed as competent in all compulsory units plus 4 others		

ADVANCED DIPLOMA IN ENTERTAINMENT (DESIGN) CUE60398

To attain the Advanced Diploma in Entertainment (Design), complete twelve units: three compulsory units, at least one entertainment design unit and the balance of the other units to reach a total of twelve (up to eight other units).

At least two units should come from Group A. A maximum of six units may be selected from Group B. Three units may be drawn from other endorsed industry training packages or endorsed national competency standards.

ADVANCED DIPLOMA - 12 UNITS		
COMPLETE ALL COMPULSORY UNITS	ENTERTAINMENT DESIGN UNITS COMPLETE AT LEAST 1 UNIT	COMPLETE UP TO 8 OTHER UNITS
CUEDES1A Develop the design CUEDES3A Manage design realisation CUEDES2A Present and negotiate design	CUESET8A Design sets CUELGT8A Design lighting CUESOU6A Design sound systems CUESOU5A Design sound materials CUEAUD4A Design audiovisual installations CUECOS8A Design costumes	At least 2 and up to 8 units should come from the unit bank for Advanced Diploma 3 units may come from another related endorsed industry training package or endorsed national competency standards packaged to at least the same level.
... assessee attains an Advanced Diploma after being assessed as competent in all compulsory units plus 9 others		

APPENDIX

COMPETENCY STANDARDS FROM OTHER INDUSTRIES

The following units of competency have been incorporated from other industries.

units	ITAB
Address customer requirements	Business Services ITAB
Address legal and administrative requirements	Business Services ITAB
Apply occupational health and safety requirements associated with restricted electrical work	National Utilities and Electrotechnology ITAB Ltd
Attach flexible cords and plugs to equipment connected to a single phase 250 volt supply	National Utilities and Electrotechnology ITAB Ltd
Attach flexible cords and plugs to equipment connected to equipment connected to supply up to 650 volts	National Utilities and Electrotechnology ITAB Ltd
Complete a business plan	Business Services ITAB
Conduct assessment	National Assessors and Workplace Trainers Body
Contribute to the development of a workplace learning environment	Business Services ITAB
Coordinate the production of brochures and marketing materials	Tourism Training Australia
Develop and manage marketing strategies	Tourism Training Australia
Establish and manage effective workplace relationships	Business Services ITAB
Evaluate a business opportunity	Business Services ITAB
Facilitate and capitalise on change and innovation	Business Services ITAB
Implement and monitor continuous improvement systems and processes	Business Services ITAB
Locate and rectify faults in equipment connected to a single phase 250 volt supply	National Utilities and Electrotechnology ITAB Ltd
Maintain wigs and hair pieces	National Wholesale, Retail and Personal Services ITAB
Make wigs	National Wholesale, Retail and Personal Services ITAB
Manage business operations	Business Services ITAB
Manage finances for a small business	Business Services ITAB
Manage quality customer service	Business Services ITAB
Manage workplace information	Business Services ITAB
Manage financial operations	Tourism and hospitality

Manage payroll records	Tourism Training Australia
Manage workplace relations	Tourism Training Australia
Participate in, lead and facilitate work teams	Business Services ITAB
Plan assessment	National Assessors and Workplace Trainers Body
Provide first aid	Tourism Training Australia
Provide mentoring support	Tourism Training Australia
Provide leadership in the workplace	Frontline management
Recruit and select staff	Tourism Training Australia
Review assessment	National Assessors and Workplace Trainers Body
Train small groups	National Assessors and Workplace Trainers Body
Work in a socially diverse environment	Tourism Training Australia
Follow health, safety and security procedures	Tourism Training Australia
Monitor Staff Performance	Tourism and Hospitality
Review Business	Business Services ITAB
Roster Staff	Tourism Training Australia

The following units of competency have been granted equivalence by the Manufacturing, Engineering and Related Services ITAB.

Entertainment units	Related metals units
Carry out manual soldering and desoldering	Assemble fabricated components (MEM5.11AA)
Perform routine manual metal arc welding and/or gas metal arc welding	Perform routine manual metal arc welding and/or gas metal arc welding (MEM5.12AA)
Use hand tools	Use hand tools (MEM18.1AA)
Use power tools/hand held operation	Use power tools/hand held operation (MEM18.2AA)

ASSESSMENT GUIDELINES

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ASSESSMENT SYSTEM OVERVIEW

The entertainment assessment guidelines provide an assessment system that offers enterprises, employees and trainees:

- & a way of determining the competencies of employees
- & a cooperative way of setting standards, of measuring performance against them and of analysing learning needs so that training can be targeted at identified areas of need
- & a consistent and accurate way of recognising existing competencies, which may have been gained in a variety of settings, including workplaces
- & a clear indication of training and skill development pathways
- & a nationally recognised, portable qualification.

ASSESSMENT PRINCIPLES

The entertainment assessment system follows the guidelines adopted by the Australian National Training Authority (ANTA) Ministerial Council in 1996.

The principles are that:

- & endorsed competency standards are the benchmarks for assessment and qualifications in vocational education and training. The entertainment industry competency standards form the benchmarks for assessment of vocational education and training.
- & assessment conducted for the purposes of national recognition must lead to a part or full qualification under the Australian Qualifications Framework
- & assessment must be undertaken by, or under the auspices of, a registered training organisation and be conducted within a quality assurance framework
- & the body that issues the qualification under the Australian Qualifications Framework has responsibility for assessment
- & assessment systems must incorporate mechanisms for recording, storing and accessing assessment outcomes
- & assessment reporting systems must indicate the units of competency that the individual has attained
- & assessment systems must incorporate ongoing monitoring and review processes
- & assessment processes must provide for the recognition of current competencies regardless of where these have been acquired

Assessment processes should be valid, reliable, flexible and fair.

To be valid, the assessment must assess what it claims to assess. Sufficient evidence must be collected that is relevant to the standard being assessed.

To be reliable, the assessment methods and procedures must ensure that competency standards are applied consistently.

To be flexible, assessment must be able to take place in a variety of settings, either on the job or off the job or in a combination of both. Assessment should allow for diversity in how, where and when competencies have been acquired.

To be fair, the assessment must not disadvantage any individuals.

The entertainment assessment guidelines provide for clear, simple assessment based on the above principles and the following criteria.

Emphasis on collecting evidence

The process is not one of 'testing', but of collecting evidence of competence, frequently from a number of sources, including demonstrations of workplace competence.

Assessee role

As well as participating in the assessment the assessee should contribute to planning the assessment by:

- & clarifying with the assessor the units of competency to be assessed
- & clarifying with the assessor what evidence the assessee should collect to demonstrate competence, and
- & familiarising him or herself fully with the assessment process before it begins.

Self-assessment is encouraged as a means by which the assessee can clarify their readiness for assessment. Self-assessment can also help minimise costs. The assessor encourages and works collaboratively with assessees, often on-the-job, to help them prepare for formal recognition of their competencies.

Cooperative process

The workplace assessor will work cooperatively with the assessee to collect the evidence the assessee needs to establish their competence.

Cost effectiveness

As far as possible, assessment should be part of everyday work. Without compromising the assessment principles, assessment should aim to minimise extra costs, time off-the-job, or new equipment.

Compliance with occupational health and safety requirements

All work, and all assessment, must be carried out in line with occupational health and safety requirements.

THE ROLE OF REGISTERED TRAINING ORGANISATIONS

Assessments will be conducted by a qualified assessor, acting for a body responsible for certifying the results of the assessment and issuing the qualification.

This responsible body (a registered training organisation) can be:

- & an organisation registered with State or Territory authorities to conduct training and assessment (which can be an enterprise, a training organisation, or some other body)
- & an organisation registered with the State or Territory authorities to conduct just assessment (which can be an enterprise, a training organisation, or some other body)
- & a registered organisation in partnership with an enterprise

Registered training organisation (training and assessment)

A registered training organisation (RTO) is any organisation registered by a State or Territory training authority to:

- & conduct training that meets the requirements of the national entertainment industry training package
- & conduct assessments
- & issue Statements of Attainment when some (but not all) the required units of competency for a qualification have been attained
- & award nationally-recognised qualifications when all the required units of competency are attained.

Enterprises can be registered. This allows them to:

- & be fully responsible for the assessment and training process (within formal quality guidelines)
- & issue nationally-recognised qualifications
- & register all their operations nationally in one step (organisations registered in one State or Territory are automatically registered in all other States and Territories at no extra cost).

Individuals can approach a registered training organisation (regardless of the basis of their employment) for training and assessment.

Among other things, organisations to be registered have to show how they will meet quality criteria covering:

- & approved assessors who meet minimum requirements
- & a simple appeals process for both assessees and enterprises
- & the planning and conducting of assessments specified in the entertainment industry national training package
- & the recording and reporting of assessment results
- & the relevant State or Territory training authority quality assurance requirements.

Registered training organisation (assessment only)

A registered training organisation (assessment only) is any organisation that has gained 'assessment only registration' by a State or Territory training authority. It is then nationally recognised to:

- & conduct assessments
- & issue Statements of Attainment when some (but not all) the required units of competency for a qualification have been attained
- & issue nationally-recognised qualifications when all the required units of competency are attained.

Enterprises can be registered. Registration allows them to:

- & rely on other training providers to conduct the training (either wholly or as a partnership)
- & issue nationally-recognised qualifications
- & register all their operations nationally in one step (organisations registered in one State or Territory are automatically registered in all other States and Territories at no extra cost).

Individuals can approach a registered training organisation (regardless of their basis of employment) for assessment.

The enterprise in partnership with a registered training organisation

In many cases, the enterprise might want to form a partnership with a registered training organisation (RTO). These include:

- & where the enterprise is small, or otherwise doesn't want to involve itself in the formalities of registration
- & where the enterprise is satisfied with the training it's getting from a provider.

In a partnership, the training can be shared between the enterprise and the registered training organisation, depending on the basis of the agreement.

In a partnership, the RTO might use its own assessors to conduct assessments. Or it might take responsibility for the quality of workplace assessments, and leave individual assessments to the enterprise's assessors. In the latter case, the RTO and the enterprise would establish agreed quality checks and the RTO would audit the enterprise's assessment operations regularly to ensure the integrity of the system.

If an RTO and an enterprise form a partnership, the RTO will, as part of the agreement, agree to issue statements of attainment and qualifications.

Partnerships allow enterprises to:

- & make best use of the expertise and resources of others in the system
- & have a major say in how services will be provided (especially when and where).

CREATE Australia will provide information and offer advice to providers and enterprises to ensure that all parties are aware of the most effective ways to establish and maintain partnerships.

ASSESSMENT OPTIONS

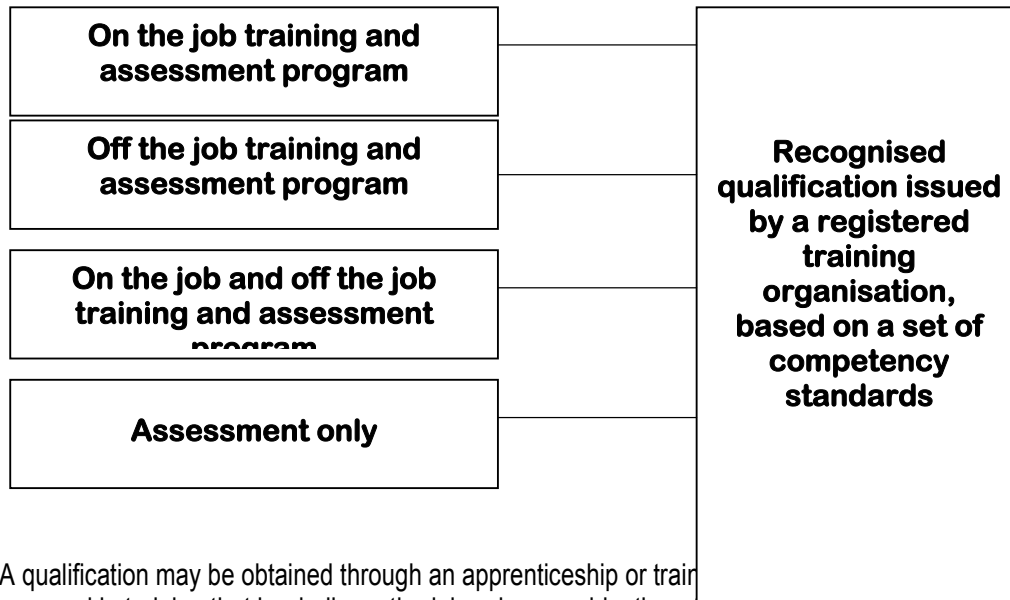
There are many different ways in which entertainment employees can undertake assessment. Assesseees can choose the assessment options which best suit their requirements.

Assessment can occur in a range of settings: in the workplace, in an education institution or other registered training organisation, or in a combination of both.

Assessment can occur as part of a structured education and training program or through an 'assessment only' process, where assesseees receive recognition of their current competencies.

PATHWAYS TO A QUALIFICATION IN THE ENTERTAINMENT INDUSTRY

The award of a recognised qualification in entertainment is based on successful completion of a package of competency standards. The following diagram summarises the four main pathways to a qualification.



A qualification may be obtained through an apprenticeship or traineeship or by a candidate who is engaged in training that is wholly on-the-job or in a combination of on-the-job and off-the-job training.

Qualifications may also be obtained through:

- & a formal course of training delivered by an RTO
- & recognition of current competencies and prior learning which is based on either previous training and/or work experience. In this assessment pathway, candidates are assessed by the RTO assessor and, if required, an individual training program is developed to pick up any outstanding requirements, prior to final assessment of competence
- & undertaking other employment and training arrangements where the employment may or may not be linked to off-the-job training or a formal course offered by an RTO. In some instances the candidate may seek to have their prior learning or work experience recognised to gain credit towards completion of their formal course qualification

The national entertainment competency standards assume that a person is competent to perform a job. Some standards specify that competency requires assessment in the workplace. If these standards are included in a qualification, a person cannot obtain the qualification unless they have undertaken that workplace assessment.

The assessee must be advised before they start training of any standards that require workplace assessment. When the standard requires workplace assessment and the assessee is learning off-the-job, the training provider should help the assessee obtain the workplace assessment and any work experience that may be required to develop workplace competence.

The workplace assessment requirement can be met in a number of ways:

- & employment in an enterprise
- & placement in an enterprise
- & participation in an apprenticeship or traineeship
- & use of a simulated work environment, where this is stated in the competency standard, provided that the resources specified in the competency standard are available

Competencies acquired through previous work or life experiences should be recognised. In many cases, recognition of prior learning and competency development will form part of the workplace assessment process. Assessing prior learning in the context of the competency standards will be undertaken by a qualified assessor, using original evidence and other assessment tools which may be required to determine competency.

Recognition of prior learning of underpinning knowledge may occur in any situation, including learning institutions. Assessment of equivalent learning outcomes should be carried out by a person who satisfies the requirements of an assessor.

RECORDING ASSESSMENT OUTCOMES

Assessment outcomes will be recorded at the unit of competency level. Recording assessment outcomes is the responsibility of the registered training organisation. The registered training organisation is responsible for maintaining full details of completed units of competence and for making these available to assessees.

REPORTING ASSESSMENT OUTCOMES

All assessment outcomes recorded by registered training organisations will lead to either a qualification under the Australian Qualifications Framework or a Statement of Attainment (which can be used for articulation or credit transfer purposes).

The entertainment industry training package specifies the only acceptable nomenclature, industry descriptor and specialist streams for a qualification issued under the training package. Where a Statement of Attainment is issued in recognition of partial completion of a qualification, the full industry descriptor must be included, and the specialist stream where appropriate.

Any qualification or Statement of Attainment issued under the entertainment industry training package must include a list of the achieved competency standards units. The list must be attached to the qualification.

APPEAL AND REASSESSMENT PROCESSES

Registered training organisations (RTOs) providing training and assessment services as part of the entertainment industry training package are responsible for the quality of outcomes and for issuing the final qualification under the AQF Framework. These RTOs are responsible for auspicing assessments and ensuring that an appropriate assessment system is in place, including an appeal and reassessment process.

The focus of the appeal resolution process is to obtain a valid, reliable and fair judgement and to minimise disputed assessments in the future. It is stressed that an adversarial and/or punitive approach should be avoided. Under the Australian Recognition Framework, RTOs are required to provide timely and appropriate information, advice and support services which assist clients in meeting their assessment objectives. This includes information about the RTO's appeals process.

EXTERNAL AUDITS

State and Territory Training Authorities are responsible for developing and managing external audits which should scrutinise both the operation and outcomes of the assessment system and:

- & the number and outcomes of assessments undertaken in workplaces
- & the use and effectiveness of assessment instruments, workplace evidence gathering practices, mentor support for assessees and other national training package materials
- & the effectiveness of the assessor registration process and the provision of technical and mentor support for assessors
- & the use and outcomes of the appeals process, including re-assessments
- & the outcomes of strategies designed to improve the system.

The entertainment industry encourages state/territory training authorities to consult with CREATE Australia and its state/territory ITABs when conducting external audits.

REVIEW AND MAINTENANCE

State and Territory Training Authorities are responsible for monitoring the delivery of the entertainment industry training package while CREATE Australia is responsible for monitoring and evaluating its overall effectiveness. To assist the evaluation process, CREATE and state and territory ITABs will maintain close contact with RTOs and venues, particularly in the early stages of implementation. CREATE will conduct a formal evaluation and report to a national entertainment committee on the package's effectiveness and make recommendations on amendments. All participating organisations will be given an opportunity to contribute to the evaluation.

ASSESSOR QUALIFICATIONS

Assessments against competencies in the entertainment industry training package will be carried out in accordance with these endorsed guidelines. The guidelines include the necessary qualifications for those people conducting assessments, and allow for situations where more than one person may contribute to the assessment, such as where the required technical and assessment competencies are not all held by one person. All assessments should be carried out under the auspices of a registered training organisation.

To satisfy nationally-agreed requirements for qualified assessors, and to establish high levels of quality control in the entertainment industry, assessors must be competent in the following combination of competencies:

- & the national assessor competency standards
- & the relevant entertainment industry competency standards as follows:
 - & for assessments at Certificates 1 – 4, assessors should be competent in the relevant competency standards to at least Certificate 4 level
 - & for assessments at Diploma or Advanced Diploma level, assessors should be competent in the relevant competency standards to at least the same level as the person they are assessing.

Assessors should also;

- & have a thorough understanding of current industry practices for the job or role against which performance is to be assessed
- & possess the necessary interpersonal skills required in the assessment process.

In some cases, individual assessors may possess some, but not all, of the required competencies. In those circumstances, assessors should team up with another person who has the remaining competencies. A qualified assessor who is not competent in the relevant industry competency standards could, for example, team up with a workplace supervisor or another person in the workplace to conduct assessments.

Assessors who do not meet all the required competencies may achieve the additional competencies by completing a recognised training program or an approved recognition of prior learning process, provided that all requirements set out in the competency standards are met.

Some assessors based in education institutions may not have worked in the entertainment industry for a number of years. The entertainment industry strongly recommends that those people upgrade their work experience prior to conducting assessments or, alternatively, that they participate in team assessments with people who meet the industry's required competencies.

The entertainment industry training package includes many new national competency standards against which assessors will not have had the opportunity to be assessed. For 1999 CREATE Australia will work with RTOs and state and territory recognition authorities to establish interim arrangements for identifying the industry competencies held by assessors.

USING QUALIFIED ASSESSORS

The cost of the assessment process must not place an undue burden on the training system and the entertainment industry will work closely with registered training organisations to establish ways of minimising the costs of workplace assessment.

GUIDELINES FOR **DESIGNING ASSESSMENT RESOURCES**

The entertainment industry competency standards are the basis for designing assessment materials, with close attention being paid to the performance criteria, range of variables and evidence guides.

Registered assessors are required to follow the principles listed at the start of this document. They must use methods that enable the gathering of sufficient, valid and reliable information to allow a genuine assessment decision to be made. The process must also be flexible, fair and cost effective.

Assessment materials should be designed as a cooperative process, involving people with assessment and technical expertise, with consideration given to:

- & interpreting national competency standards to meet the requirements of individual enterprises
- & the use of evidence gathering methods appropriate to the context, the persons assessed and the assessor
- & the use of evidence gathering methods that are gender and culture inclusive, and which take into account the language, literacy and numeracy of the assessee and the assessor
- & the use of a range of assessment methods, including:
 - & direct: workplace performance, demonstration, simulation and role play
 - & indirect: products, services, presentations, third party reports
 - & supplementary: questioning, tests, portfolios, presentations
- & the use of assessment processes that do not place an undue cost burden on the industry and the training system
- & the use of self assessment, particularly for the assessment of underpinning knowledge and skills, and to help reduce the costs of assessment.

In the interests of both an integrated approach to assessment, and cost-effective practices, assessors are encouraged to develop methods which enable the assessment of a number of related competencies through one assessment process or event.

SOURCES OF INFORMATION ON ASSESSMENT

A Guide to the Competency Standards for Assessment, 1997 ANTA

Assessment Arrangement in the National Training Framework, 1996 ANTA

Assessment System Design, 1994 AGPS

Assessment Technical Manual, 1994 AGPS

Assuring Quality and Choice in National Training, 1997 ANTA

Australian Recognition Framework Arrangements, 1998 ANTA

Competency Standards for Assessment, 1995 ANTA

Guidelines for Training Package Developers, 1998 ANTA

Integrating Assessment of Learning Outcomes: an Approach to Holistic Assessment, 1996-
Assessment Centre for Vocational Education, NSW TAFE

On-the-job and Off-the-job Assessment -an Issues Paper, 1994 Assessment Centre for
Vocational Education, NSW TAFE

ENTERTAINMENT INDUSTRY COMPETENCY STANDARDS

Occupations in the entertainment industry are many and varied and include those in technical areas such as projection, stage management, costume, dressing, scenic art, sound operation, lighting operation and design, audiovisual, rigging, props and set manufacture. The industry also covers occupations in all aspects of venue and event management, ranging from front of house, box office and high level management. Furthermore, the industry incorporates venues in many sectors such as theatres, cinemas, entertainment centres and opera houses, and events such as expos and festivals.

The national entertainment industry competency standards, developed as part of the entertainment industry training package, describe the skills, knowledge and aptitudes used by employees in the entertainment industry as described above.

WHAT ARE COMPETENCY STANDARDS?

Competency standards are statements about the skills and knowledge that people need to perform their jobs to the required industry standards. They describe what a person can do at work, for example, doing a particular task, managing several different tasks within a job, handling irregularities in a routine and dealing with workplace responsibilities.

Competency standards are the key elements in ensuring that all training and assessment meet the needs of industry. However, they can also be used for much more than this; they can form the basis for a complete and integrated human resource system.

The standards can be used for:

- & compiling job descriptions
- & recruitment
- & determining training needs
- & developing training and training resources/materials
- & as benchmarks against which to assess people
- & planning and developing career paths

WHAT DO COMPETENCY STANDARDS LOOK LIKE?

National competency standards must conform to a national format. This format ensures consistency across all standards. An example of a competency standard is included on page 64.

HOW ARE THE COMPETENCY STANDARDS ORGANISED?

The following is an explanation of how the competency standards for the entertainment industry are organised.

Competency standards are divided into three areas – technical operations, administration and management and core, as shown below.

Technical Operations
Technical operations competency standards cover the skills and knowledge required by people working in the areas described below.
& Audiovisual
& Cinema Projection
& Costume
& Design
& Lighting
& Make-up
& Scenic Art
& Set Manufacture
& Stage Management
& Staging
& Technical Management
& Technical General

What do competency standards look like?

BUMP OUT THE SHOW

1 CUETGE4A

2	ELEMENT OF COMPETENCY	3	PERFORMANCE CRITERIA	Key:
	Dismantle physical elements>	Physical elements of the show are dismantled directed by appropriate personnel	1 Unit Code - the unit number. Indicates the industry and training package.
	Pack physical elements>	Physical elements to be retained are broken damage	Elements The building blocks that make up the unit.
4	KEY COMPETENCIES			2 Performance Criteria The assessment tools for each element. Show the required level of performance.
	KEY COMPETENCY		LEVEL	3 Key Competencies The key (or 'cross industry') competencies for the unit and their performance levels.
	Communicating ideas and information		1	4 Range of variables Guidelines on the different contexts in which competence may be demonstrated.
	Working with others and in teams		1	5 Evidence Guide The underpinning knowledge and skills needed for the unit.
	Solving problems		1	6 Evidence Guide The underpinning knowledge and skills needed for the unit. Includes guidelines for assessment.
5	RANGE OF VARIABLES			
	The following variables may apply: Appropriate personnel may include supervisor, head of department, technical manager Packing requirements may include road cases, boxes and crates, rope, bubble wrap			
6	EVIDENCE GUIDE			
	Critical Aspects of Evidence			
	Evidence to demonstrate consistent achievement of this unit's outcomes include: & knowledge of, and ability to apply safe manual handling techniques & following written and/or spoken instructions			
	Concurrent Assessment			
	This unit may be assessed concurrently with the following units of competency: & Bump in the show & Use power tools/hand held operation			
	Underpinning Knowledge and Skills			
	The following skills and knowledge are required: & selecting appropriate packing materials for physical elements & knowledge of and ability to use a range of hand tools and/or power tools			
	Resource Implications			
	Competency in this unit should be assessed using all the resources required for			
	Method and Context of Assessment			
	Assessment should occur on the job. Assessment may need to occur on more than one occasion to ensure consistency of performance.			

Administration and Management

Administration and management competency standards cover the skills and knowledge required by people working in the areas described below.

- & Clerical
- & Financial management
- & Front of house
- & Marketing and promotion
- & Organisation management
- & People management

Core

Core competencies are generic competencies that can apply across all the entertainment competency standards.

- & Communications
- & Occupational Health and Safety
- & Industry knowledge

These standards have been grouped together to form national qualifications. Qualifications can be awarded at a number of levels ranging from introductory level (Certificate I) to advanced level (Advanced Diploma).

Information on the entertainment qualifications is included in the section titled 'Qualifications and the entertainment industry training package'.

CUSTOMISING THE STANDARDS

The national competency standards have been developed to apply industry-wide. Naturally, the huge diversity of the industry (of equipment, procedures and people) cannot be fully covered in such statements.

The standards have developed in such a way as to enable organisations to adapt them to best suit their particular needs.

An organisation may wish to customise the standards to ensure that the assessment and training based on the standards is relevant to the workplace. For example, assessment may be undertaken on equipment and according to organisational procedures that are unique to the individual workplace.

The standards can be customised to accommodate such requirements by amending:

- & the range of variables, adding detail to cover equipment and procedures or other relevant organisation requirements
- & the evidence guides, by identifying specific underpinning knowledge that may be required to demonstrate competence in the standard

HOW WERE THE STANDARDS DEVELOPED?

The entertainment industry competency standards were developed under the direction of a project reference group and through extensive consultation with people working in a cross section of venues and events, small, large, regional and metropolitan throughout Australia.

The standards build on the national live theatre technology standards which were developed by Arts Training Australia in 1994. The live theatre technology standards have been reviewed extensively, resulting in substantial changes to structure and content. The original standards have been almost tripled to encompass a broader range of activities, venues and occupations. Thus, while the original standards concentrated on technical operations in theatres, the entertainment standards cover technical operations, management, and administration in cinemas, entertainment centres, expos, festivals, opera houses, theatres and other small and large regional and metropolitan venues and events.

Some of the entertainment standards received further consultation through the CREATE workplace communications project. This project evolved from the need identified in the cultural industries to address language, literacy and numeracy to ensure that national training packages are accessible and explicitly address language, literacy and numeracy requirements of the industry. Thus some standards in the package address language, literacy and numeracy requirements.

REPAIR AND MAINTAIN

CUEAUD1A

AUDIOVISUAL EQUIPMENT

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Repair audiovisual equipment

Faults in audiovisual equipment are diagnosed and isolated using standard fault detection procedures

Repair is carried out as required or referred to the appropriate specialist according to organisational procedures

All repairs are documented according to organisational procedures and reported to the appropriate personnel as required

Maintain audiovisual equipment

Audiovisual equipment is maintained in accordance with organisational requirements and maintenance instructions

Cables and accessories are maintained in accordance with organisational requirements and maintenance instructions

Spares and consumables are checked and replaced and records maintained as required

Equipment safety checks are conducted in compliance with the relevant industry and Australian standards

Maintenance is documented as appropriate in accordance with organisational procedures

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Repairs are carried out on an as-required basis and may include:

- & changing blown globes
- & changing and testing faulty control systems, mixers, patch bays, cables, remote units, speakers, projectors.
- & exchanging parts of equipment - cables, lenses, trays, microphones, sound recording and playback equipment - any instance where a faulty item can be removed and replaced simply and tagged. This should not involve specialist electronic or electrical knowledge or skill.

Major repairs will generally require specialist service technicians or returning equipment and circuit boards to specialists for repair.

Maintenance includes any periodic work undertaken to restore equipment to optimum working condition. Maintenance of equipment includes:

- & cleaning lenses
- & checking cables
- & checking and replacing globes
- & checking controls units, focus, slide trays
- & checking, cleaning and simple repairs to screens
- & minor repairs which involve replacing consumables or readily exchangeable parts (globes, batteries, gels, filters, screens, lenses)
- & cleaning sound equipment
- & storage and checking of audiovisual materials and copying materials
- & preparing backup copies of materials

Audiovisual equipment may include:

- & projectors (including overhead projectors, 35mm slides, surtitles, 8mm, 16mm film, video projectors, data grade projectors),
- & computers
- & televisions
- & monitors
- & video players
- & PA systems
- & communications systems (talkback)
- & show relay
- & paging systems
- & call lights
- & autocue
- & other lighting and sound equipment
- & cable or infra-red controllers
- & sequencing controllers
- & sound mixers
- & lighting control or computers
- & various recording and playback devices for audio and images
- & video cameras
- & connectors

Organisational procedures associated with repairing audiovisual equipment may include:

- & writing and attaching labels to faulty equipment
- & documenting repairs
- & using particular specialists for major repairs

Accessories may include:

- & screens
- & truss
- & rostrums
- & curtaining
- & masking
- & trolleys
- & stands
- & mounting brackets
- & chains and other rigging

Spares and consumables may include:

- & globes
- & batteries
- & gels
- & filters
- & screens
- & lenses
- & connectors
- & cables

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & other specialist staff
- & client
- & editors
- & graphic artists
- & photographers
- & sound engineers
- & staging or lighting crew.

Oral communications tasks may include:

- & comprehending and describing organisational procedures
- & verbal reports on the causes of faults
- & asking questions to gain information and clarify ambiguities
- & instructing others in the correct use of equipment and the consequences of not using it correctly.

Material to be read and interpreted may include:

- & equipment tags and labels, especially with operating warnings and fault details
- & operating manuals and maintenance instructions
- & organisational procedures
- & Australian standards, industry standards, occupational health and safety legislation and regulations
- & plans / notes for reset
- & event sheets and schedules.

Material to be written may include:

- & equipment tags and labels, especially with operating warnings and fault details
- & accurate, concise summary of information about a fault for repairers
- & service records
- & stock records, stock replacement lists.

Material to be calculated may include:

- & DMX addresses
- & power loads
- & loads on cables.

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & technical knowledge of relevant audiovisual equipment as specified in the range of variables
- & demonstrating excellent physical dexterity skills

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Operate audiovisual equipment
- & Prepare, rig, test and modify audiovisual equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & common repair and maintenance requirements for audiovisual equipment
- & detecting and diagnosing faults in audiovisual equipment
- & knowledge of spare parts and sub-assemblies used in audiovisual equipment repair and maintenance
- & knowledge of connection protocols, connectors and adaptors used with audiovisual equipment
- & knowledge of electrical measurements including voltage, current resistance, power insulation and circuit continuity, having regard to magnitude, AC or DC, circuit state (energised or de-energised)
- & storage and maintenance and specific properties of various recording/playback mediums used in audiovisual (e.g. computer discs, tapes, slides, video, film)
- & applying organisational and/or legislative occupational health and safety requirements
- & soldering connectors and making up cables
- & accurately and concisely summarising and conveying information
- & cultural sensitivity
- & technical drawing

Resource Implications

This unit of competency should be assessed using a range of audiovisual equipment as identified in the Range of Variables.

Method and Context of Assessment

This unit may be assessed on or off the job. Assessment may need to occur on more than one occasion to ensure consistency of performance. Assessment should ensure that a sufficient range of repair and maintenance tasks are covered.

PREPARE, RIG, TEST AND CUEAUD2A MODIFY AUDIOVISUAL EQUIPMENT

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare to install audiovisual equipment

Audiovisual plan is read and interpreted in consultation with appropriate personnel to determine requirements

Rigging, cabling and power requirements are identified and calculated as required in accordance with the audiovisual plan

Equipment and accessories are assembled, tested to ensure that they are working and prepared for installation as required

Screens, projectors, communications, and other relevant equipment are pre-rigged as required according to the audiovisual plan

Extension leads, looms and cables are prepared, rolled, tested and serviced in accordance with design specifications, organisation and legislative requirements

Effects and masking are constructed or devised as required

Contingency plans are established in the event of equipment malfunction and back-up equipment is prepared

Test and modify audiovisual equipment

Equipment is patched and tested to ensure it is operational and that all accessories are in working order in conjunction with the appropriate personnel

Equipment is checked in conjunction with lighting and sound operation as required

Problems are identified and resolved or referred to the appropriate personnel

Any modifications to the set-up are carried out following consultation with the appropriate personnel

Back up equipment is installed and tested

All paperwork is completed accurately, legibly and concisely and is updated as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Audiovisual equipment may include:

- & projectors (including overhead projectors)
- & 35mm slides
- & surtitles
- & 8mm, 16mm film
- & video projectors
- & data grade projectors
- & computers
- & televisions
- & monitors
- & video players
- & PA systems
- & communications systems (talkback)
- & show relay
- & paging systems
- & call lights
- & autocue
- & other lighting and sound equipment

- & cable or infra-red controllers
- & sequencing controllers
- & sound mixers
- & lighting control or computers
- & various recording and playback devices for audio and images
- & video cameras
- & connectors

Accessories may include:

- & screens
- & truss
- & rostrum
- & curtaining
- & flats
- & masking
- & trolleys
- & stands
- & mounting brackets
- & chains and other rigging
- & other staging effects

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & technical director
- & production manager
- & other specialist staff
- & client
- & editors
- & graphic artists
- & photographers
- & sound engineers
- & lighting and staging crew
- & other technical support staff

Testing may include:

- & ensuring all equipment is patched correctly
- & ensuring all operational functions are working correctly
- & ensuring correct accessories are fitted
- & ensuring that audiovisual, lighting, sound, and staging elements can function sympathetically

Oral communications tasks may include:

- & taking direction, understanding and interpreting technical detail
- & comprehending/conveying organisational procedures
- & asking questions to gain information and clarify ambiguities
- & accurate, concise summarising of information in order to report faults to the appropriate person
- & instructing others in the correct use of equipment and the consequences of not using it correctly
- & accurately following and passing on instructions
- & stating opinions and points of view in a cooperative, constructive manner
- & negotiating outcomes where points of view differ

Material to be read and interpreted may include:

- & audiovisual plan
- & job sheets
- & floor plans
- & equipment lists
- & equipment tags and labels, especially with operating warnings and fault details
- & operating manuals and maintenance instructions
- & organisational procedures
- & Australian standards, industry standards, occupational health and safety legislation and regulations
- & event sheets and schedules
- & transport schedule
- & design specifications and concept documentation
- & lighting plans
- & sound block diagrams
- & audiovisual installation plans
- & production running sheet.

Material to be written may include:

- & notes of things observed, activities undertaken, changes to plans
- & orders
- & contingencies
- & short reports
- & labels
- & equipment tags and labels, especially with operating warnings and fault details
- & accurate, concise summary of information about a fault, for repairers.

Numeracy tasks include:

- & simple calculations of quantities
- & recalculating previous calculations following faults.
- & calculating power loads and loads on cables
- & calculating lengths of cables, chains, trusses and other requirements
- & calculating quantities of items and materials
- & calculating areas

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively within the range of situations required for the job role
- & knowledge of and ability to consistently apply safe working practices
- & demonstrating cultural sensitivity

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain audiovisual equipment
- & Operate audiovisual equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of relevant audiovisual equipment
- & understanding of staging, lighting and sound elements used in conjunction with audiovisual equipment
- & knowledge of the capacities and limitations of various projectors and other elements used in audiovisual systems
- & applying relevant organisation and legislative occupational health and safety requirements including safe manual handling techniques and working at heights
- & applying logical fault-finding procedures
- & using hand and power tools
- & reading and interpreting documentation and plans
- & writing concise, legible reports
- & calculating power loads, lengths and areas and other mathematical requirements
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- & communicating effectively with people from diverse cultural backgrounds
- & knowledge of rigging procedures
- & technical drawing

Resource Implications

This unit of competency should be assessed using:

- & audiovisual plan
- & a range of standard audiovisual equipment as identified in the range of variables
- & in an entertainment event or venue or simulated situation.

Method and Context of Assessment

Assessment should occur on the job.

OPERATE AUDIOVISUAL EQUIPMENT

CUEAUD3A

ELEMENT OF COMPETENCY

Carry out technical/dress rehearsal requirements

PERFORMANCE CRITERIA

Audiovisual equipment is set up as required in accordance with written and spoken performance requirements

Technical aspects of the show are rehearsed and communicated to performers as required

Cues are plotted, rehearsed and executed on direction from the appropriate personnel and according to equipment, sequencing, timing and speed requirements

Back-up systems are set up as required for use in the event of an equipment malfunction and tested to ensure that they are in working order

Changes to cueing are implemented and cue sheets are modified as required

Carry out pre-show procedures for operating audiovisual equipment

Changes to audiovisual operation are identified, implemented and documented as required

Communications equipment is checked as required to ensure that it is in working order

Equipment and accessories are checked to ensure that they are in working order prior to the performance

All problems and faults are dealt with safely and effectively and appropriate personnel informed

Operate audiovisual equipment

Equipment is operated on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue

Cues are modified as required to cater for unexpected contingencies

Logical problem-solving techniques are applied in the event of equipment malfunctions

Back-up systems are used as required

Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed as required

Carry out post-performance procedures

Equipment is powered down and stored or covered in accordance with organisational procedures

Changes to running sheet or cue sheets are made and all documentation is updated and filed as required in accordance with organisational procedures

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

1

Communicating ideas and information

2

Planning and organising activities

2

Working with others and in teams

2

Solving problems

2

Using mathematical ideas and techniques

1

Using technology

2

RANGE OF VARIABLES

The following variables may apply:

Audiovisual equipment may include:

- & projectors (overhead projectors, 35mm slides, surtitles, 8mm, 16mm film, video projectors, data grade projectors)
- & computers
- & TVs
- & monitors
- & video players
- & PA systems
- & communications systems (talkback)
- & show relay
- & paging systems
- & call lights
- & autocue
- & other lighting and sound equipment
- & cable or infra-red controllers
- & sequencing controllers
- & sound mixers
- & lighting control or computers
- & various recording and playback devices for audio and visual images
- & video cameras

Accessories may include:

- & screens
- & truss
- & rostrums
- & curtaining
- & masking
- & trolleys
- & stands
- & mounting brackets
- & chains and other rigging

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & other specialist staff
- & client
- & editors
- & graphic artists
- & photographers
- & sound engineers
- & lighting and stage crew.

Oral communications tasks may include:

- & responding to stage manager's directions
- & selective listening to identify and respond to relevant cues and variations from cue sheets
- & verbal explanations of requirements, or amplifications on written requirements
- & asking questions to gain information and clarify ambiguities
- & accurately receiving and relaying information
- & stating opinions and points of view in a cooperative, constructive manner
- & negotiating outcomes where points of view differ
- & informing appropriate personnel of problems and faults

Material to be read and interpreted may include:

- & event sheets and schedules
- & notes of production meetings
- & audiovisual plan, job sheets
- & floor plans
- & equipment lists
- & equipment tags and labels, especially with operating warnings and fault details
- & organisational procedures
- & written occupational health and safety requirements
- & production running sheet
- & cue sheets
- & notices, correspondence and other written instructions.

Material to be written may include:

- & notes of things observed, activities undertaken, changes to plans
- & cue sheets and modifications
- & equipment tags and labels, especially with operating warnings and fault details
- & accurate, concise summary of information about a fault, for repairers.

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively within the range of situations required for the job role
- & operating a range of relevant audiovisual equipment as identified in the range of variables
- & demonstrating cultural sensitivity

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain audiovisual equipment
- & Prepare, rig, test and modify audiovisual equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of the performance characteristics, capacities and limitations of a range of audiovisual equipment
- & understanding of staging, lighting and sound elements used in conjunction with audiovisual equipment
- & knowledge of and ability to consistently apply safe working practices when operating audiovisual equipment
- & knowledge of and ability to consistently apply relevant legislative and organisational occupational health and safety requirements
- & performing logical fault-finding procedures
- & following spoken and written directions
- & reading and interpreting documentation and plans
- & writing reports and other performance documentation
- & performing basic maintenance of audiovisual equipment

- & communicating effectively with people from diverse cultural backgrounds
- & capacity for critical listening and aural discrimination
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- & technical drawing
- & knowledge of rigging standards

Resource Implications

Competency in this unit should be assessed using:

- & a range of standard audiovisual equipment as identified in the range of variables

Method and Context of Assessment

This unit may be assessed on the job during an event or performance. Assessment may need to occur on more than one occasion to ensure consistency of performance.

DESIGN AUDIOVISUAL CUEAUD4A INSTALLATIONS

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Establish brief for audiovisual installation design

Preliminary concept meetings with appropriate personnel are participated in to discuss audiovisual requirements
Available budget and other resources are identified
Necessary research is undertaken

Develop audiovisual installation design

Design concept(s) are developed in accordance with audiovisual design brief
Design concept(s) are represented with a range of visual or other material
Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated
Final design concept is agreed upon with the appropriate personnel

Produce audiovisual plan

Audiovisual plan is produced in accordance with the final design concept
Layout is drawn and notated and list of equipment required and possible sources is prepared

Liaise with others to implement audiovisual installation design

Liaison ensures that all parties meet their obligations, adhere to quality standards and work within production requirements
All work is monitored to ensure that it is carried out to agreed specifications
Operation is plotted, rehearsed and revised to ensure that it meets performance requirements
Any changes required are negotiated, agreed and implemented

Documentation is updated and filed as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	3
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Audiovisual installations are designed in accordance with:

- & production and/or venue requirements
- & organisational policies and procedures
- & budget constraints
- & technical constraints
- & other resource constraints
- & production schedule
- & relevant legislative and organisational occupational health and safety requirements

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & other specialist staff
- & client
- & editors

- & graphic artists
- & photographers
- & sound engineers

Necessary research may establish:

- & style of production
- & space
- & budget
- & venue specifications
- & additional expertise required

Audiovisual equipment may include:

- & projectors (including overhead projectors, 35mm slides, surtitles, 8mm, 16mm film, video projectors, data grade projectors)
- & computers
- & TVs
- & monitors
- & video players
- & PA systems
- & communications systems (talkback)
- & show relay
- & paging systems
- & call lights
- & autocue
- & other lighting and sound equipment
- & cable or infra-red controllers
- & sequencing controllers
- & sound mixers
- & lighting control or computers

Audiovisual plan:

- & is drawn to scale
- & includes title block, key or legend, and industry standard symbols

Audiovisual materials may include:

- & slides
- & overheads
- & film
- & videotapes
- & television broadcast material
- & computer material
- & interactive material
- & surtitles

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & developing creative lighting design concepts which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- & communicating effectively within the range of situations required for the job role

Prerequisite units

The following units are prerequisites for this units of competency:

- & Operate audiovisual equipment
- & Prepare, rig, test and modify audiovisual equipment

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Originate the design
- & Develop the design brief
- & Manage the design process
- & Design audiovisual materials

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & production processes for audiovisual materials
- & knowledge of copyright regulations
- & creating audiovisual materials in a variety of mediums using a range of equipment and techniques
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- & designing 'manually' (e.g. with stencil) or on computer, using CAD
- & preparing representational media
- & producing an audiovisual plan to industry standard
- & communicating abstract, visual and aural design concepts
- & managing resources
- & managing projects
- & writing reports
- & maintaining clear records
- & working within budgetary constraints
- & the capacities and limitations of all elements used in audiovisual systems
- & technical drawing

Resource Implications

This unit of competency should be assessed using all the resources required to design an audiovisual installation for an entertainment event or venue.

Method and Context of Assessment

This unit of competency should be assessed on the job or in a simulated situation.

SCREEN THE FILM CUECIN3A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare for screening

Appropriate screen masking, aperture plate and lens are selected if system is non-automated

Any slack on start-up between either take-up or supply reels and projector is minimised to ensure that film does not break

A routine check of the film path is carried out to ensure that the film runs smoothly and evenly

Automation is engaged

Focus and volume are checked immediately and adjusted accordingly

Screen the film

Routine and periodic checks of film path, focus, framing and volume are carried out by monitoring film screening in auditorium

Other duties are undertaken as required

Automation is stopped at end of the film program

Equipment is powered down

Projector is cleaned as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Automation may include:

- & house lights
- & prerecorded music
- & slides
- & masking
- & projector motor operation
- & selection and position of correct aperture plate and lens
- & striking and turning off lamp
- & opening and closing of dowsers
- & adjustment of audio levels
- & re-setting of film transport system.

Manual override generally exists for most automated systems.

Other duties may include:

- & ticket sales
- & ushering
- & general light building maintenance and routine maintenance
- & staff supervision,

Cleaning between screenings may include:

- & aperture plate
- & film gate
- & all sprockets
- & rollers
- & guides and pads
- & sound drum

Information to be verbally communicated and understood may include:

- & emergency and fire evacuation procedures
- & hazards of projection equipment
- & technical language associated with cinema projection

Material to be read and understood may include:

- & venue induction manual
- & cinema schedule/running sheet
- & screen masking, aperture plate and lens, read from film, printout on screen projector or computer-generated running sheet
- & screening 'Look up Table'
- & cues
- & tickets
- & equipment cleaning procedures
- & equipment manual
- & any written procedures that cover screening films
- & emergency and evacuation procedures
- & verbal reports of problems to qualified technician

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & carrying out procedures with thoroughness, accuracy and attention to detail
- & selecting correct screening ratio
- & aligning frame within screen area especially in relation to subtitles
- & maintaining focus throughout screening
- & undertaking smooth execution of changeovers as required

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Follow health, safety and security procedures
- & Maintain projection equipment
- & Prepare film for dispatch
- & Prepare film for screening
- & Receive and assemble film

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & applying organisational and/or legislative OH&S procedures including emergency and fire evacuation procedures
- & knowledge of hazards of projection equipment
- & evaluating correct functioning of automation or manual operation
- & correct and precise technical language associated with cinema projection

Resource Implications

This unit of competency should be assessed using:

- & a venue or event where films are to be screened
- & automated or non-automated projection equipment
- & a film

Method and Context of Assessment

This unit of competency should be assessed in the workplace. A range of methods to assess competence may be utilised. Assessment may need to occur on more than one occasion to ensure consistency of performance.

P REPAIR FILM FOR SCREENING

CUECIN2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare projection system for screening

Projection system is cleaned as required prior to screening

Projector power and lamp are turned on in sufficient time before screening

Other projection equipment is powered up as required

Tension devices on film transport system are adjusted to ensure that film runs through smoothly, without tearing

Film is seated on film transport system so that it is lying smooth and flat

Lace film onto the projector

Film is fed from transport system to projector, ensuring film is aligned and lying smoothly and flat in guide rollers

Rollers are adjusted as required so that film is fed evenly

Intermittent is turned to lock position prior to threading

Correct loops above and below film gate are allowed to ensure the smooth and even running of the film through the film gate

Film threaded so that it is lying flat across film gate, sound drum and all other sprockets, guides, rollers and pads

Gate tension is at a minimum to provide a steady image in the screen

Film path is checked by inching knob or short run of film, ensuring that film runs smoothly

Film is threaded so that it runs smoothly onto take-up spool

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Standard film gauge is 35mm. Other gauges may include: Super 8, 16mm, 70mm, IMAX

Basic cleaning of projector involves: cleaning all sprocket, guides, rollers and pads, film gate, and ensuring that there is no oil on the film path and no dirt/dust in the projector.

Other projection equipment may include:

- & cinema sound system
- & slide projector
- & front-of-house sound system
- & winders - manual or automatic
- & film transport system

Film transport system may involve:

- & tower
- & mutt
- & platter
- & reels

Oral communication tasks may include:

- & understanding and describing emergency and fire evacuation procedures
- & understanding and describing hazards of projection equipment
- & understanding and describing technical language associated with cinema projection
- & seeking technical advice and expertise from appropriate sources
- & oral reports of problems to qualified technician

Material to be read and understood may include:

- & venue induction manual
- & equipment manual
- & cinema schedule/running sheet
- & any written procedures that cover screening films
- & emergency and evacuation procedures
- & equipment cleaning procedures

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & carrying out all procedures for preparing the film for screening with thoroughness, accuracy and attention to detail

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Follow health, safety and security procedures
- & Maintain projection equipment
- & Prepare film for dispatch
- & Screen the film
- & Receive and assemble film

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & correct and precise technical language associated with cinema projection
- & knowledge of and ability to operate relevant projection system
- & knowledge of appropriate sources of technical advice and expertise
- & applying relevant organisational and/or legislative OH&S, including emergency and fire evacuation procedures
- & knowledge of potential hazards in the projection room and the ability to take appropriate action

Resource Implications

This unit of competency should be assessed using:

- & a venue or event where films are to be screened
- & standard projection equipment as identified in the range of variables
- & other projection equipment as required and as identified in the range of variables
- & a film

Method and Context of Assessment

This unit of competency should be assessed in the workplace or in a simulated situation.

Assessment may need to occur on more than one occasion to ensure consistency of performance.

P REPAIR FILM FOR DISPATCH

CUECIN4A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Disassemble film after final screening

Film assembly points are identified so that the film can be broken up into its original condition

Assembly splices are removed without damaging the film

Film is rewound smoothly and at appropriate tension onto freight cores or reels, attaching correct head and tail leaders

Cores or reels are placed in the appropriate cans

Prepare film for dispatch

Film reels, cans and freight boxes are all clearly, accurately and legibly labelled with the relevant address for the next venue or return to distribution company

Cans are packed for freight so that no damage occurs to the film during transit

Projection report is included as required

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

2

Communicating ideas and information

1

Planning and organising activities

2

Working with others and in teams

1

Solving problems

2

Using mathematical ideas and techniques

1

Using technology

2

RANGE OF VARIABLES

The following variables may apply:

Oral communication tasks may include:

- & analysis and evaluation of film condition
- & understanding and use of technical terminology associated with cinema projection
- & understanding of emergency and fire evacuation procedures and safe lifting techniques
- & verbal report on condition of film

Material to be written may include:

- & Projection report including: notes on condition of film, details of any damage to the film, any notes regarding sound quality and other relevant information
- & Labels and addresses on film reels, cans and freight boxes

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & rewinding film maintaining constant tension
- & checking align of rewind stands and keep rewind spindles straight
- & handling film carefully to avoid damage to film
- & carrying out procedures with thoroughness, accuracy and attention to detail

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Follow health, safety and security procedures
- & Maintain projection equipment
- & Prepare film for screening
- & Receive and assemble film
- & Screen the film

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & film technical specifications
- & analysis and evaluation of film condition
- & knowledge of correct and precise terminology associated with cinema projection
- & familiarity with mechanics of specific cinema projection systems
- & film handling techniques
- & emergency and fire evacuation procedures
- & safe lifting techniques
- & ability to maintain a clean, dust, free environment
- & manual film winding

Resource Implications

This unit of competency should be assessed using:

- & a venue or event where films are to be screened
- & a film
- & projection equipment

Method and Context of Assessment

This unit of competency should be assessed in the workplace. A range of methods to assess competence may be utilised. More than one assessment may be needed to ensure consistency of performance.

RECEIVE AND ASSEMBLE FILM

CUECIN1A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Receive film

Checking ensures that all relevant freight cans or boxes, film cans and film reels have been received for the film to be screened

Work is planned to ensure that there is sufficient time to assemble film program prior to commencement of screening

Check film

All reels are checked for consistent winding

Film condition is checked for damage using appropriate film inspection techniques

Film is repaired as required and/or reported to appropriate sources

Screening ratio and sound format of the film is identified to ensure that the film is screened correctly

If film is subtitled, checking ensures that subtitles are on film, in the correct position on the screen and in the relevant language

Film is handled according to recommended industry standards

Assemble film program

Film program is assembled to ensure minimal damage/wear and tear to film, smooth screening and presentation and maintaining consistent film technical specifications.

The film program is spliced together in the correct screening order.

Splices are made to recommended industry standards and condition of existing splices is checked and replaced as required.

Assemble points are clearly marked on film without damaging it.

Sensor tape is applied to cue the automation system as appropriate.

Assemble film program

Checking ensures that opening titles and closing credits are in the film program.

Film is wound onto reels appropriate for film transport system.

Film program is clearly labelled with name of film and any other

details for future screenings.

Film is stored in appropriate projection room conditions between screenings.

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	3

RANGE OF VARIABLES

The following variables may apply:

Standard film gauge is 35mm. Other gauges may include: Super 8, 16mm, 70mm, IMAX

Film freight format may include: film on reels or on cores

Film reels may include: 2,000 ft, 6,000 ft, 12,000 ft, 15,000 ft reels

Film program may include: cinema advertising, trailers, shorts, and features

Consistent winding involves: emulsion in, tail in or out

Film damage may occur: at laboratory, internal damage to the film due to shipment, handling, and projection including buckling and warping

Checking the condition of film may involve identifying the following types of damage and their causes: abrasion, scratches, perforation damage, edge damage, breaks, surface contamination, colour shift, creases, blistering/burns, sprocket marks across image and sound track, brittleness, shrinkage, emulsion deterioration, cinching

Film inspection techniques may include: visual inspection or inspection by hand

Repairs to film may include: repair of torn frames and perforations, removing of sensor tape

Appropriate sources may include: supervisor, cinema manager, and distribution company

Screening ratio may include: 1:1.85, 1:1.66, 1:1.33 and Cinemascope

Sound format may include: mono, Dolby A, Dolby SR, various digital formats

Film handling according to recommended industry standards may include: checking, cleaning, winding, splicing, and repairing

Splicing techniques according to recommended industry standards involve tape splices and must provide: structural strength, ease of re-assembly and disassembly, minimum loss of frames, smooth passage through the gate and steady screen presentation.

All splices should be precise, aligned, clean and frame to frame, and appropriate to film transport system

Storage and preservation must prevent: extremes of humidity, temperature; chemical, water, mould, physical damage

Film transport systems may include: platter, mut, tower and reels

Projection room environment conforms with the required conditions for storing, handling and preserving film

Projection room condition and cleanliness includes: adequate ventilation, suitable floor surfaces, minimising dust accumulation on benches and equipment, fire and safety regulations compliance.

Oral communication tasks may include:

- & active questioning to gain information and advice
- & understanding and use of technical terminology associated with cinema projection
- & understanding emergency fire evacuation procedures
- & understanding recommended industry standards for film handling and splicing
- & verbal reports on film condition and repairs
- & understanding of recommended industry standards for film handling and splicing
- & asking questions to gain specialised information and advice

Material to be read may include:

- & opening titles and closing credits
- & language of subtitles
- & venue procedures
- & labels on film reels, cans, freight cans or boxes

- & any written procedures that cover receiving and assembling

Written tasks may include:

- & film program label

Numeracy tasks may include:

- & understanding screening ratios
- & planning work to a time schedule
- & basic counting

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & splicing film according to recommended industry standards
- & handling film in accordance with handling film procedures as defined in the range of variables
- & knowledge of appropriate sources of advice and expertise

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Maintain projection equipment
- & Prepare film for dispatch
- & Prepare film for screening
- & Screen the film
- & Follow health, safety and security procedures

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of film technical specifications
- & analysing and evaluating film condition
- & identifying screening
- & precise terminology associated with cinema projection
- & knowledge of and ability to work with a range of projection systems and technologies
- & knowledge of the mechanics of specific cinema projection systems
- & film handling techniques
- & emergency and fire evacuation procedures
- & dealing with hazards associated with projector lamps and three-phase power
- & assembling film programs within specific timelines

Resource Implications

This unit of competency should be assessed using:

- & a venue or event where films are to be screened
- & film
- & splicer
- & projection equipment

Method and Context of Assessment

This unit of competency should be assessed in the workplace. Assessment may need to occur on more than one occasion to ensure consistency of performance.

M AINTAIN PROJECTION CUECIN5A **E**QUIPMENT

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Maintain projection equipment

Projector is checked to ensure that it is in working order and appropriate maintenance procedures are undertaken as required

Projector is lubricated according to manufacturer's specifications

Lamp is correctly installed in the lamp housing, ensuring even and maximum luminance

All moving and stationary parts of projector are aligned and adjusted as required

Log book is kept up to date with report on equipment condition

Maintain other projection equipment

Routine sound adjustments and maintenance are carried out as required

Reports on equipment condition and maintenance are kept up to date and presented to appropriate personnel

Film transport system is aligned with projector

Rewinding equipment is aligned and checking ensures that it is in working order

Maintenance stock and supplies are ordered as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Standard projectors include: 35mm. Other projectors may include: 16mm, 70mm, IMAX

Projection equipment maintenance procedures may include:

- & ensuring that the mirror, projection lens and port glass are cleaned and aligned
- & ensuring that the Xenon is changed as required
- & ensuring correct luminance and freedom from flicker

Moving and stationary projector parts include:

- & intermittent sprocket
- & guides
- & rollers
- & pads
- & all other sprockets
- & sound drum and head

Other projection equipment includes:

- & cinema sound system
- & slide projector
- & front-of-house sound system
- & winders - manual or automatic
- & film transport system

Maintaining other projection equipment may involve seeking advice and expertise with relation to:

- & checking screen luminance
- & audio quality/ sound system performance

Routine sound adjustments include:

- & checking speakers
- & checking amps
- & basic setting of sound processor
- & performance using sound test loop

Appropriate personnel may include:

- & cinema management
- & cinema equipment technician

Maintenance stock and supplies may include:

- & splicing tape
- & spools
- & lamps
- & markers
- & cleaning equipment and fluids

Oral communication tasks may include:

- & phoning orders for stock and supplies
- & understanding and using technical terminology associated with cinema projection
- & communicating verbally with technical consultants, contractors and advisers

Material to be read may include:

- & venue procedures
- & emergency and evacuation procedures
- & manufacturers specifications
- & occupational health and safety procedures
- & equipment manuals

Material to be written may include:

- & log book entries
- & reports on equipment condition
- & stock order forms

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & carrying out procedures with thoroughness, accuracy and attention to detail
- & film handling techniques
- & clean work practice

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Follow health, safety and security procedures
- & Prepare film for dispatch
- & Prepare film for screening
- & Receive and assemble film
- & Screen the film

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & analysing and evaluating the types of malfunctions that may occur with projector and other projection equipment
- & correct and precise technical language associated with cinema projection
- & knowledge of appropriate sources for technical advice and expertise
- & safety requirements in relation to projector lamps and three-phase power
- & replacing Xenon lamps
- & report writing
- & communicating verbally with technical consultants, contractors and advisers
- & troubleshooting

Resource Implications

This unit of competency should be assessed using:

- & a venue or event where films are to be screened
- & standard projection equipment as identified in the Range of variables
- & other projection parts as identified in the Range of variables

Method and Context of Assessment

This unit of competency should be assessed in the workplace or in a simulated situation. A range of methods to assess competence may be utilised. More than one assessment may be needed to ensure consistency of performance.

DRESS PERFORMERS

CUECOS1A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Assist performers to meet costume changes

Performers' costume changes occur in accordance with production requirements

Costume changes occur with the minimum of noise, damage to costuming elements and sound equipment, and disruption to the show

Dressing assistance is provided in accordance with production requirements and takes into account personal considerations

Dress and maintain condition of costume

Costumes are checked to ensure that they fit securely, are comfortable for the performer and meet production requirements

Minor repairs are completed or referred to appropriate personnel as necessary

Performers' requests relating to costume requirements are accurately communicated to appropriate personnel

Costumes are presented to costume supervisor for cleaning and major repairs in accordance with production requirements

Design integrity of the costume is maintained according to the instructions from appropriate personnel

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	2
Solving problems	2
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Costumes/costuming elements include:

- & garment/costumes
- & millinery items
- & shoes
- & jewellery
- & accessories

Personal considerations may include:

- & those related to religion
- & cultural
- & traditional
- & racial or gender-based issues

Appropriate personnel may include:

- & wardrobe personnel
- & make-up artists, stage manger, production manager

Oral communication tasks may include:

- & following supervisor's instructions for costume changes
- & understanding and use of industry terminology
- & reporting necessary costume repairs to wardrobe mistress
- & relaying performers' instructions regarding costume to wardrobe supervisor

Material to be read and interpreted may include:

- & production requirements for costume changes
- & plot breakdown of characters and performers, performers required for each act, costumes required for each act, where quick changes are needed
- & script to identify characters and performers, performers required for each act, costumes required for each act, where quick changes are needed

Material to be written may include:

- & labels of necessary costume repairs to attach to costumes
- & written notes for costume repairs

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively within the range of situations required for the job role
- & working efficiently and calmly under stressful situations.

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Apply industry and organisation knowledge
- & Follow health, safety and security procedures
- & Work in a socially diverse environment
- & Work with others
- & Assist in making costumes

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & production requirements
- & being positive and supportive with others
- & problem solving
- & making minor costume adjustments quickly
- & dealing with conflict
- & treating others with tact and sensitivity including performers
- & following verbal instructions
- & knowledge of effective communication techniques using active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & performers
- & costumes
- & changing/wardrobe area
- & repair kit

Method and Context of Assessment

This unit of competency must be assessed on the job. A combination of assessment techniques may be appropriate including direct observation and oral questioning.

APPLY ART FINISHING

CUECOS2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare for art finishing

Design is interpreted into practical plans for integration of art finishing with construction in accordance with production requirements

Liaison occurs with appropriate personnel to ensure construction meets with design specifications and any amendments to design are approved before work proceeds

Art finishing requirements are established as required following consultation on design specifications

Methods of art finishing including experimental and testing of techniques are selected in accordance with production requirements as required

Materials are selected and sourced in accordance with production requirements

Apply art finishing methods to materials

Selected art finishing methods are applied to raw materials in accordance with production requirements

Selected art finishing methods are applied to finished items in accordance with production requirements

Make items and accessories

Items and accessories are made in accordance with production requirements

Dress parade/dress rehearsal is attended to ensure art finishing meets production requirements, within budget and to schedule

Minor alterations are completed as necessary

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & designer
- & director
- & other department heads (e.g. costume) and/or supervisor

Art finishing methods may include:

- & breaking down
- & ageing
- & dyeing
- & stenciling
- & screen printing
- & painting
- & appliqué
- & quilting
- & beading
- & modern/antique pleating
- & applying accessories to finished items
- & hand/machine embroidery

Materials may include:

- & fabrics
- & leather
- & vinyl
- & plastics
- & foam
- & latex
- & found objects
- & paper/cardboard
- & straw
- & metal
- & electronics

Art finishing may be applied to:

- & costumes
- & millinery
- & jewellery
- & shoes
- & wigs
- & props
- & furniture

Items made may include:

- & costume jewellery
- & leather work
- & soft furnishing

Oral communication tasks may include:

- & understanding and use of industry terminology
- & following instructions from designer and/or art finisher
- & discussing and clarifying the art finishes / accessories with designer and/or art finisher
- & telephone and face-to-face inquiries to source fabrics, finishes, accessories, samples etc
- & face-to-face interaction with suppliers
- & discussing art finishing methods with designer and/or art finisher

Material to be read and interpreted may include:

- & job sheet with instructions, sketches and notes from designer and/or art finisher
- & methods researched for applying art finishes
- & telephone books, catalogues to source necessary resources
- & internet to source materials for art finishing
- & product labels and manufacturers' instructions for product use and safe handling
- & product labels and manufacturers' guidelines for experimental and innovative art finishes.

Written tasks may include:

- & notes to accompany sketches (colours, finishes required)
- & notes on art finishing changes required (from dress rehearsal)
- & production requirements to identify art finishing requirements
- & notes on art finishes, accessories from production meeting

Numeracy tasks may include:

- & calculating ratios for dyeing fabric and other resources
- & measuring quantities of chemicals

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & knowledge of and ability to apply a range of finishing methods as specified in the range of variables

Concurrent Assessment

This unit may be assessed concurrently with the following unit of competency:

- & any relevant unit at the appropriate qualification level

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of production requirements
- & following written and verbal instructions
- & meeting deadlines
- & working within resource constraints
- & the effects of art finishing on materials as specified in the range of variables
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & items required for relevant art finishing methods as specified in the range of variables
- & raw materials/finished items to apply art finishing to

Method and Context of Assessment

This unit may be assessed on or off the job. A range of assessment methods may be utilised.

ASSIST IN MAKING COSTUMES

CUECOS3A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Obtain materials for costumes

Materials or samples are obtained in accordance with supervisor's instructions

Materials are collected and delivered as required

Carry out simple garment assembly

Base and self fabrics are laid up, marked and cut under direction of supervisor

Equipment and work station are set up and adjusted in accordance with the organisation's procedures and using the correct thread, needle size and length, needle guard, tension setting and attachments.

Simple garments are sewn together under direction from supervisor and in accordance with requirements for quality, personal safety, and speed of work

Sewn pieces are inspected, any faults are identified and action is taken to rectify them in accordance with the organisation's procedures

Undertake basic alterations

Garments are assessed or examined to determine requirements for maintenance or repair

Garments, materials and equipment are prepared in the appropriate manner for maintenance or repair

Minor repairs and alterations are carried out to restore garments to optimum condition in accordance with supervisor's instructions

Any faults, spots and marks are identified and rectified

Care for garments

Garments are pressed in accordance with fabric specifications and workplace procedures

Garments are washed in accordance with fabric specifications and workplace procedures

Necessary arrangements are made for the dry cleaning of garments

Garments are accurately labelled, coded and stored as appropriate

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Communicating ideas and information	1
Working with others and in teams	1
Solving problems	1
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Tools and equipment used in assisting making costumes may include:

- & industrial/domestic irons and steamers
- & glue guns
- & tools e.g. wire cutters, bolt cutters, hammers, pliers
- & scissors
- & dressmakers dummies
- & washing machines and dryers

Minor alterations may include:

- & hemming
- & buttons
- & replacing zips
- & mending small tears
- & taking in and letting out
- & invisible mending

Costumes may include:

- & female, male, children's and animal costumes
- & undergarments
- & corsetry
- & padding
- & dance wear
- & novelty costumes
- & head-dresses
- & masks
- & accessories e.g. costume jewellery, leather work, belts, bags

Oral communication tasks may include:

- & understanding and use of industry terminology
- & following and checking instructions from supervisor on constructing garments
- & receiving feedback from supervisor

Material to be read and interpreted may include:

- & telephone books and catalogues to source necessary materials
- & internet to source materials for costumes
- & construction instructions for simple garments
- & product labels, fabric care instructions and manufacturers' guidelines
- & written instructions on repairs, alterations or adjustments to costumes

Written tasks may include:

- & costume labels detailing production, character, act, scene, performer.
- & recording dry cleaning expenses

Numeracy tasks may include:

- & calculating meterage required for base and self fabrics for simple garments

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & assessing garments for maintenance or repair
- & repairing and restoring garments to optimum condition
- & ensuring quality of the finished garment

Concurrent Assessment

This unit may be assessed concurrently with the following units:

- & Apply industry and organisation knowledge
- & Follow health, safety and security procedures
- & Work with others
- & Dress performers

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the use, properties and care of different fabrics and materials regularly used in making costumes and how they react to laundering, dry cleaning or spot cleaning
- & appropriate testing procedures
- & broad knowledge of cleaning agents and the effect they have on a range of fabrics/materials, including those that are fragile and easily damaged
- & garment repair techniques and their applications
- & carrying out garment maintenance and repair techniques to the required enterprise standard
- & maintaining records and documenting and transferring information
- & who to report to and about what
- & who, and when, to ask for help
- & basic sewing
- & working as part of a team

Resource Implications

This unit of competency should be assessed using:

- & fabric
- & relevant tools and equipment as specified in the range of variables

Method and Context of Assessment

This unit of competency may be assessed on or off the job provided that the appropriate tools and equipment are used. A range of assessment methods may be utilised.

MAKE COSTUMES CUECOS4A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Interpret brief for costume design

Design is interpreted into practical plans for making costumes in accordance with production requirements

Liaison occurs with appropriate personnel to ensure costumes meet with design specifications

Any amendments to design are approved before work proceeds

Prepare for garment construction

Materials and method of garment construction are selected according to production requirements

Accurate measurements of performers are taken and recorded to ensure correct fitting of garments

Style and fabric characteristics which influence garment construction identified and any queries clarified with relevant personnel

Appropriate grade plan or grade rule table is selected

Make and grade patterns

Pattern is produced to required specifications, including material, gender, figure proportions and performance requirements, including ease allowances

Pattern is graded manually or by computer, adjusting design, maintaining accuracy and shape, notches, design proportion and other requirements in accordance with design specifications

Pattern is checked for accuracy and appropriate action is taken, if necessary

Patterns are filed in accordance with enterprise procedures

Lay up and cut work

Meterage of fabric is established in accordance with design specifications and to minimise wastage

Material is checked for quality, faults, width, selvages, dye lot and marking requirements

Base and outer fabrics are identified and assembled as necessary

Base and self fabrics are laid up and alignment is checked to

ensure conformance to specifications

Lay up and cut work	<p>Material is cut to meet design requirements and measurements of the pattern</p> <p>Fabric base is prepared and fabrics mounted as necessary to achieve required stiffening or support effect</p>
Sew and fit costumes	<p>Fabric pieces and linings are pinned or sewn together as required, and hung appropriately in readiness for assembly</p> <p>First fitting with performer is conducted and required adjustments and alterations are identified and recorded</p> <p>Required adjustments and alterations are made</p> <p>Pieces are sewn together to form the whole garment and all required trimmings, fasteners and decorations are attached in accordance with design specifications</p> <p>Garment is pressed in accordance with requirements</p> <p>Second or final fitting with performer ensures that the garment meets design, performer and production requirements,</p> <p>Modifications are identified in consultation with the performer and/or designer, where necessary</p>
Finish garments	<p>Alterations are undertaken where relevant</p> <p>Hand sewing is carried out and trims are applied in accordance with design requirements</p> <p>Garments are pressed and finished to reflect the requirements of the production and appropriate labels and codes are attached</p> <p>Dress rehearsal is attended to ensure garment meets design and performance requirement specifications as appropriate</p> <p>Minor alterations are completed as necessary and final fitting is conducted to ensure performer and/or designer satisfaction and to confirm correct sizing, look and comfort</p> <p>All relevant paperwork and documentation is completed in accordance with the organisation's procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	1
Using mathematical ideas and techniques	2
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Making costumes is carried out in accordance with production requirements including:

- & design and director's specifications
- & quality standards of the venue and/or the production
- & production schedule
- & venue requirements
- & performers' requirements
- & pattern requirements
- & type of fabric
- & resource constraints
- & occupational health and safety requirements

Costume making includes basic styles such as shirts, pants, shorts, skirts, blouses, suits, tailoring.

Costumes may be sewn by hand or by machine depending on the type of garment and material.

Equipment used in making costumes may include:

- & industrial/domestic sewing machines and overlockers
- & industrial/domestic irons and steamers
- & steamer
- & glue guns
- & tools e.g. wire cutters, hammers, pliers
- & scissors
- & hand-held cutting machine
- & dressmakers dummies
- & washing machines and dryers
- & spray guns
- & various equipment required to break down and dye fabrics

Performance requirements may include:

- & movement
- & quick changes
- & continuity
- & lighting
- & special effects
- & use of doubles/second cast
- & special considerations e.g. use of harness on performer during performance
- & physical attributes of performers

Costumes may include:

- & female, male, children's and animal costumes
- & undergarments
- & corsetry
- & padding
- & dance wear
- & tailored garments
- & simple accessories

Alterations to undergarments may include:

- & complying with silhouette e.g. corset, chest flatteners
- & construction of garment padding e.g. pregnancies

Finishing off may include:

- & fitting trims
- & fasteners
- & other 'finish off' items

Garments may be acquired/obtained through:

- & purchasing
- & borrowing from companies/individuals
- & hiring from companies or individuals
- & contra deals
- & other departments e.g. props workshop

Dress parade may be run:

- & in the venue where the show is to be performed
- & on a stage, with or without appropriate/desirable lighting
- & in rehearsal facilities

Appropriate personnel may include:

- & costume designer
- & director
- & other department heads
- & other costume personnel

Oral communication tasks may include:

- & discussing sketches with cutter/pattern maker and designer
- & negotiating patterns and fabrics to achieve specific effects with cutter/pattern maker and designer

- & discussing order of costume assembly, design specifications, specific features and effects with cutter (pattern maker), designer
- & discussing order of assembly with colleagues
- & casual conversation with performer during costume fitting
- & negotiating alterations with performer to ensure correct size, look and comfort
- & following instructions

Material to be read and interpreted may include:

- & telephone books and catalogues to source necessary materials
- & internet to source materials for costumes
- & construction instructions for costumes
- & product labels, fabric care instructions and manufacturers' guidelines
- & production schedule
- & written instructions/notes on alterations or adjustments to costumes

Written task may include:

- & notes to sketches
- & notes on order of assembly
- & label and file patterns
- & recording measurements, all costume accessories required for performance, sources, costings
- & notes on alterations or adjustments to costumes from fittings
- & labels on costumes and accessories detailing production, act, scene, character, performer
- & completing and maintain paperwork on sources, costings, changes and alterations to standard patterns for particular performers
- & own files/portfolio of sources of supplies, references, designs, sketches, swatches, performance details etc.
- & recording performers' measurements

Numeracy tasks may include:

- & taking performers' measurements
- & calculating ratios for dyeing fabric
- & calculating meterage for finishes, base and outer fabric
- & calculating meterage for bias cut, length, drape
- & detailing adjustments and alterations
- & calculating pattern layout to maximise fabric usage
- & calculating costs
- & maintaining budget of all expenditure for items of costuming (sourcing, purchasing, hiring)

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & preparing and assembling pieces for garment
- & conducting fittings
- & communicating effectively and interacting with the designer or costume supervisor and the performer

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & principles of garment construction
- & different styles of basic costumes
- & use and properties (such as weight, pile, grain, and pattern shapes) of different fabrics and materials regularly used in making costumes
- & the importance of selvedge and bias of fabrics and their characteristics
- & major costume references (texts or visual materials)
- & sewing, both by hand and machine
- & performing alterations
- & applying trims
- & making and grading patterns manually or on computer

- & modifying blocks for men, women and children and for a selection of sizes
- & methods of assembling garments including tailoring
- & producing precise results
- & interpreting measurement charts and analysing individual size measurement charts
- & obtaining and recording accurate measurements from performers
- & mathematical operations including ratios, percentages, basic operations, formulas
- & communicating effectively and interacting with performers and others during the preparation and making of costumes
- & maintaining records
- & documenting and transferring information
- & interpreting specifications and instructions
- & working as part of a team

Resource Implications

This unit of competency should be demonstrated using:

- & costume design brief
- & access to performers and other appropriate personnel
- & relevant equipment and materials for making costume(s) as indicated in the range of variables

Method and Context of Assessment

This unit should be assessed in the workplace or in a simulated situation. Assessment should ensure that the person being assessed can meet the performance requirements specified in the range of variables. Therefore, assessment will require access to an entertainment event or venue. Where the entertainment event or venue does not have the relevant technology or other required resources, simulated conditions may be used.

MAKE MILLINERY CUECOS5A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare for millinery construction

Design is interpreted into practical plans for millinery construction in accordance with production requirements

Liaison occurs with appropriate personnel to ensure construction meets with design specifications and any amendments to design are approved before work proceeds

Accurate measurements of performers are taken and recorded to ensure correct fitting of millinery items

Methods of securing millinery items during performance are established, based on performance requirements

Materials are selected and sourced in accordance with production requirements

Blocks are made using appropriate foundation materials and reinforcement or obtained as appropriate

Patterns are made in accordance with production requirements

Construct and fit millinery

Millinery is constructed and sewn in accordance with production requirements

Millinery items are trimmed in accordance with design specifications

First fitting with performers is conducted and required adjustments and alterations are identified

Required adjustments and alterations are made according to production requirements

Second or final fitting with performer ensures millinery meets performer's requirements for comfort, movement and character suitability

Millinery trimmings are sourced or created and attached to achieve designer's required effect

Construct and fit millinery

Millinery items are labelled and coded for identification and to enable checks to be made during transport and storage
Arrangements are made to construct doubles of millinery items where required
Dress parade or dress rehearsal is attended as required to ensure millinery meets production requirements specifications, and minor alterations are completed as necessary

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Millinery items may include:

- & straw hats
- & felt hats
- & cloth hats
- & head-dresses
- & special-purpose hats

Appropriate personnel may include:

- & designer
- & director
- & supervisor
- & other department heads

Materials for constructing hats may include fabrics (e.g. felt, cloth), straw, leather, vinyl, plastics, foam, latex, found objects

Equipment used in making millinery may include:

- & industrial/domestic sewing machines and overlockers
- & industrial/domestic irons and steamers
- & steamer
- & glue guns
- & tools e.g. wire cutters, bolt cutters, hammers, pliers
- & scissors
- & hand-held cutting machine
- & blocks

Performance requirements may include:

- & movement
- & quick changes
- & lighting
- & use of doubles/second cast
- & special considerations (e.g. use of harness on performer during performance)
- & physical attributes of performers
- & special effects
- & continuity

Oral communication tasks may include:

- & discussing design with designer, head of wardrobe and performer
- & negotiating materials, construction and alterations with appropriate personnel to ensure correct size, look and comfort
- & following instructions
- & giving clear, concise instructions to dresser
- & communicating with suppliers regarding materials and costings

Material to be read and interpreted may include:

- & relevant research material
- & telephone books and catalogues
- & internet source materials
- & construction instructions
- & product labels, care instructions and manufacturers' guidelines
- & notes regarding alterations or adjustments

Written tasks may include:

- & notes on design construction, alterations, adjustment, and methods of attachment
- & brief on performers' requirements
- & recording measurements, trims, sources, costings
- & labels recording production details
- & maintaining records of materials, suppliers, references, designs, performance data

Numeracy tasks may include:

- & estimating material costs
- & calculating timelines
- & head measurements and proportions
- & calculations to scale

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & translating design concepts into practical millinery solutions within budgetary constraints
- & communicating effectively within the range of situations required for the job role

Underpinning knowledge and skills

Skills and knowledge are required in:

- & use and properties of different fabrics and materials used in millinery
- & knowledge of different millinery styles/periods
- & good hand sewing skills
- & using a sewing machine
- & millinery pattern making
- & knowledge of effective communication techniques including listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be demonstrated using:

- & access to performers and other appropriate personnel, relevant materials and equipment is specified in the range of variables

Method and Context of Assessment

This unit of competency may be assessed on or off the job provided that the performance requirements identified in the range of variables are met.

MAKE NOVELTY AND PERIOD COSTUMES

CUECOS6A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence costume styles, construction techniques and costume development

Designs and text are analysed for costume development

An accessible database of specialist services, reference material and other relevant information including recording costume designs, performance details and specifications is established and/or maintained for use by all personnel as required

Research material is used to adapt clothing styles for performance

Interpret brief for costume design

Design is interpreted into practical plans for making costumes in accordance with production requirements

Costume drawings and specifications are presented where required, including coloured design illustrations, technical production drawings, material swatches, production requirements and specifications

Final costume specifications are presented to the appropriate personnel to ensure that costumes meet design and other production requirements

Prepare for garment construction

Materials and method of garment construction are selected according to production requirements

Accurate measurements of performers are taken and recorded to ensure correct fitting of garments

Style and fabric characteristics which influence garment construction are identified and any queries are clarified with relevant personnel

Appropriate grade plan or grade rule table is selected

Make and grade patterns	<p>Pattern is produced to required specifications, including material, gender, figure proportions and performance requirements, including ease allowances</p> <p>Pattern is graded manually or by computer, maintaining accuracy and shape, and adjusting the design, notches, and proportions in accordance with design specifications</p> <p>Pattern is checked for accuracy and adjustments are made if required</p> <p>Patterns are filed in accordance with enterprise procedures</p>
Lay up and cut work	<p>Meterage of fabric is established to minimise wastage and in accordance with design specifications</p> <p>Material is checked for quality, faults, width, selvedges, dye lot and marking requirements</p> <p>Base and outer fabrics are identified and assembled as necessary</p> <p>Base and self fabrics are laid up and alignment is checked to ensure conformity to specifications</p> <p>Material is cut to meet design requirements and measurements of the pattern</p> <p>Fabric base is prepared and fabrics mounted as necessary to achieve required stiffening or support effect</p>
Sew and fit costumes	<p>Fabric pieces and linings are pinned or sewn together as required, and hung appropriately in readiness for assembly</p> <p>First fitting with performer is conducted and required adjustments and alterations are identified, recorded and made</p> <p>Pieces are sewn together to form the whole garment and all required trimmings, fasteners and decorations are attached in accordance with design specifications</p> <p>Garment pressing takes into consideration the care requirements for fabrics and materials</p> <p>Second or final fitting with performer ensures that the garment meets design, performer and production requirements, and modifications are made where necessary in consultation with the performer and/or designer</p>

Finish garments

Alterations are undertaken where relevant

Hand sewing is carried out and trims are applied in accordance with design requirements

Garments are pressed and finished to reflect the requirements of the production and material care requirements, and appropriate labels and codes are attached

Dress rehearsal is attended to ensure garment meets design specifications and performance requirements if required

Minor alterations are completed as necessary and final fitting is conducted to ensure performer satisfaction and to confirm correct sizing, look and comfort

All relevant paperwork and documentation is completed in accordance with the organisation's procedures

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

3

Communicating ideas and information

3

Planning and organising activities

3

Working with others and in teams

3

Solving problems

3

Using mathematical ideas and techniques

2

Using technology

3

RANGE OF VARIABLES

The following variables may apply:

The historical, cultural and other factors that might influence costume styles may include:

- & political
- & social
- & geographical
- & socio-economic
- & religious
- & gender
- & technological factors

Material to be read and interpreted may include:

- & scripts to identify functions of novelty and period costume
- & plays
- & librettos
- & scores
- & written instructions on repairs, alterations or adjustments to costumes
- & workshop outcomes
- & appropriate references to research period, culture, character, materials, accessories, methods of construction
- & telephone books and catalogues to source necessary materials
- & internet to source materials for costumes
- & construction instructions for novelty and period costumes
- & product labels, fabric care instructions and manufacturers' guidelines

Systems for recording costume designs, performance details and specifications may be manual or computerised and may include:

- & costume breakdown for performance with information on performers, character titles, performance types, season/s, scenes, classifications and colours
- & costume specifications, including technical production drawings, material types, special manufacturing processes, costings, care labelling, meterage, components, illustration, accessories and given pattern shapes.

Adaptation of clothing styles for performance may require consideration of context, suitability to performers' physique, material types/constraints, components, construction methods, budget and time constraints, performance demands, maintenance and storage, lighting.

Making costumes is carried out in accordance with production requirements including:

- & design and director's specifications
- & quality standards of the venue and/or the production
- & production schedule
- & venue requirements
- & performers' requirements
- & pattern requirements
- & type of fabric
- & resource constraints
- & occupational health and safety requirements

Costumes may be sewn by hand or by machine depending on the type of garment and material.

Equipment used in making costumes may include:

- & industrial/domestic sewing machines and overlockers
- & industrial/domestic irons and steamers
- & steamer
- & glue guns
- & tools e.g. wire cutters, bolt cutters, hammers, pliers
- & scissors
- & hand-held cutting machine
- & dressmakers dummies
- & washing machines and dryers
- & spray guns
- & various equipment required to break down and dye fabrics

Performance requirements may include:

- & movement
- & quick changes
- & continuity
- & lighting
- & special effects
- & use of doubles/second cast
- & special considerations e.g. use of harness on performer during performance
- & physical attributes of performers

Costumes may include:

- & female, male, children's and animal costumes
- & undergarments
- & corsetry
- & padding
- & dance wear
- & tailored garments
- & simple accessories
- & novelty costumes such as animal costumes
- & costumes from the full range of periods and cultures

Alterations to undergarments may include:

- & complying with silhouette e.g. corset, chest flatteners
- & construction of garment padding e.g. pregnancies

Finishing off may include:

- & fitting trims
- & fasteners
- & other 'finish off' items

Garments may be acquired/obtained through:

- & purchasing
- & borrowing from companies/individuals
- & hiring from companies or individuals
- & contra deals
- & other departments e.g. props workshop

Dress parade may be run:

- & in the venue where the show is to be performed
- & on a stage, with or without appropriate/desirable lighting
- & in rehearsal facilities
- & in costume department

Appropriate personnel may include:

- & costume designer
- & director
- & other department heads
- & other costume personnel.

Oral communication task may include:

- & discussing sketches with cutter/pattern maker and designer
- & negotiating patterns and fabrics to achieve specific effects with cutter/pattern maker and designer
- & discussing order of costume assembly, design specifications, specific features and effects with cutter (pattern maker), designer
- & discussing order of assembly with colleagues
- & casual conversation with performer during costume fitting
- & negotiating alterations with performer to ensure correct size, look and comfort
- & responding to instructions on necessary alterations or adjustments
- & liaising with designer, producer, director re novelty and period costume specifications

Numeracy tasks may include:

- & taking performers' measurements
- & calculating ratios for dyeing fabric
- & calculating meterage for finishes, base and outer fabric calculating meterage for bias cut, length, drape
- & detailed adjustments and alterations
- & calculating pattern layout to maximise fabric usage
- & calculating costs
- & maintaining budget of all expenditure for items of costuming (sourcing, purchasing, hiring)

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & conducting research and applying the findings to costume development
- & communicating effectively and interacting with performers
- & high standard of costume construction and finishing

Prerequisite Units

The following unit is a prerequisite for this unit of competency:

- & Make costumes

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the history of clothing styles and their evolution including: changes that have occurred to the structural, functional and decorative aspects of clothing styles, the social and other impacts of these changes, the implications of gender roles on clothing styles, and the impact of cross-cultural developments on clothing styles
- & the psychological impact of costumes as they relate to character, context and development
- & the relationship between costumes and character portrayal and development
- & the features of a variety of clothing styles including silhouette, material, foundation garments, construction techniques and accessories
- & conducting research, using references and maintaining a database of references

- & major costume references (texts or visual materials)
- & visualising the final product and relationships between performers
- & producing technical drawings and illustrations
- & modifying drawings and specifications
- & principles of garment construction
- & use and properties (such as weight, pile, grain, and pattern shapes) of different fabrics and materials regularly used in making costumes
- & the importance of selvedge and bias of fabrics and their characteristics
- & colouring techniques
- & sewing by hand and machine
- & performing alterations
- & applying trims
- & making and grading patterns manually or on computer
- & modifying blocks for men, women and children and for a selection of sizes
- & the full range of methods of assembling garments including tailoring
- & sources and suppliers of materials, fabrics and trims
- & producing precise results
- & interpreting measurement charts and analysing individual size measurement charts
- & obtaining and recording accurate measurements from performers
- & mathematical operations including ratios, percentages, basic operations, formulas
- & communicating effectively and interacting with performers and others during the preparation and making of costumes
- & presenting information to internal and external customers
- & maintaining records
- & documenting and transferring information
- & interpreting specifications and instructions
- & working as part of a team

Resource Implications

Competency in this unit should be demonstrated using:

- & access to performers and other appropriate personnel
- & designs/text
- & reference materials
- & relevant materials and equipment used in making costumes as specified in the range of variables

Method and Context of Assessment

This unit of competency may be assessed on or off the job, provided that performance requirements as specified in the Range of Variables are met.

CONSTRUCT HARD AND SOFT **CUECOS7A** SCULPTURED ACCESSORIES, SPECIALISED COSTUMES AND COSTUME JEWELLERY

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence styles, construction techniques, and costume/accessory details

Design is analysed for the development of accessories and costumes

An accessible database of specialist services, reference material and other relevant information including recording designs, performance details and specifications is established and/or maintained for use by all personnel as required

Research material is used to adapt styles for performance

Prepare to construct
accessories and costumes

Equipment, tools and materials are selected in accordance with occupational health and safety procedures and environmental factors

Design sketches and/or specifications are interpreted to identify the need for and type of accessories and costumes to be constructed and other relevant information

Liaison occurs with other personnel to ensure that the construction of accessories and costumes meets design specifications, production demands and organisation requirements

Technical drawings and specifications are produced for costume/accessory styles using manual and/or technological means

Experimentation and testing of techniques is carried out to determine the appropriate approach is identified

Requirements for manufacture by other departments or personnel are undertaken and negotiated where necessary

Construct hard and/or soft sculpture accessories

Methods to achieve required dimensions and shape are selected in accordance with the style of accessory to be constructed and all information is recorded

Materials and components are selected according to production requirements

Accessories are constructed in accordance with design specification and requirements for efficient use of materials

Liaison occurs with the appropriate personnel to evaluate accessories and their adherence to specifications and the requirements of performers and the performance

Fittings are conducted with performers, required adjustments are identified, and recorded

Accessories are adjusted to meet performers' requirements and production requirements

Construct special purpose costumes

Performers are measured and measurements are recorded

Pattern shapes are developed to meet design specifications

Materials and components are determined in accordance with design specifications and requirements for appropriate use of resources

Performance and performers' costume requirements are identified to ensure that costume construction is practical and appropriate to the performance

Openings and fasteners to be used are identified consistent with costume construction

Materials for supports and bases are selected to meet production requirements

Internal supports, fabric base and outer costume are constructed to achieve the requirements and specifications of performance, performers and design

Produce costume jewellery

Jewellery detail is researched in accordance with design specifications and authenticity

Material quantities are determined and materials and components are selected according to production requirements

Innovation, experimentation is undertaken to determine the appropriate techniques to construct jewellery

Liaison occurs with the appropriate personnel to evaluate jewellery and its adherence to specifications and the requirements of performers and the performance

Complete accessories and costumes

Fittings are conducted, adjustments are identified and recorded

Accessories, costumes and jewellery are adjusted to meet design, performers' and production requirements

Trims are attached and accessories and costumes are finished according to specifications and the run of the show

Art finishing methods are applied in accordance with design specifications, production requirements and organisational standards

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	3
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	3

RANGE OF VARIABLES

The following variables may apply:

The historical, cultural and other factors that might influence costume styles may include:

- & political
- & social
- & geographical
- & socio-economic
- & religious
- & gender
- & technological factors.

Material to be read and interpreted may include:

- & scripts to identify functions of hard and soft sculptured accessories, specialised costumes and costume jewellery
- & plays
- & librettos
- & scores
- & instructions
- & workshop outcomes
- & appropriate references to research period, culture, character, accessories, materials, equipment tools and methods of construction
- & telephone books and catalogues to source necessary materials
- & internet to source materials for hard and soft sculptured accessories, specialised costumes and costume jewellery
- & construction instructions for hard and soft sculptured accessories, specialised costumes and costume jewellery
- & product labels and manufacturers' guidelines
- & written instructions on repairs, alterations or adjustments to hard and soft sculptured accessories, specialised costumes and costume jewellery
- & Workcover guidelines for working with specific materials, equipment, tools

Systems for recording designs, performance details, specifications, and suppliers may be manual or computerised and may include:

- & information on performers, character titles, performance types, season/s, scenes, classifications and colours
- & specifications, including technical production drawings, material types, special manufacturing processes, costings, care labelling, meterage, components, illustration, accessories and given pattern shapes

Adaptation of clothing styles for performance may require consideration of context, suitability to performers' physiques, material types/constraints, components, construction methods, budget and time constraints, performance demands, maintenance and storage, lighting.

Making accessories, costumes and jewellery is carried out in accordance with production requirements including:

- & design and director's specifications
- & quality standards of the venue and/or the production
- & production schedule
- & venue requirements
- & performers' requirements
- & pattern requirements
- & type of fabric
- & resource constraints
- & occupational health and safety requirements

Accessories, costumes and jewellery may be sewn by hand or by machine.

Equipment may include:

- & industrial/domestic sewing machines and overlockers
- & industrial/domestic irons and steamers
- & steamer
- & glue guns
- & tools e.g. wire cutters, bolt cutters, hammers, pliers
- & scissors
- & hand-held cutting machine
- & dressmakers' dummies
- & spray guns
- & various equipment required to break down and dye fabrics

Production requirements may include budgetary and time constraints, performance requirements, run of the show, special considerations such as harnesses, maintenance, lighting, use of multiples, physical attributes of the performers.

Performance and performers' costume requirements may include:

- & movement
- & quick changes
- & continuity
- & lighting
- & use of doubles/second cast
- & harnesses
- & physical attributes of performers.

Accessories may include:

- & jewellery
- & codpieces
- & footwear
- & gloves
- & bags
- & belts
- & pins
- & snuffboxes
- & patch boxes
- & badges/medals
- & cravats.

Styles may include western, national, ethnic and traditional cultures. Product styles may include animal costumes, character costumes, armour, festival garments and accessories..

Materials may include:

- & wire
- & leather
- & vinyl
- & plastics
- & foam

- & latex
- & recycled materials/ objects
- & clay
- & woven
- & non-woven
- & knitted
- & recycled materials/objects.

Appropriate personnel may include:

- & costume designer
- & director
- & other department heads
- & other costume personnel

Oral communication tasks may include:

- & discussing sketches with designer
- & negotiating designs, patterns, fabrics and materials to achieve specific effects with designer
- & discussing order of assembly, design specifications, specific features and effects with designer
- & discussing methods for constructions with specialists and colleagues
- & casual conversation with performer during fittings
- & negotiating alterations with performer to ensure correct size, look and comfort
- & following instructions on necessary alterations or adjustments
- & liaising with designer, producer, director re hard and soft sculptured accessories, specialised costumes and costume jewellery

Numeracy tasks may include:

- & taking performers' measurements
- & calculating ratios for dyeing fabric
- & calculating quantities of materials and equipment for sculpture, costume or jewellery materials
- & making detailed adjustments and alterations
- & estimating use of materials and equipment to maximise expenditure
- & calculating costs
- & maintaining budget for sourcing, purchasing, hiring all expenditure items

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & conducting research and applying the findings to the development of costumes, accessories and jewellery
- & using a range of construction techniques to produce two and three dimensional products
- & communicating effectively and interacting with performers

Prerequisite Units

The following unit is a prerequisite for this unit of competency:

- & Make costumes

Concurrent Assessment

This unit may be assessed concurrently with any relevant unit of competency at the appropriate qualification level.

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the history of clothing and accessory styles and their evolution, including changes that have occurred to the structural, functional and decorative aspects of clothing styles, the social and other impacts of these changes, the implication of gender roles and clothing styles, and the impact of cross-cultural developments on clothing styles
- & the full range of costume styles, garment designs and specialised handling techniques including draping, gathers, pleats and beading
- & working with specialised materials such as sequins, beading and silks
- & conducting research, using references and maintaining a database of references
- & visualising the final product and relationships between performers
- & producing and modifying technical drawings and illustrations
- & use and properties (such as weight, pile, grain, and pattern shapes) of different fabrics and materials
- & assessing the suitability of materials and components
- & design interpretation and maintaining design integrity
- & presenting information to internal and external customers

- & meeting deadlines and maintaining schedules
- & taking measurements, assessing dimensions, estimating materials and recording accurate measurements from performers
- & fitting and adjusting costumes and accessories on performers
- & costings and cost controls
- & sourcing materials
- & innovative and experimental pattern making techniques in two and three dimensions

Resource Implications

Competency in this unit should be demonstrated using:

- & reference materials
- & design(s)
- & equipment, tools and materials as specified in the range of variables
- & access to performers and other appropriate personnel

Method and Context of Assessment

This unit of competency may be assessed on or off the job provided that performance requirements are met as specified in the range of variables.

DESIGN COSTUMES

CUECOS8A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Establish costume design brief

Preliminary concept meetings are held with appropriate personnel to discuss and determine costume requirements

The work is read, analysed to determine design concepts and costume requirements

Available budget and other resources are identified

Necessary research is undertaken

Develop design ideas

Design concept(s) are developed in accordance with costume design brief

Costume design drawings are prepared and samples and swatches provided as required

Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated

Final design concept is agreed upon with the appropriate personnel and finished costume design drawings are prepared

Liaise with others to implement costume construction

Liaison ensures that all parties meet their obligations, adhere to quality standards and work within time, budget and technical constraints

Costume fittings parades are attended as required and any modifications are agreed with the appropriate personnel

All work is monitored to ensure that it is completed to specifications and that the finished product meets the brief

Documentation is prepared and updated as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Work to be read and analysed to determine design concepts and costume requirements may include:

- & manuscripts
- & scripts
- & texts
- & scores
- & any other work

Appropriate personnel may include:

- & director
- & choreographer
- & other designers
- & wardrobe personnel
- & props personnel
- & performers
- & other relevant specialists

Costumes are designed in accordance with project requirements including:

- & director's specifications
- & venue requirements
- & organisation standards
- & relevant legislative and organisational occupational health and safety requirements
- & performers' requirements
- & resource constraints
- & project schedule
- & length of the run of the show

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & developing creative costume design concepts which meet all practical and aesthetic requirements including type of production and resource constraints
- & communicating effectively within the range of situations required for the role

Prerequisite Units

The following unit is a prerequisite for this unit of competency:

- & Make costumes

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Originate design
- & Develop design brief
- & Manage the design process

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the history of clothing and accessory styles and their evolution including changes that have occurred to the structural, functional and decorative aspects of clothing styles, the social and other impacts of these changes, the implications of gender roles on clothing styles, and the impact of cross-cultural developments and clothing styles
- & the features of a variety of clothing styles including silhouettes, foundation garments, construction techniques and accessories
- & the psychological impact of costumes and accessories as they relate to character, context and development
- & conducting research, using references and maintaining a database of references
- & visualising the final product as a whole
- & producing and modifying technical drawings and illustrations
- & use and properties (such as weight, pile, grain, and pattern shapes) of different fabrics and materials
- & assessing the suitability of materials and components
- & design interpretation and maintaining design integrity
- & presenting information to others
- & meeting deadlines and maintaining schedules
- & taking measurements, assessing dimensions, estimating materials and recording accurate measurements from performers
- & costings and cost controls
- & sourcing materials
- & manual and/or CAD costume drawing skills
- & writing reports and correspondence
- & maintaining documentation
- & managing a project including resource management
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

Competency in this unit should be demonstrated using:

- & work to be read and analysed as indicated in the range of variables
- & reference materials
- & manual and/or CAD drawing equipment

Method and Context of Assessment

Evidence of competence is best obtained in a real or simulated situation where the person being assessed designs costumes from pre-production through to opening night of a production.

Assessment should occur on a number of occasions to cover all stages of the design process.

DEVELOP THE DESIGN

CUEDES1A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Identify design requirements

Design requirements are discussed with the appropriate personnel

Constraints are identified and taken into account when discussing design requirements

Performance material for the production is read and/or watched, analysed discussed and interpreted

Conduct research

Research is conducted to collect visual, text and other material which might contribute to the design process

Technical requirements associated with the production are determined

Create initial design concepts

Ideas present a sympathetic response to the brief and provide a creative solution to the design issue at hand

Collaboration with other members of the creative team and production team contributes to the development of design ideas and specifications

Ideas are mapped out using the appropriate format

The design development is continuously appraised for implications of cost, technical feasibility and the degree to which the design satisfies the brief

Artwork/drawings/models are prepared in the required format

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Designs may be developed for:

- & sets
- & props
- & costumes
- & lighting
- & sound
- & audiovisual
- & make-up
- & any other elements of the production

Appropriate personnel may include:

- & director
- & production manager
- & choreographer
- & performers
- & musical director
- & other designers
- & writer

Constraints may include:

- & style issues and preferences
- & legal and environmental issues
- & production requirements
- & venue
- & medium
- & schedules
- & budgets
- & technical issues such as the capacity of available equipment and personnel

Performance material may include:

- & script
- & notation
- & score
- & choreography
- & devised material
- & improvisation
- & multimedia

Appropriate format for ideas may include:

- & drawings
- & paintings
- & models
- & graphic formats
- & video
- & photographs
- & plans
- & verbal description

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & developing creative design concepts which meet all practical and aesthetic requirements including type of production and resource constraints
- & communicating effectively within the range of situations required for the role

Concurrent Assessment

This unit of competency may be assessed concurrently with the following units of competency:

- & Present and negotiate design
- & Manage design realisation
- & any specific design unit (e.g. design costumes)

Underpinning Knowledge and Skills

Knowledge and skills required in:

- & sources of visual, and written information on history, cultures, art and architecture
- & interpreting information
- & copyright issues
- & construction methods, materials and costing
- & collecting and processing information, scripts and images
- & drawing and/or model making and/or painting and/or other representational techniques
- & designing manually or using a computer
- & seeking feedback and ideas from others
- & maintaining records
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- & presenting information to others
- & costing and cost controls
- & managing a project including resource management and selection and management of design personnel
- & visualising the final product as a whole and maintaining design integrity
- & meeting deadlines and maintaining schedules

Resource Implications

Competency in this unit should be demonstrated using:

& performance material

& reference materials

Method and Context of Assessment

Assessment of this unit of competency can occur on or in a simulated situation.

P RESENT AND NEGOTIATE DESIGN CUEDES2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Present design concepts

Design concept(s) are presented in the relevant format to the appropriate personnel

Presentation is carried out in a manner that will ensure clear communication of the concept and promote approval of the design

Finalise design brief

Following presentation, feedback on design concept(s) is sought from the appropriate personnel

Final design concept is agreed and any modifications are determined and incorporated

Negotiate terms and conditions

Terms and conditions are negotiated as required according to current professional standards

Terms and conditions are agreed with the appropriate personnel

The nature and extent of own responsibility and responsibilities of others working on the project are clarified as required

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

3

Communicating ideas and information

3

Planning and organising activities

2

Working with others and in teams

2

Solving problems

2

Using mathematical ideas and techniques

1

RANGE OF VARIABLES

The following variables may apply:

Designs may be presented and agreed for:

- & sets
- & props
- & costumes
- & make-up
- & sound
- & lighting
- & audiovisual
- & other elements of the production

Appropriate personnel may include:

- & director
- & choreographer
- & production manager

Relevant format for presenting design may include:

- & drawings
- & paintings
- & models
- & digital
- & graphic formats
- & video
- & photographs
- & plans
- & verbal description

Terms and conditions may include:

- & technical
- & legal and financial issues such as processes to be used
- & ownership and copyright
- & reporting requirements
- & deliverables
- & timelines
- & contracts

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively within the range of situations required for the role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Develop the design
- & Manage design realisation
- & any specific design unit (e.g. design sets)

Underpinning Knowledge and Skills

Knowledge and skills are required in:

- & drawing and/or model making and/or painting and/or other representational techniques
- & making presentations
- & conflict resolution techniques
- & maintaining records
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using all the resources required to present and negotiate a design for a specific area within an entertainment context.

Method and Context of Assessment

Assessment of this unit of competency may occur on or in simulated conditions.

MANAGE DESIGN

REALISATION

CUEDES3A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Manage design process

Appropriate personnel are recruited and/or briefed regarding design requirements and are provided with relevant artwork/working drawings/specifications and technical, financial and other information relevant to the design realisation process as required

Standards of work and monitoring requirements are discussed and agreed with the appropriate personnel

Reporting mechanisms and arrangements for dealing with contingencies are agreed

Monitor work

Liaison ensures that all parties meet their obligations, adhere to quality standards and work within time, budget and technical resources

Problems are referred to the director/client/other relevant parties for resolution as required

Records are kept and work is documented according to agreed standards

The integrity of the design is maintained at all times

Any necessary revisions are agreed with the director/client/other relevant parties

Necessary revisions are implemented as required

Complete design process

Response to finished product is sought from the director/client/other relevant parties, any changes required are negotiated, agreed and carried out or referred elsewhere if appropriate

Terms and conditions are kept or alternatives are negotiated in light of changed circumstances

Future role for designer is discussed and agreed with the appropriate personnel

Design is evaluated as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	3
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Design may be realised for:

- & sets
- & props
- & costumes
- & make-up
- & audiovisual
- & lighting
- & sound

Appropriate personnel may include:

- & design staff
- & director
- & production manager
- & technical heads
- & other designers
- & design assistants

Design may be evaluated by formal or informal methods including peer assessment, client feedback, audience response, marketing success, durability, functionality, etc. depending on the prime factors of the original brief. Research may entail formal surveys or focus group discussions or less formal opinion seeking from various sources including those responsible for the realisation and production of work.

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & managing design realisation process so that finished product meets original brief
- & communicating effectively within the range of situations required for the role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Present and negotiate design
- & Develop design
- & any specific design unit (e.g. design costumes)

Underpinning Knowledge and Skills

An individual demonstrating these competencies should be able to demonstrate knowledge of:

- & organising work
- & preparing schedules
- & establishing management and communication systems
- & motivating others
- & making decisions
- & adaptability
- & delegating responsibility
- & seeking feedback from others
- & developing and managing budgets
- & knowledge of relevant organisational and legislative occupational health and safety requirements

- & keeping written records
- & giving and receiving written and spoken instructions
- & conflict-resolution techniques
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using all the resources required for managing design realisation for a specific area in an entertainment complex.

Method and Context of Assessment

This unit of competency should be assessed on the job.

REPAIR AND MAINTAIN

LIGHTING

CUELGT1A

EQUIPMENT

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Repair lighting equipment

Faults in lighting equipment are diagnosed and isolated using fault detection procedures

Labels are written and attached to faulty equipment in accordance with organisational procedures

Faulty equipment is dismantled, repaired and reassembled in accordance with safety requirements and manufacturer's instructions as appropriate

Complex repairs are referred to technical specialists as required in consultation with supervisor or other appropriate personnel

All repairs are documented according to organisational procedures and reported to the appropriate personnel as required

Maintain lighting equipment

Lighting equipment is maintained in accordance with organisational requirements and maintenance instructions

Cables and accessories are maintained in accordance with organisational requirements and maintenance instructions

Spares and consumables are checked and replaced and records maintained as required

Equipment safety checks are conducted in compliance with the relevant industry and Australian standards

Maintenance is documented in accordance with organisational procedures

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

Lighting equipment may include:

- & accessories
- & control desks
- & dimmers
- & other lighting elements

Maintenance includes any periodic work undertaken to restore equipment to optimum working condition. Maintenance of lanterns may include:

- & cleaning exteriors and interiors of lanterns, lenses, reflector assembly, lantern accessories
- & checking that all cables are in good condition with insulation intact, that cable restraining glands are in working order and that plug tops are correctly fitted
- & checking that all focus knobs are fitted and that focus mechanism works freely
- & checking that PAR lamps may be rotated to allow for focus
- & checking that colour runners are in good condition
- & checking that locking knobs and clamping mechanisms are in good order to allow proper tilting of lanterns
- & checking that suspension bolts and fastenings are in good order to allow proper panning of lanterns

- & checking that hook clamps, or other rigging accessories, are securely fitted and are in full working order
- & checking that shutters and barndoors are in good working condition
- & checking that safety chain is fitted and in working order
- & checking that reference scales are consistent on identical lanterns
- & checking that lamp base is in good working order
- & checking that the correct lamp is fitted and in working order
- & checking lamp alignment
- & checking light leakage from lantern
- & checking continuity of all power and data cables

If the assessee has a restricted electrical licence, maintenance may include:

- & checking that jug plugs or other connectors are in good working order
- & checking that internal wiring is correctly connected and in good condition
- & checking continuity of earth
- & checking continuity of circuit from plug top to lamp
- & checking that there is no connection between earth and either neutral or active

Maintenance may include work on effects such as cleaning, replacing consumables checking control cables, fans, and hoses.

Maintenance of control desks includes:

- & cleaning surface of control desk and peripherals
- & cleaning faders, push-button switches
- & checking that all connectors are in good order
- & checking operation of desk and peripherals
- & modifications to operator's position
- & checking and cleaning disk drive/ backup system

Maintenance of dimmers includes:

- & trimming top and bottom settings as required (analogue dimmers only)
- & checking connectors
- & checking socket outlets (if fitted)
- & may include adjusting dimmer curve in digital dimmers

Repairs are carried out on an as-required basis and may cover any of the above. In addition repairs may include:

- & replacing faulty globes in lanterns, work lights, emergency lights, dressing rooms and other areas of the venue
- & replacing defective colour
- & replacing blown fuses in dimmers
- & replacing faulty dimmer cards
- & replacing faulty control desk faders and push button switches
- & replacing faulty control desk cards or modules

Repairs may require the calling in of specialist service technicians or returning equipment and circuit boards to specialists for repair

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & and other specialist staff

Oral communication tasks may include:

- & short verbal reports
- & following instructions on design specifications

Material to be read and interpreted may include:

- & lists of faults
- & operating manuals and maintenance instructions
- & design specifications

Material to be written may include:

- & lists of faults
- & short reports

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & technical knowledge of lighting equipment
- & excellent physical dexterity skills

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Prepare, rig, test and modify lighting equipment
- & Operate lighting
- & Operate follow spots
- & Operate floor electrics

Underpinning knowledge and skills

Skills and knowledge are required in:

- & knowledge of spare parts and sub-assemblies used in equipment repair/maintenance
- & knowledge of the effects of dirty lenses and reflectors and faulty and misaligned lamp holders
- & fault detection and diagnosis skills
- & knowledge of typical equipment and wiring faults
- & common repair and maintenance requirements

- & knowledge of the effects of bad ventilation: reflector degradation and breakdown of cable insulation
- & knowledge of electrical measurements including voltage, current resistance, power insulation and circuit continuity, having regard to magnitude, AC or DC, circuit state (energised or de-energised)
- & knowledge of rules for DMX signal distribution, and other communications protocols such as Ethernet
- & applying relevant organisational and legislative occupational health and safety requirements
- & dismantling, repairing and reassembling equipment
- & making extension leads as permitted by State/Territory regulations
- & reading and interpreting service documentation and manuals
- & accurately and concisely summarising and conveying information orally and/or in writing
- & cultural sensitivity

Resource Implications

This unit of competency should be assessed using:

- & a range of lighting equipment and elements as identified in the Range of Variables
- & repair and maintenance tools

Method and Context of Assessment

This unit of competency may be assessed on or off the job. Assessment may need to occur on more than one occasion to ensure consistency of performance. Assessment should ensure that a sufficient range of repair and maintenance tasks are covered.

PREPARE, RIG, TEST AND CUELT2A **MODIFY LIGHTING EQUIPMENT**

ELEMENT OF COMPETENCY

Prepare to install lighting
equipment

PERFORMANCE CRITERIA

Lighting plan is read and interpreted in consultation with the appropriate personnel to determine requirements

Power requirements are calculated and power locations and DMX data distribution are identified in accordance with production requirements

Patching, colour and focus requirements are identified according to production requirements

Pre production paperwork is read and interpreted to identify required resources/elements and hire or loan agreements completed as required

Colour is ordered, prepared and equipment and accessories are assembled and prepared for installation

Lighting equipment is pre-rigged as required

Extension leads, looms and cables are prepared and/or rolled to meet design specifications, organisation standards and legal requirements

Equipment is labelled and crated/prepared for transportation as required

Install lighting

Safety chains, hook clamps, boom arms, and spigots are fitted correctly to lanterns

Lanterns are tested, installed and hung and accessories are fitted in accordance with the lighting plan, scale and manufacturers specifications

Colour frames and colour are installed in accordance with the lighting plan

Dimmers and power supplies are installed according to the lighting plan, venue standards and manufacturers specifications.

Lanterns are patched in accordance with the lighting or patch plan

Install lighting

Lanterns are patched in accordance with the lighting or patch plan

DMX addresses are calculated and set

Other lighting elements are installed as required in accordance with the lighting plan

Cabling is secured safely and neatly, is clear of moving elements and is labelled

Lanterns, accessories and other lighting elements are tested in accordance with the lighting plan

Lanterns are angled and focused in accordance with the lighting plan and design specifications and in consultation with the appropriate personnel

Install follow spots

Follow spots and accessories are positioned in accordance with the lighting plan and to ensure safety for the operator and audience

Stands are set up securely and adjusted for height as required

Balance, focus and sights of the follow spot are checked and adjusted as appropriate

Follow spot dimmer is installed as required

Cabling is secured safely

Manual colour changer is installed and coloured in accordance with the lighting plan as required

Follow spot is tested to ensure it is operational and that all accessories are in working order

Follow spot is focused

Multiple spots are checked for consistency of focus and colour temperature

Communications system is tested to ensure that it is in working order as required

Follow spot and location is checked for operator comfort and safety and ease of operation

Install lighting control system	<p>Dimmers are connected to power, assigned and turned on</p> <p>Three-phase distribution is checked and power calculations are checked and cabling is secured safely</p> <p>Control desk and peripherals are installed and configured</p> <p>Control cables are run and connected as required and secured safely</p> <p>Lanterns are patched to dimmers in accordance with the lighting plan and venue procedures/conditions</p> <p>Channels are patched to dimmers in accordance with the lighting plan</p> <p>Control and communications system are tested as required using the appropriate test equipment</p> <p>Paperwork is completed accurately, legibly and concisely and is updated as required</p>
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KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Lanterns may include:

- & theatre-based units
- & special effects units
- & architectural fixtures

Lamps may include:

- & incandescent
- & discharge
- & quartz halogen
- & PAR
- & low voltage lamps
- & or any other lamp that may be used in this context.

Lantern accessories may include:

- & profile shutters
- & gobo holders
- & irises
- & fresnel/pc barndoors
- & colour frames
- & manually operated colour changers
- & colour scrollers
- & animation discs
- & gobo rotators and other effects accessories

Other lighting elements may include:

- & Pracs
- & electrical/electronic props
- & special effects such as:- strobes, mirrorballs and motors, smoke machines, fog machines, ultraviolet light, chasers, oil and watercrackers, effects projectors

Rigging and rigging accessories may include:

- & safety chains
- & hook clamps
- & boom arms
- & spigots
- & telescopic stands
- & H stands
- & winch-up stands
- & mobile booms
- & T bars
- & scaffold clamps
- & truss
- & chain blocks/motors and other rigging equipment installed by a licensed rigger

Follow spots may include:

- & incandescent
- & quartz halogen or discharge units

Follow spot accessories may include:

- & iris
- & shutters
- & mechanical blackout
- & ballasts
- & % power selection switches
- & stands
- & mechanical dimmer colour magazines and gobos

Control desks may include:

- & manual desks
- & manual/memory desks and remotely controlled lighting effects

Control desk peripherals may include:

- & monitors
- & printers
- & external memory storage
- & riggers controls, desk lamps
- & control cables effects units and backup units

Dimmers may include:

- & analogue dimmers
- & multiplexed digital dimmers
- & multiplexed analogue dimmers
- & single unit (follow spot) dimmers e.g. Model 1 or Monopak
- & small self-contained dimmable controllers e.g. Fourpack, Quadpak.

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & and other specialist staff

Test equipment may include:

- & test lamps
- & continuity tester
- & analogue or digital multimeters
- & DMX, cable tester

Operating test equipment will require selection of the correct measurement (AC/DC, I, V, R); polarity (where relevant); range; correct scale;

Testing of lanterns, accessories and other lighting elements may include:

- & ensuring that all equipment is patched correctly
- & ensuring that all operational functions are working correctly
- & ensuring that correct colour and accessories are fitted
- & ensuring that all items that are controlled by the lighting desk are receiving data and are operating correctly

Testing the control system may include:

- & ensuring that all operational controls on the lighting board function properly
- & ensuring that all dimmer channels are functioning properly
- & ensuring that correct control protocols have been selected
- & ensuring that correct dimmer profiles have been selected
- & ensuring that correct intelligent light software is installed/selected
- & ensuring that all peripherals are functioning properly
- & ensuring that soft patch has been correctly configured
- & ensuring that any riggers or designer controls are functioning properly
- & ensuring that there is a valid DMX line/signal

Oral communication tasks may include:

- & determining verbally the availability of resources
- & making phone orders
- & communicating verbally and accurately with others lantern testing and installment instructions
- & overcoming problems such as distance, ambient noise or interruptions in order to assemble, install and test equipment
- & clarifying and explaining problems
- & taking direction, understanding and interpreting technical details

Documents and pre-production paperwork to be read and interpreted include :

- & colour-coding schedules
- & lantern schedules
- & international faxes, riders

- & building specifications, room layouts
- & power requirements
- & equipment lists
- & equipment instructions
- & manufacturers' specifications
- & hire and loan agreements
- & lighting plan
- & colour lists, plots
- & patch sheets
- & focus notes
- & floor sheets
- & carnet (for international travel)
- & computer systems

Material to be read and interpreted may include:

- & lighting plans
- & schedules
- & manufacturers' specifications
- & venue procedures
- & other relevant paperwork in order to assemble, install and test equipment

Writing tasks may include:

- & determining in writing the availability of resources
- & writing orders
- & writing equipment and maintenance lists
- & labelling
- & writing patch notes
- & DMX addresses
- & writing notes about the assembly, installation and testing of equipment

Numeracy tasks may include:

- & complex arithmetic calculation of power requirements
- & counting off plans and schedules
- & binary calculations for setting DMX dipswitches
- & accurate calculations in assembly, installation and testing of equipment to ensure the safety of others and the venue
- & application of numerical concepts to solve problems and make decisions

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively with colleagues and customers within the range of situations required for the job role
- & applying safe working practices
- & technical knowledge of lighting equipment
- & demonstrating excellent physical dexterity skills

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain lighting equipment
- & Operate follow spots
- & Operate floor electrics
- & Operate lighting

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of different types of hardware (e.g. screws, nuts, bolts)
- & lanterns, lighting systems, manual and computer, control systems, colour gels available and lighting accessories
- & knowledge of DMX distribution
- & applying relevant organisational and legislative occupational health and safety legislation

- & knowledge of colour recognition
- & using hand and power tools
- & interpreting a plan
- & reading a scale ruler
- & completing relevant written documentation
- & demonstrating cultural sensitivity
- & completing relevant written documentation
- & communicating effectively with people from diverse cultural backgrounds
- & reading and interpret documents and pre-production paperwork as outlined in range of variables
- & accurately completing mathematical calculations in assembly, installation and testing of equipment to ensure the safety of others and the venue, including binary calculations for setting dipswitches and calculations of power requirements

Resource Implications

This unit of competency should be assessed using:

- & lighting plan
- & a range of lighting equipment and accessories as identified in the range of variables

Method and Context of Assessment

This unit of competency should be assessed on the job or in a simulated situation. Assessment may need to occur on more than one occasion to ensure consistency of performance.

OPERATE FOLLOW SPOTS

CUELGT3A

ELEMENT OF COMPETENCY

Carry out technical/dress rehearsal requirements

Carry out pre-show procedures for operating follow spots

PERFORMANCE CRITERIA

Lighting is set in accordance with written and spoken performance requirements

Technical aspects of the show are rehearsed and communicated to performers as required

Cues are rehearsed and executed on direction from the appropriate personnel

Cues are plotted, executed and recorded correctly according to performance requirements

Back-up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order

Changes to cueing are implemented and cue sheets are modified as required

Changes to follow spot operation are identified, implemented and documented as required

Communications equipment is checked to ensure that it is in working order

Follow spot is powered up and height, balance, sights, focus, operation of iris, operation of any additional follow spot accessories and operation of dimmer are checked

Colour and/or operation of colour changer are checked

All problems and faults are dealt with safely and effectively and appropriate personnel informed as required

Operate follow spots	<p>Follow spot is operated on cue on direction from the stage manager</p> <p>The beam diameter, shape, edge, colour and intensity level meet performance requirements</p> <p>Follow spot cues are temporarily modified as required to cater for unexpected contingencies</p> <p>Operations are carried out in a manner that does not distract the audience and maintains reasonable comfort for the operator</p> <p>Logical problem solving techniques are used in the event of equipment malfunctions</p> <p>Back-up systems are used as required</p> <p>Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed as required</p> <p>Follow spot is recalibrated after changing a globe</p>
Carry out post-performance procedures	<p>Power to the follow spot is turned off following the performance and follow spot stored or covered in accordance with organisational procedures</p> <p>Changes to cue sheets are noted and all documentation is updated and filed as required in accordance with organisational procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Follow spots may include:

- & incandescent
- & quartz
- & halogen or discharge units

Follow spot accessories may include:

- & iris
- & shutters
- & mechanical blackout
- & ballasts
- & % power selection switches
- & stands
- & mechanical dimmer colour magazines
- & gobos

Appropriate personnel may include:

- & supervisor, head of department
- & designer
- & director
- & stage manager
- & other specialist staff

Oral communication tasks may include:

- & selective listening to identify and respond to relevant cues and variations from cue sheets
- & following instructions and comments from stage manager, designer and other personnel
- & verbal fault reports
- & problem solving

Material to be read may include:

- & cue sheets
- & patch sheets
- & equipment lists
- & focus notes
- & colour lists
- & emergency procedures

Material to be written may include:

- & cue sheets
- & designers instructions
- & modifications to cue sheets
- & fault reports
- & patch sheets
- & colour lists
- & focus notes

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & consistently demonstrating excellent hand/eye coordination
- & communicating effectively with colleagues and customers within the range of situations defined for the job role
- & applying knowledge of cultural diversity

Concurrent Assessment

This unit may be assessed concurrently with the following units:

- & Operate floor electrics
- & Operate lighting
- & Prepare, rig, test and modify lighting equipment
- & Repair and maintain lighting equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of general lighting terms
- & knowledge of the main types of lanterns including profile, fresnel, pebble/convex, flood, moving lanterns and PAR, their uses and operations (optical and mechanical) and accessories
- & knowledge of different types of follow spots: incandescent, quartz halogen, discharge units; their operation and adjustment for colour temperature and beam, for example
- & changing globes
- & knowledge of colour recognition
- & writing performance documentation
- & following written or verbal cueing and instructions
- & consistently demonstrating excellent hand/eye coordination
- & communicating effectively with colleagues and customers within the range of situations defined for the job role
- & follow spots for required operation
- & applying problem solving techniques
- & undertaking basic maintenance of follow spots
- & communicating effectively with people from diverse cultural backgrounds
- & capacity for critical listening and aural discrimination

Resource Implications

This unit of competency should be assessed by:

- & selecting follow spots and accessories as identified in the Range of Variables
- & selecting documentation as identified in the Range of Variables

Method and Context of Assessment

This unit should be assessed on the job during an event or performance. Assessment may need to occur on more than one occasion to ensure consistency of performance.

OPERATE FLOOR ELECTRICS

CUELGT4A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Carry out technical/dress rehearsal requirements

Floor electrics are set in accordance with written and spoken performance requirements

Technical aspects of the show are rehearsed and communicated to performers as necessary

Cues are plotted, recorded, rehearsed and executed on direction from the appropriate personnel

Back-up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order

Changes to cueing are implemented and cue sheets are modified as required

Carry out pre-show procedures for operating floor electrics

Changes to floor electrics operation are identified, implemented and documented as required

Communications equipment is checked to ensure that it is in working order

Consumables for the performance are checked

Equipment and other floor electrics elements are put in stand-by position for the start of the performance

Equipment requiring warming up is turned on in adequate time prior to commencement of performance

All floor electrics components are checked to ensure that they are operating to specifications

All problems and faults are dealt with safely effectively and appropriate personnel informed as required

Smoke detectors are isolated and changes to air conditioning checked as required

All cables are run safely and neatly

Operate floor electrics	<p>Floor electrics changes are executed on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue</p> <p>Cables are checked to ensure that they are set</p> <p>Floor electrics cues are temporarily modified as required to cater for unexpected contingencies and appropriate personnel informed</p> <p>Logical problem solving techniques are applied in the event of equipment malfunctions and appropriate personnel are informed as required</p> <p>Back-up systems are used as required</p>
Carry out post-performance procedures	<p>Power to all floor electrics elements is turned off following the performance or set to standby</p> <p>Smoke detectors and air-conditioning are reset as required</p> <p>All floor electrics elements are prepared and positioned for the next performance as required</p> <p>Floor electrics elements not in use at the beginning of the next performance are prepared and returned to their stand-by position</p> <p>Changes to cue sheets are noted and all documentation is updated and filed as required in accordance with organisational procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Floor electrics may include:

- & lighting equipment
- & prac
- & electrical prop
- & or special effect that needs to be operated from the stage or backstage area.

They also include any lighting equipment, prac, electrical prop or special effect that has to be positioned, re-positioned, re-coloured and patched on the stage or in the backstage area during the performance.

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & other specialist staff

Consumables may include:

- & gaffer tape
- & PVC tape
- & lamp stock
- & gel

Material to be listened to, or spoken may include:

- & selective listening to identify and respond to relevant cues and modifications to cues
- & relaying information to performers, other technicians, stage manager or supervisor
- & problem solving
- & following directions from stage manager, supervisor, director and other technicians
- & verbal fault reports
- & comprehending relevant organisational and occupational health and safety requirements

Material to be read and interpreted may include:

- & cue sheets
- & floor plot
- & focus notes
- & list of emergency procedures
- & running sheet
- & patch sheets
- & equipment lists
- & colour lists

Material to be written may include:

- & cue sheets
- & modification to cue sheets
- & focus notes
- & fault reports
- & running sheet
- & patch sheets
- & equipment lists
- & colour lists

EVIDENCE GUIDE

Critical aspects of evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & knowledge of electricity as it relates to floor electrics
- & applying safe procedures for working with electricity
- & communicating effectively with colleagues and customers within the range of situations defined for the job role
- & knowledge of cultural diversity

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Operate follow spots
- & Operate lighting
- & Prepare, rig, test and modify lighting equipment
- & Repair and maintain lighting equipment

Underpinning knowledge and skills

Skills and knowledge are required in:

- & knowledge of lighting equipment and general lighting terms
- & knowledge of the main types of lanterns, their uses and operations (optical and mechanical) and accessories
- & knowledge and ability to consistently apply relevant organisational and occupational health and safety requirements
- & knowledge of colour recognition
- & writing performance documentation
- & following written or verbal cueing and instructions
- & undertaking basic maintenance of floor electrics
- & communicating effectively with people from diverse cultural backgrounds
- & capacity for listening and aural discrimination

Resource Implications

This unit of competency should be assessed using:

- & select floor electrics equipment as identified in the Range of Variables
- & select consumables
- & select documentation as identified in the range of variables

Method and Context of Assessment

This unit should be assessed on the job during an event or performance. Assessment may need to occur on more than one occasion to ensure consistency of performance.

O PERATE LIGHTING

CUELGT5A

ELEMENT OF COMPETENCY

Carry out technical/dress rehearsal requirements

PERFORMANCE CRITERIA

Lighting is set in accordance with written and spoken performance requirements

Technical aspects of the show are rehearsed and communicated to performers as necessary

Cues are rehearsed and executed on direction from the appropriate personnel

Cues are plotted or transposed from another board, executed correctly and recorded according to performance requirements

Back up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order

Changes to cueing are implemented, cue sheets are modified as required and back up discs and memory systems updated

Carry out pre-show procedures for operating lighting

Changes to lighting operation are identified, implemented and documented as required

Communications equipment is checked to ensure that it is in working order

Dimmers, control desk and peripherals are powered up

Lanterns, accessories and other lighting elements are tested and lanterns are warmed as required

Venue lighting is checked to ensure that it is operating as required

All problems and faults are dealt with safely and effectively and appropriate personnel informed as required

Opening preset is brought up

Operating lighting	<p>Lighting changes are executed on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue</p> <p>Lighting cues are temporarily modified as required to cater for unexpected contingencies and appropriate personnel are informed as required</p> <p>Logical problem solving techniques are applied in the event of equipment malfunctions</p> <p>Back-up systems are used as required</p> <p>Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed as required</p>
Carry out post-performance procedures	<p>Equipment is powered down or set to standby between performances</p> <p>Control desk is stored and/or covered in accordance with organisational procedures</p> <p>Changes to running sheet or cue sheets are noted, permanent changes are recorded and backed up and all documentation is updated and filed as required</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Venue lights may include:

- & blue light
- & task light
- & work lights
- & house lights
- & panic lights
- & cleaners lights
- & general lights
- & aisle lights
- & display/advertising lights

Lanterns may include:

- & theatre-based units
- & special effects units
- & architectural fixtures

Other lighting elements may include:

- & pracs
- & electrical/electronic props
- & special effects such as:
 - & strobes
 - & mirrorballs and motors
 - & smoke machines
 - & fog machines
 - & ultraviolet light
 - & chasers
 - & oil and watercrackers
 - & effects projectors

Control desks may include:

- & manual desks
- & manual/memory desks and remotely controlled lighting effects

Control desk peripherals may include:

- & monitors
- & printers
- & external memory storage
- & riggers controls
- & desk lamps
- & control cables effects units and backup units

Dimmers may include:

- & analogue dimmers
- & multiplexed digital dimmers
- & multiplexed analogue dimmers
- & single unit (follow spot) dimmers e.g. Model 1 or Monopak
- & small self contained dimmable controllers e.g. Fourpack, Quadpak

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & other specialist staff

Test equipment may include:

- & test lamps
- & continuity tester
- & analogue or digital multimeters
- & DMX
- & cable tester

Operating test equipment will require selection of the correct measurement (AC/DC, I, V, R); polarity (where relevant); range; correct scale.

Testing of lanterns, accessories and other lighting elements covers:

- & ensuring that all equipment is patched correctly
- & ensuring that all operational functions are working correctly
- & ensuring that correct colour and accessories are fitted
- & ensuring that all items that are controlled by the lighting desk are receiving data and are operating correctly

Testing the control system covers:

- & ensuring that all operational controls on the lighting board function properly
- & ensuring that all dimmer channels are functioning properly
- & ensuring that correct control protocols have been selected
- & ensuring that correct dimmer profiles have been selected
- & ensuring that correct intelligent light software is installed/selected
- & ensuring that all peripherals are functioning properly
- & ensuring that soft patch has been correctly configured
- & ensuring that any riggers or designer controls are functioning properly
- & ensuring that there is a valid DMX line/signal

Oral communication tasks may include

- & selective listening to identify and respond to relevant cues and modifications to cues
- & communicating effectively with stage manager, lighting designer, head electrician, maintenance supervisor, follow spot operator and other relevant personnel
- & clarifying, interpreting and following instruction
- & problem solving
- & verbal fault reports
- & interpreting organisational and legislative occupational health and safety requirements

Material to be read and interpreted may include:

- & cue sheets
- & script
- & focus notes
- & running sheets
- & lighting plan
- & patch sheets
- & equipment lists
- & colour lists
- & manuals

Material to be written may include:

- & fault reports
- & accident reports
- & cue sheets and modifications to cue sheets (on paper or on screen)
- & focus notes
- & running sheets

Numeracy task may include:

- & re-calculations of previous cues
- & measurements
- & using a scale rule

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively with colleagues and customers within the range of situations required for the job role
- & knowledge of lighting terms
- & memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Operate follow spots
- & Operate floor electrics
- & Prepare, rig, test and modify lighting
- & Repair and maintain lighting equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of general lighting terms and how terms may vary between different systems or how different terms can refer to the same functions on different systems.
- & knowledge of lighting control concepts used in various lighting systems.
- & knowledge of the main types of lanterns including profile, fresnel, PC, flood, and PAR lamps), their uses and operations (optical and mechanical) and accessories
- & understanding of the basic elements of lighting design
- & applying problem-solving techniques
- & undertake basic maintenance of lighting equipment
- & knowledge of various colour media used in lighting
- & knowledge of DMX protocols
- & using documentation and back-up systems used in conjunction with lighting control
- & colour recognition
- & communicating effectively with colleagues and customers within the range of situations required for the job role
- & memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)
- & writing performance documentation
- & following written or verbal cueing and instructions
- & clarifying (and where appropriate interpreting) instructions from the designer
- & understanding and interpreting a range of industry terminology and protocols
- & communicating effectively with people from diverse cultural backgrounds
- & completing simple mathematical calculations using a scale rule
- & capacity for critical listening and aural discrimination

Resource Implications

This unit of competency should be assessed using:

- & a range of lighting equipment as identified in the range of variables
- & at least two different lighting control boards using manual crossfades and some memory capacity

Method and Context of Assessment

This unit should be assessed on the job during an event or performance. Assessment may need to occur on more than one occasion to ensure consistency of performance.

OPERATE LIGHTING USING CUELGT6A ADVANCED TECHNIQUES

ELEMENT OF COMPETENCY

Carry out technical/dress rehearsal requirements

PERFORMANCE CRITERIA

Lighting is set in accordance with written and spoken performance requirements

Technical aspects of the show are rehearsed and coordinated with performers as necessary

Cues are rehearsed and executed on direction from the appropriate personnel

Cues are plotted or transposed from another board, executed correctly and recorded according to performance requirements

Back-up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order

Changes to cueing are implemented, cue sheets are modified as required and back-up discs and memory systems updated

Carry out pre-show procedures for operating advanced lighting

Changes to lighting operation are identified, implemented and documented as required

Communications equipment is checked to ensure that it is in working order

Dimmers, control desk and peripherals are powered up and tested as required

Lanterns, accessories and other lighting elements are tested and lanterns are warmed as required.

Venue lighting is checked to ensure that it is operating as required

All problems and faults are dealt with safely and effectively and the appropriate personnel are informed as required

Any opening preset is brought up

Operate lighting using advanced techniques

Lighting changes are executed on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue

Lighting cues are temporarily modified as required to cater for unexpected contingencies and appropriate personnel informed

Logical problem solving techniques are applied in the event of equipment malfunctions

Back-up systems are used as required

Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed

Carry out post-performance procedures

Equipment is powered down or set to standby between performances

Control desk is stored and/or covered in accordance with organisational procedures

Changes to running sheet or cue sheets are noted, permanent changes are recorded and backed up and all documentation is updated and filed as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	2
Using technology	3

RANGE OF VARIABLES

The following variables may apply:

Venue lights may include:

- & blue light
- & task light
- & work lights
- & house lights
- & panic lights
- & cleaners lights
- & general lights
- & aisle lights
- & display/advertising lights.

Lanterns may include:

- & theatre-based units
- & special effects units
- & architectural fixtures
- & intelligent lighting.

Lantern accessories may include:

- & profile shutters
- & gobo holders
- & irises
- & fresnel/pc barndoors
- & colour frames
- & manually operated colour changers
- & colour scrollers
- & animation discs
- & gobo rotators
- & other effects accessories

Control desks may include:

- & manual desks
- & manual/memory desks
- & computer desks
- & dedicated controllers for moving lights and remotely controlled lighting effects.

Control desk peripherals may include:

- & monitors
- & printers
- & external memory storage
- & riggers controls
- & desk lamps
- & control cables effects units
- & back-up units.

Dimmers may include:

- & analogue dimmers
- & multiplexed digital dimmers
- & multiplexed analogue dimmers
- & single unit (follow spot) dimmers e.g. Model 1 or Monopak
- & small self contained dimmable controllers e.g. Fourpack, Quadpak.

Appropriate personnel may include:

- & supervisor
- & head of department
- & designer
- & director
- & stage manager
- & other specialist staff

Testing of lanterns, accessories and other lighting elements covers:

- & ensuring that all equipment is patched correctly
- & ensuring that all operational functions are working correctly
- & ensuring that correct colour and accessories are fitted
- & ensuring that all items controlled by the lighting desk are receiving data and are operating correctly

Testing the control system covers:

- & ensuring that all operational controls on the lighting board function properly
- & ensuring that all dimmer channels are functioning properly
- & ensuring that correct control protocols have been selected
- & ensuring that correct dimmer profiles have been selected
- & ensuring that correct intelligent light software is installed/selected
- & ensuring that all peripherals are functioning properly
- & ensuring that soft patch has been correctly configured
- & ensuring that any riggers' or designer controls are functioning properly
- & ensuring that there is a valid DMX line/signal

Oral communication tasks may include

- & selective listening to identify and respond to relevant cues and modifications to cues
- & communicating effectively with stage manager, lighting designer, head electrician, maintenance supervisor, follow spot operator and other relevant personnel
- & clarifying, interpreting and following instruction
- & problem solving
- & verbal fault reports
- & interpreting organisational and legislative occupational health and safety requirements

Material to be read and interpreted may include:

- & cue sheets
- & script
- & focus notes
- & running sheets
- & lighting plan
- & patch sheets
- & equipment lists
- & colour lists
- & manuals
- & instructions for computerised lighting boards

Written tasks may include:

- & fault reports
- & accident reports
- & cue sheets and modifications to cue sheets
- & focus notes
- & running sheets

Numeracy task may include

- & re-calculations of previous cues
- & measurements
- & using a scale rule

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively with colleagues and customers within the range of situations required for the job role
- & knowledge of lighting terms
- & memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)

Concurrent or Prerequisite Assessment

The following prerequisite units should be assessed prior to commencement of this unit of competency:

- & Prepare, rig, test and modify lighting
- & Operate lighting
- & Operate follow spots

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of general lighting terms and an understanding of how terms may vary between different systems or how different terms can refer to the same functions on different systems.
- & knowledge of lighting control concepts used in various lighting systems.
- & knowledge of the main types of lanterns including profile, fresnel, pebble/convex, flood, moving lanterns and PAR), their uses and operations (optical and mechanical) and accessories
- & understanding of the basic elements of lighting design
- & applying problem solving techniques
- & undertaking basic maintenance of lighting equipment
- & knowledge of the various colour media used in lighting
- & knowledge of DMX protocols
- & understanding of control protocols for a range of intelligent lighting fixtures
- & using documentation and back-up systems used in conjunction with lighting control
- & applying relevant organisational and legislative occupational health and safety requirements
- & knowledge of and consistently apply safe practices for working with electricity
- & basic understanding of electronics
- & colour recognition
- & communicating effectively with colleagues and customers within the range of situations required for the job role
- & memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)
- & using computers
- & writing performance documentation
- & following written or verbal cueing and instructions
- & clarifying (and where appropriate interpreting) instructions from the designer or other appropriate personnel

- & good motor coordination
- & logical programming and sequencing for intelligent lighting
- & understanding and interpreting a range of industry terminology and protocols
- & communicating effectively with people from diverse cultural backgrounds
- & completing simple mathematical calculations using a scale rule
- & demonstrating capacity for critical listening and aural discrimination techniques

Resource Implications

This unit of competency should be assessed using:

- & a range of lighting equipment identified in the range of variables
- & at least two different lighting control boards
- & at least two different intelligent lighting fixtures and a number of fixtures in the same rig
- & an entertainment event or venue or simulated situation

Method and Context of Assessment

This unit should be assessed on the job during an event or performance. Assessment may need to occur on more than one occasion to ensure consistency of performance.

USE RESEARCH, INNOVATION CUELGT7A AND EXPERIMENTATION TO PRODUCE LIGHTING

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence style and production techniques

Designs and the work are analysed for production of lighting and design is interpreted into practical plans

An accessible database of specialist services, reference material and other relevant information including recording performance details and specifications is established and/or maintained for use by all personnel as required

Research material is used as required to adapt styles for performance

Carry out technical/dress rehearsal requirements

Lighting is set in accordance with design specifications and written and spoken performance requirements

Technical aspects of the show are rehearsed and coordinated with performers as necessary

Cues are rehearsed and executed on direction from the appropriate personnel

Cues are plotted or transposed from another board, executed correctly and recorded according to performance requirements

Back-up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order

Any problems are resolved through research and experimenting with techniques

Changes to cueing are implemented, cue sheets are modified as required and back up discs and memory

systems updated

Carry out pre-show procedures for operating advanced lighting

Changes to lighting operation are identified, implemented and documented as required

Communications equipment is checked to ensure that it is in working order

Dimmers, control desk and peripherals are powered up and tested as required

Lanterns, accessories and other lighting elements are tested and lanterns are warmed as required.

Venue lighting is checked to ensure that it is operating as required

All problems and faults are dealt with safely and effectively and the appropriate personnel are informed as required

Any opening preset is brought up

Operate lighting using advanced techniques

Lighting changes are executed on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue

Lighting cues are temporarily modified as required to cater for unexpected contingencies and appropriate personnel informed

Logical problem-solving techniques are applied in the event of equipment malfunctions

Back-up systems are used as required

Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed

Carry out post-performance procedures

Equipment is powered down or set to standby between performances

Control desk is stored and/or covered in accordance with organisational procedures

Liaison occurs with all stakeholders to evaluate lighting and its adherence to specifications and the requirements of the performance

Changes to running sheet or cue sheets are noted, permanent changes are recorded and backed up and all documentation is updated and filed as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	3

RANGE OF VARIABLES

The following variables may apply:

All work is carried out in accordance with:

- & relevant Australian standards including electrical standards according to State/Territory regulations
- & production and/or venue requirements
- & organisation standards
- & budget constraints
- & technical constraints
- & other resource constraints
- & production schedule
- & organisational and legislative occupational health and safety requirements
- & lighting plan

Venue lights may include:

- & blue light
- & task light
- & work lights
- & house lights
- & panic lights
- & cleaners lights
- & general lights
- & aisle lights
- & display/advertising lights

Lanterns may include:

- & theatre-based units
- & special effects units
- & architectural fixtures
- & intelligent lighting

Lantern accessories may include:

- & profile shutters
- & gobo holders
- & irises
- & fresnel/pc barndoors
- & colour frames
- & manually operated colour changers
- & colour scrollers
- & animation discs
- & gobo rotators
- & other effects accessories

Control desks may include:

- & manual desks
- & manual/memory desks
- & computer desks
- & dedicated controllers for moving lights and remotely controlled lighting effects

Control desk peripherals may include:

- & monitors
- & printers
- & external memory storage
- & riggers controls
- & desk lamps
- & control cables effects units
- & backup units

Dimmers may include:

- & analogue dimmers
- & multiplexed digital dimmers
- & multiplexed analogue dimmers
- & single unit (follow spot) dimmers e.g. Model 1 or Monopak
- & small self contained dimmable controllers e.g. Fourpack, Quadpak.

Appropriate personnel may include:

- & designer
- & director
- & stage manager
- & other specialist staff

Testing of lanterns, accessories and other lighting elements covers:

- & ensuring that all equipment is patched correctly
- & ensuring that all operational functions are working correctly
- & ensuring that correct colour and accessories are fitted
- & ensuring that all items controlled by the lighting desk are receiving data and are operating correctly

Testing the control system covers:

- & ensuring that all operational controls on the lighting board function properly
- & ensuring that all dimmer channels are functioning properly
- & ensuring that correct control protocols have been selected
- & ensuring that correct dimmer profiles have been selected
- & ensuring that correct intelligent light software is installed/selected
- & ensuring that all peripherals are functioning properly
- & ensuring that soft patch has been correctly configured
- & ensuring that any riggers or designer controls are functioning properly
- & ensuring that there is a valid DMX line/signal

Oral communication tasks may include:

- & selective listening to identify and respond to relevant cues and modifications to cues
- & communicating effectively with stage manager, lighting designer, head electrician, maintenance supervisor, follow spot operator and other relevant personnel
- & clarifying, interpreting and following instruction
- & problem solving
- & verbal fault reports
- & interpreting organisational and legislative occupational health and safety requirements

Material to be read and interpreted may include:

- & cue sheets
- & script
- & focus notes
- & running sheets
- & lighting plan
- & patch sheets
- & equipment lists
- & colour lists
- & manuals
- & instructions for computerised lighting boards

Written tasks may include:

- & fault reports
- & accident reports
- & cue sheets and modifications to cue sheets
- & focus notes
- & running sheets

Numeracy task may include:

- & re-calculations of previous cues
- & measurements
- & using a scale rule

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes evidence of creativity and innovation in work as evidenced in critical and peer review.

Concurrent or Prerequisite Assessment

This unit may be assessed concurrently with the following units of competency:

- & Develop a budget
- & Manage a budget
- & Design lighting

The following unit should be assessed prior to commencement of this unit:

- & Operate lighting using advanced techniques

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the expressive qualities of lighting as it relates to the nature of the work, the style of the production and the qualities of the performance
- & exercising a high level of creativity, ingenuity and innovation in work
- & design interpretation and maintaining design integrity
- & visualising the effects of lighting on the stage
- & translating concepts into creative and workable solutions
- & a wide range of styles, genres and art forms and their history
- & adapting lighting methods across styles, genres and art forms including film, television, radio and live performance in dance, music, drama
- & conducting research, using references and maintaining a database of references
- & using innovative and experimental lighting techniques
- & lighting control concepts used in a wide range of lighting systems.
- & a wide range of lanterns and accessories, their uses and operations (optical and mechanical)
- & the elements of lighting design
- & applying problem solving techniques
- & maintaining lighting equipment
- & colour recognition and the various colour media used in lighting
- & DMX protocols
- & control protocols for a range of intelligent lighting fixtures
- & documentation and back-up systems used in conjunction with lighting control

- & consistently applying relevant organisational and legislative occupational health and safety requirements
- & consistently applying safe practices for working with electricity
- & electronics
- & liaising effectively with designers/directors
- & providing clear and concise written or verbal cueing and instructions to the appropriate personnel as required
- & reading, interpreting and writing reports and briefs
- & meeting deadlines and maintaining schedules
- & costings and cost controls
- & using computers
- & writing performance documentation
- & good motor coordination
- & logical programming and sequencing for intelligent lighting
- & demonstrating critical listening and aural discrimination techniques

Resource Implications

This unit of competency should be assessed using:

- & a range of lighting equipment as identified in the range of variables
- & at least three different lighting control boards
- & at least three different intelligent lighting fixtures and a number of fixtures in the same rig

Method and Context of Assessment

This unit should be assessment on the job or during an event or performance.

Assessment may need to occur on more than one occasion to ensure consistency of performance.

DESIGN LIGHTING CUELG8A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Establish brief for lighting design

Preliminary concept meetings with appropriate personnel are participated in to discuss lighting requirements

Available budget and other resources are identified

Necessary research is undertaken

Lighting extraction and cue synopsis are prepared

Additional requirements of the design are determined from rehearsals and discussions

Develop lighting design

Design concept(s) are developed in accordance with lighting design brief

Design concept(s) are represented with a range of visual or other material

Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated

Final design concept is agreed upon with the appropriate personnel

Produce lighting plan

Lighting plan is produced in accordance with the final design concept and production requirements

Lighting layout is drawn and notated and includes patch sheet, colour list, equipment list, focus details, cue synopsis and magic sheet as required

Lighting effects are designed, prepared and/or sourced and trialed

Liaise with others to implement lighting plan

Liaison ensures that all parties meet their obligations, adhere to quality standards and work within production requirements

All work is monitored to ensure that it is carried out to agreed specifications

Decisions to be made by lighting crew are identified and agreed

Focus and plot are completed to meet the requirements of the production

Any changes required are negotiated, agreed and carried out

Documentation is updated and filed as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	1
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & director
- & other designers
- & choreographer
- & departmental heads
- & other specialists

Necessary research may establish:

- & style of production
- & space
- & budget
- & venue specifications
- & materials
- & technologies

Lighting plan:

- & is drawn to scale
- & includes title block, key or legend, and industry standard symbols
- & identifies lantern numbers, colour numbers, dimmer numbers and accessory indicators.

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & developing creative lighting design concepts which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- & communicating effectively both verbally and in writing with a range of individuals/organisations

Concurrent or Prerequisite Assessment

The following unit should be assessed prior to the assessment of this unit:

- & Operate lighting using advanced techniques

This unit may be assessed concurrently with the following units of competency:

- & Originate design
- & Develop the design
- & Develop and present the design concepts
- & Manage the design process
- & Use research, innovation and experimentation to produce lighting

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & a knowledge of light and how to use it
- & understanding of the principles of lighting design, including:
 - & complementary nature of light
 - & mechanics of vision
 - & relative perceptions of light and dark
 - & principles of reflection and refraction
- & understanding of the use of these principles by manufacturers of lighting equipment
- & understanding of how different stage lighting filters are manufactured and how this affects their performance
- & collecting and processing information, scripts and images
- & managing resources
- & managing projects
- & writing reports
- & maintaining clear records
- & negotiating
- & designing “manually” (e.g. with stencil) or on computer, using CAD
- & applying lighting principles to design
- & producing a lighting plan to industry standard

Resource Implications

This unit of competency should be assessed using all the resources required to design lighting for an entertainment event or venue.

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation.

DESIGN, APPLY AND REMOVE MAKE-UP

CUEMUP1A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Determine make-up requirements

Requirements for make-up including requirements for particular performers are researched in consultation with the appropriate personnel

Design concept is created in accordance with make-up requirements and/or in consultation with the appropriate personnel

Budget is considered

Make-up design is discussed and agreed upon with the appropriate personnel

Make-up plan is prepared, including testing

Prepare to apply make-up

Confirmation of special requirements of the performer is obtained prior to confirmation of final design requirements, make-up application and testing

Products and equipment are selected in accordance with make-up plan

Work area is laid out to ensure quick and efficient application of make-up

Correct usage and care of make-up and equipment identified and selected according to manufacturer's recommendations

Protective covering is placed to protect performer's hair and clothes as required

Face is cleansed using suitable cleansing product

Health and hygiene procedures are followed

Apply make-up	<p>Performers' comfort and protection is ensured during make-up services</p> <p>Products are applied in sequence with appropriate applicators according to make-up plan and health and hygiene requirements</p> <p>Final effect is appropriate to agreed requirements</p>
Remove make-up	<p>Performer is instructed on removal of make-up as required</p> <p>Make-up is removed using appropriate cleansing products</p> <p>Performer's comfort and protection is ensured</p> <p>Make-up equipment is washed and disinfected or discarded as appropriate</p> <p>Work area is cleaned</p>
Maintain make-up	<p>Materials for maintaining make-up are on hand at all times</p> <p>Adjustments are quick and accurate and are made prior to or at appropriate times during the performance</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	1
Working with others and in teams	1
Solving problems	1

RANGE OF VARIABLES

The following variables may apply:

This unit applies to the design, application and removal of make-up under supervision and/or in a non-theatrical context for example within the following contexts:

- & concerts
- & clubs
- & promotional appearances

Requirements for make-up may include:

- & designer's and director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints
- & lighting effects

Appropriate personnel may include:

- & director
- & designer
- & producer
- & client
- & costume designer and wardrobe personnel
- & lighting designer and lighting personnel
- & hairdresser
- & make-up supervisor/other make-up personnel
- & special effects make-up design and maker

Special requirements may include:

- & skin disorders (contagious or non-contagious). Contagious conditions may include bacterial, viral or fungal infections. Non-contagious conditions may include various types of acne, dermatitis, eczema, or allergic conditions.
- & contra-indications/precautions including contagious and non-contagious; sunburn; trauma; bruises; cosmetic and general surgery and other visible non-normal skin
- & skin type/condition including normal, dry, combination, sensitive, mature, pigmented. colour and tone
- & allergies
- & wearing of contact lenses
- & performers' histories
- & direction of application and performance

Make-up products may include:

- & pre make-up products and stabilisers
- & concealers
- & foundation (liquid/solid)
- & powders
- & eyeshadows (matt/frosted)
- & blushes
- & mascaras (powder, liquid, wand)
- & lipsticks
- & pencils
- & protective gels and creams
- & sun screen

Make-up equipment may include:

- & sponges
- & brushes
- & applicators
- & pallets or tiles
- & lash curlers

- & artificial lashes
- & tweezers
- & magnifying mirror
- & containers/tray etc
- & spatulas
- & make-up box
- & towels
- & hairclips and bands
- & tissues
- & supply of water
- & protective bibs and smocks

Health and hygiene requirements include:

- & local, State and federal occupational health and safety regulations and regulations in the cosmetic environment; e.g. sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing and substances in the workplace.

Oral communication tasks may include:

- & consulting with producer/director regarding design concepts
- & discussing with performers their preferences and sensitivities regarding skin care
- & discussing performers skin care with other make-up personnel
- & discussing make-up design and plan with producer, director, wardrobe manager, performers and other make-up personnel
- & discussing final effect with performer, director, producer, lighting
- & informing performer of the process and procedures for applying, touching-up and/or removing make-up

Materials to be read and interpreted may include:

- & script to identify
 - & required effects, period, setting, lighting
 - & production schedule
- & synopsis breakdown of characters

- & product labels
- & manufacturers' guidelines
- & make-up plan

Written tasks may include:

- & make-up plan which includes:
 - & areas requiring highlighting, shading
 - & product application procedures
 - & colour design
 - & required lighting

Numeracy tasks may include:

- & estimating the cost of products
- & budget calculations
- & estimating the time required to apply make-up

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & applying of State and local health and hygiene requirements/regulations
- & applying of safe work practices in regard to the provision of make-up services and safe use of product according to occupational health and safety requirements
- & consistently using effective questioning and active listening techniques
- & developing a make-up plan including:
 - & facial areas requiring highlighting/shading
 - & product application techniques
 - & colour design principles
 - & application to lighting, natural and artificial

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Apply industry and organisation knowledge
- & Follow health, safety and security procedures
- & Work with others

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of organisational policies and procedures in regard to facial shape, selection of make-up products and tools/equipment and make-up application
- & recognising and responding appropriately to general and local contra-indications and contra-action including those which indicate referral to an appropriate professional
- & knowledge of face and body shapes and their relationship to the elements and principles of design
- & basic understanding of anatomy and physiology of the skin and skin structures as it relates to make-up services, including a simplified cross-section of skin
- & basic understanding of the body systems as listed below, in regard to their relationship to facial and body shapes and the skin, muscles and nerves;
 - & skeletal and muscular
 - & nervous system and its relationship to skin function
- & knowledge of the following in regard to make-up services;
 - & effects of lighting natural/artificial on make-up
 - & colour design principles
 - & colour wheel, primary, secondary, complementary colours, grey scale
 - & tonal value
 - & differences between tone, value, hue and shade
- & knowledge of cosmetic chemistry/ingredients in relevant make-up products particularly in regard to their likely effects on the skin
- & determining the physical appearance of;
 - & various skin types
 - & normal skin
 - & abnormal skin
 - & minor skin blemishes

- & interpreting the production brief and designing a make-up plan
- & knowledge of colour physics and its application in make-up application
- & awareness of the effect of changes created by specific make-up products and colour application techniques
- & dealing with performers tactfully and respectfully
- & conflict resolution techniques
- & meeting deadlines
- & reading, understanding and breaking down a script

Resource Implications

This unit of competency should be assessed through access to a range of performers and a range of productions according to the range of variables, presenting with a range of requirements in a workplace or simulated environment. Access to a make-up kit including a range of products and equipment, make-up mirror, lighting, chair and make-up plan pro forma will be required.

Method and Context of Assessment

Evidence may be gathered on the job, simulated situation provided that performance conditions are met.

Assessment may include written or verbal, short answer testing, multiple-choice testing, project work or observation of practical demonstration.

The elements contain both theoretical and practical components. The theoretical components may be assessed off the job. The practical components should be assessed either in a real or simulated situation.

In order to ensure consistency of performance, it is suggested that evidence is collected over a range of situations over a set period of time.

Evidence should indicate that a make-up plan has been developed and applied for a range of make-up services.

DESIGN, APPLY AND REMOVE PERIOD MAKE-UP

CUEMUP2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Determine period make-up requirements

Production requirements are researched in consultation with the appropriate personnel

Design concept is created in accordance with production requirements

Budget is considered

Make-up design is discussed and agreed upon with the appropriate personnel and finalised prior to dress rehearsal

Make-up tests are undertaken

Prepare to apply period make-up

Confirmation of any special requirements of the performer is obtained prior to make-up application

Products and equipment are selected in accordance with production requirements

Work area is laid out to ensure quick and efficient application of make-up

Correct usage and care of make-up and equipment identified and applied according to manufacturers recommendation

Protective covering is placed to protect performer's hair and clothes as required

Face is cleansed using suitable cleansing products

Health and hygiene procedures are followed

Apply period make-up

Performers' comfort and protection is ensured during make-up services

Products are applied in sequence with appropriate applicators according to make-up plan and health and hygiene requirements

Final effect is appropriate to production requirements

Maintain period make-up	<p>Materials for maintaining period make-up are on hand at all times</p> <p>Adjustments are quick and accurate and are made at appropriate times during the performance</p>
Remove period make-up	<p>Period make-up is removed using appropriate cleansing products</p> <p>Performer's comfort and protection is ensured</p> <p>Make-up equipment is washed and disinfected or discarded as appropriate</p> <p>Work area is cleaned</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	1
Working with others and in teams	1
Solving problems	1

RANGE OF VARIABLES

The following variables may apply:

Period make-up includes the design, application and removal of make-up for the following periods:

& 1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980 – 90s

Production requirements may include:

- & designer's and director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints
- & lighting effects
- & distance of audience from stage

Appropriate personnel may include:

- & director
- & designer
- & producer
- & costume designer and wardrobe personnel
- & lighting designer and lighting personnel
- & hairdresser
- & make-up supervisor/other make-up personnel

Special requirements may include:

- & skin disorders (contagious or non-contagious). Contagious conditions may include bacterial, viral or fungal infections. Non-contagious conditions may include various types of acne, dermatitis, eczema, allergic conditions
- & contra-indications/precautions including contagious and non-contagious; sunburn; trauma; bruises; cosmetic and general surgery and other visible non-normal skin
- & skin type/condition including normal, dry, combination, sensitive, mature, pigmented, colour and tone
- & wearing of contact lenses

Make-up products may include:

- & pre make-up products and stabilisers
- & concealers
- & foundation (liquid/solid)
- & powders
- & eyeshadows (matt/frosted)
- & blushes
- & mascaras (powder, liquid, wand)
- & lipsticks
- & pencils

Make-up equipment may include:

- & sponges
- & brushes
- & applicators
- & pallets or tiles
- & lash curlers
- & artificial lashes
- & tweezers
- & magnifying mirror
- & containers/tray etc
- & spatulas
- & make-up box

Health and hygiene requirements include:

- & local, State and federal occupational health and safety regulations and regulations in the cosmetic environment; e.g. sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing and substances in the workplace.

Oral communication tasks may include:

- & consulting with producer/director regarding design concepts and required effects
- & discussing with performers their preferences and sensitivities regarding skin care
- & discussing performers skin care with other make-up personnel
- & discussing make-up design and plan with producer, director, wardrobe manager, performers and other make-up personnel
- & consulting with lighting re effect
- & consulting with wardrobe, hairdresser re gums, glues etc.
- & discussing final effect with performer, director, producer, lighting
- & informing performer of the process and procedures for applying, touching-up and/or removing make-up

Materials to be read may include:

- & script to identify:
 - & required effects, period, setting, lighting
 - & production schedule
- & synopsis breakdown of characters
- & research documents
- & product labels
- & manufacturers' guidelines
- & make-up plan

Material to be written may include:

- & make-up plan which includes:
 - & areas requiring highlighting, shading
 - & product application procedures
 - & colour design
 - & required lighting

Numeracy tasks may include:

- & estimating cost of products for specialised make-up
- & budget calculations
- & maintaining budget on products
- & estimating the time required to apply make-up
- & estimating the number of make-up personnel required

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & developing creative period make-up designs in accordance with the requirements of the production
- & applying State and local health and hygiene requirements/regulations
- & applying of safe work practices in regard to the provision of make-up services and safe use of product according to occupational health and safety requirements
- & communicating effectively within the range of situations required for the job role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Dress (style) hair

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of organisational policies and procedures in regard to facial shape, selection of make-up products and tools/equipment and make-up application
- & recognising and responding appropriately to general and local contra-indications and contra-action including those which indicate referral to an appropriate professional
- & knowledge of face and body shapes and their relationship to the elements and principles of design
- & basic understanding of anatomy and physiology of the skin and skin structures as it relates to make-up services, including a simplified cross-section of skin

- & basic understanding of the body systems as listed below, in regard to their relationship to facial and body shapes and the skin, muscles and nerves;
 - & skeletal and muscular
 - & nervous system and its relationship to skin function
- & knowledge of the following in regard to make-up services;
 - & effects of lighting natural/artificial on make-up
 - & colour design principles
 - & colour wheel, primary, secondary, complementary colours, grey scale
 - & tonal value
 - & differences between tone, value, hue and shade
- & knowledge of cosmetic chemistry/ingredients in relevant make-up products particularly in regard to their likely effects on the skin
- & determining the physical appearance of:
 - & various skin types
 - & normal skin
 - & abnormal skin
 - & minor skin blemishes
- & interpreting the production brief and design a make-up plan
- & knowledge of colour physics and its application in make-up application
- & awareness of the effect of changes created by specific make-up products and colour application techniques
- & interpreting the production brief and design a make-up plan
- & awareness of the characters in the production and how to create the correct make-up for them
- & making and applying bald caps including correct methods of flattening hair for bald cap application; applying, fitting, cutting fixing and sealing bald caps; application of make-up for bald caps; correct removal and storage of bald caps
- & dealing with performers tactfully and respectfully
- & conflict resolution techniques
- & meeting deadlines
- & reading, understanding and breaking down a script

Resource Implications

This unit of competency should be assessed through access to a range of performers and a range of productions according to the range of variables, presenting with a range of requirements in a workplace or simulated environment. Access to a make-up kit including a range of products and equipment, make-up mirror, lighting, chair and make-up plan pro forma will be required.

Method and Context of Assessment

Evidence may be gathered in a real or simulated environment on or off the job.

Assessment may include written or verbal, short answer testing, multiple-choice testing, project work or observation of practical demonstration.

The elements contain both theoretical and practical components. The theoretical components may be assessed off the job. The practical components should be assessed either in a real or simulated work environment.

In order to ensure consistency of performance, it is suggested that evidence is collected over a range of situations over a set period of time.

Evidence should indicate that a make-up plan has been developed and applied for a range of make-up services.

DESIGN, APPLY AND REMOVE SPECIALISED MAKE-UP

CUEMUP3A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Determine specialised make-up requirements

Production requirements are researched in consultation with the appropriate personnel
Design concept is created in accordance with production requirements
Budgetary constraints are considered
Make-up design is discussed and agreed upon with the appropriate personnel and finalised prior to dress rehearsal
Make-up plan is prepared

Prepare to apply specialised make-up

Confirmation of special requirements of the performer is obtained prior to make-up application
Products and equipment are selected in accordance with production requirements and make-up plan
Work area is laid out to ensure quick and efficient application of make-up
Correct usage and care of make-up and equipment identified and selected according to manufacturer's recommendations
Protective covering is placed to protect performer's hair and clothes as required
Face is cleansed using suitable cleansing product
Health and hygiene procedures are followed

Apply specialised make-up

Performers' comfort and protection is ensured during make-up services
Products are applied in sequence with appropriate applicators according to make-up plan and health and hygiene requirements
Final effect is appropriate to production requirements

Maintain specialised make-up	<p>Materials for maintaining specialised make-up are on hand at all times</p> <p>Adjustments are quick and accurate and are made at appropriate times during the performance</p>
Remove specialised make-up	<p>Performer is instructed in the removal of specialised make-up as required</p> <p>Specialised make-up is removed using appropriate cleansing products</p> <p>Performer's comfort and protection is ensured</p> <p>Make-up equipment is washed and disinfected or discarded as appropriate</p> <p>Work area is cleaned</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	1
Working with others and in teams	1
Solving problems	1

RANGE OF VARIABLES

The following variables may apply:

Specialised make-up includes the design, application and removal make-up for:

- & historical characters (e.g. Ancient Roman and Greek)
- & racial characters
- & ageing techniques and use of latex must also be demonstrated

Production requirements may include:

- & designer's and director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints
- & lighting effects
- & distance of audience from stage

Appropriate personnel may include:

- & director
- & designer
- & producer
- & costume designer and wardrobe personnel
- & lighting designer and lighting personnel
- & hairdresser
- & make-up supervisor/other make-up personnel
- & special effects make-up designer and maker

Special requirements may include:

- & skin disorders (contagious or non-contagious). Contagious conditions may include bacterial, viral or fungal infections. Non-contagious conditions may include various types of acne, dermatitis, eczema, or allergic conditions.
- & contra-indications/precautions including contagious and non-contagious; sunburn; trauma; bruises; cosmetic and general surgery and other visible non-normal skin
- & skin type/condition including normal, dry, combination, sensitive, mature, pigmented. colour and tone
- & allergies
- & wearing of contact lenses
- & performers' histories
- & duration of application and performance

Make-up products may include:

- & pre make-up products and stabilisers
- & concealers
- & foundation (liquid/solid)
- & powders
- & eyeshadows (matt/frosted)
- & blushes
- & mascaras (powder, liquid, wand)
- & lipsticks
- & pencils
- & protective gels and creams
- & latex
- & make-up grade
- & glues/gums
- & sunscreen

Make-up equipment may include:

- & sponges
- & brushes
- & applicators
- & pallets or tiles
- & lash curlers
- & artificial lashes
- & tweezers
- & magnifying mirror
- & containers/tray etc
- & spatulas
- & make-up box
- & towels
- & hairclips and bands
- & tissues
- & supply of water
- & protective bibs and smocks

Health and hygiene requirements include: local, State and federal occupational health and safety regulations and regulations in the cosmetic environment: e.g. sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing and substances in the workplace.

Oral communication tasks may include:

- & consulting with producer/director regarding design concepts and required effects
- & discussing with performers their preferences and sensitivities regarding skin care
- & discussing performers skin care with other make-up personnel
- & discussing make-up design and plan with producer, director, wardrobe manager, performers and other make-up personnel
- & consulting with lighting re effect
- & consulting with wardrobe, hairdresser re gums, glues etc.
- & responding to instructions on required adjustments to make-up
- & discussing final effect with performer, director, producer, lighting
- & informing performer of the process and procedures for applying, touching-up and/or removing make-up

Materials to be read and interpreted may include:

- & script to identify
 - & required effects, period, setting, lighting
 - & production schedule
- & synopsis break-down of characters
- & research documents
- & copyright of body paint designs
- & product labels
- & manufacturers' guidelines
- & make-up plan

Material to be written may include:

- & make-up plan which includes:
 - & sketches
 - & areas requiring highlighting, shading
 - & product application procedures
 - & colour design
 - & required lighting

Numeracy tasks may include:

- & estimating cost of products for specialised make-up
- & budget calculations
- & maintaining budget on products
- & estimating time required to apply make-up
- & estimating number of make-up personnel required

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & developing creative specialised make-up designs in accordance with the requirements of the production
- & applying State and local health and hygiene requirements/regulations
- & applying safe work practices in regard to the provision of make-up services and safe use of product according to occupational health and safety requirements
- & consistently using effective questioning and active listening techniques

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Complete a business plan
- & Evaluate a business opportunity
- & Manage business operations
- & Manage finances for a small business
- & Review business
- & Address customer requirements
- & Address legal and administrative requirements

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & interpreting the production brief and design a make-up plan
- & awareness of the characters in the production and how to create the correct make-up for them
- & applying a range of ageing techniques using: make-up only, creams, stipple, latex and spirit gum, foam pieces (application and make-up)
- & making and applying bald caps, including correct methods of flattening hair for bald cap application; applying, fitting, cutting fixing and sealing bald caps; application of make-up for bald caps; correct removal and storage of bald caps
- & knowledge of colour physics and its application in make-up application
- & awareness of the effect of changes created by specific make-up products and colour application techniques
- & dealing with performers tactfully and respectfully
- & resolving conflict
- & meeting deadlines
- & reading, understanding and breaking down a script
- & reading, accurately interpreting and consistently applying manufacturer's instructions for products, tools and equipment
- & making prosthetics
- & developing make-up plan including:
 - & facial areas requiring highlighting/shading
 - & product application techniques
 - & colour design principles
 - & application to lighting natural and artificial
 - & using time effectively and to control product waste
 - & advising and demonstrating to the performer on methods of self application
 - & recognising and responding appropriately to general and local contra-indications and contra-action including those which indicate referral to an appropriate professional
- & knowledge of face and body shapes and their relationship to the elements and principles of design
- & basic understanding of anatomy and physiology of the skin and skin structures as it relates to make-up services, including a simplified cross-section of skin

- & basic understanding of the body systems as listed below, in regard to their relationship to facial and body shapes and the skin, muscles and nerves;
 - & skeletal and muscular
 - & nervous system and its relationship to skin function
- & knowledge of the following in regard to make-up services;
 - & effects of lighting natural/artificial on make-up
 - & colour design principles
 - & colour wheel, primary, secondary, complementary colours, grey scale
 - & tonal value
 - & differences between tone, value, hue and shade
- & knowledge of cosmetic chemistry/ingredients in relevant make-up products particularly in regard to their likely effects on the skin
- & determining the physical appearance of:
 - & various skin types
 - & normal skin
 - & abnormal skin
 - & minor skin blemishes

Resource Implications

This unit of competency should be assessed through access to a range of performers and a range of productions according to the range of variables, presenting with a range of requirements in a workplace or simulated environment. Access to a make-up kit including a range of products and equipment, make-up mirror, lighting, chair and make-up plan pro forma will be required.

Method and Context of Assessment

Evidence may be gathered in a real or simulated environment on or off the job.

Assessment may include written or verbal, short-answer testing, multiple-choice testing, project work or observation of practical demonstration.

The elements contain both theoretical and practical components. The theoretical components may be assessed off the job. The practical components should be assessed either in a real or simulated work environment.

In order to ensure consistency of performance, it is suggested that evidence is collected over a range of performers and/or situations over a set period of time.

Evidence should indicate that a make-up plan has been developed and applied for a range of make-up services.

DESIGN, APPLY AND REMOVE SPECIAL EFFECTS MAKE-UP

CUEMUP4A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Determine special effects make-up requirements

Production requirements are researched in consultation with the appropriate personnel

Budget is researched and presented to appropriate personnel

Design concept is created in accordance with production requirements

Special effects make-up is discussed and agreed upon with the appropriate personnel

Make prosthetics

Appointment with performer is arranged for casting of appropriate body part

Comfort and safety of performer is ensured during casting

Cast is made using the appropriate materials and equipment and copy is made as required

Cast is modelled according to special effects make-up design

Liaison is carried out with the appropriate personnel as required to ensure that modelled cast meet special effects make-up requirements

Cast is baked

Prosthetic/prosthetic pieces are modelled from cast using the appropriate materials and equipment

Appropriate number of prosthetic/prosthetic pieces are made in accordance with production requirements

Apply special effects make-up

Performers' comfort and protection is ensured during make-up services

Prosthetics are applied using the appropriate materials, equipment and techniques

Special effects make-up is applied in sequence using

appropriate equipment

Final effect is appropriate to production requirements and is approved by the appropriate personnel

Maintain special effects make-up	<p>Materials for maintaining special effects make-up are on hand at all times</p> <p>Adjustments are made as required with appropriate time allowed</p>
Remove prosthetics	<p>Performer's comfort and safety is ensured during removal of prosthetic</p> <p>Edge is loosened using correct adhesive remover for the particular areas of skin, the nature of the prosthetic and the adhesive used</p> <p>Removal of prosthetic is carried out gradually and gently and performed with care for the skin</p> <p>Medical advice is sought promptly in case of skin irritation or any other problem</p> <p>Make-up is removed using appropriate products according to manufacturer's instructions</p> <p>Make-up equipment is washed and disinfected or discarded as appropriate</p> <p>Work area is cleaned as required</p>
Prepare to apply special effects make-up	<p>Special effects make-up and equipment are selected in accordance with production requirements and make-up plan</p> <p>Confirmation of special requirements of the performer is obtained prior to make-up application and performer is informed of call time</p> <p>Work area is laid out to ensure quick and efficient application of make-up</p> <p>Protective covering is placed to protect performers' hair and clothes as required</p> <p>Face is cleansed using suitable cleansing product</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	3
Using technology	2

RANGE OF VARIABLES

Special effects make-up equipment may include:

- & sponges
- & brushes
- & applicators
- & pallets or tiles
- & lash curlers
- & artificial lashes
- & tweezers
- & magnifying mirror
- & containers/tray etc
- & spatulas
- & towels
- & hair clips and bands
- & tissues
- & supply of water
- & protective bibs and smocks
- & airbrushes

Special effects make-up products may include:

- & pre make-up products and stabilisers
- & concealers
- & foundation (liquid/solid)
- & powders
- & eyeshadows (matt/frosted)
- & blushes
- & mascaras (powder, liquid, wand)
- & lipsticks
- & pencils
- & protective gels and creams
- & make-up grade
- & casting plaster
- & latex
- & glues/gums
- & sunscreen

Special effects make-up may be used to simulate:

- & scars
- & wounds
- & burn
- & cuts
- & grazes
- & skin disorders
- & blood
- & perspiration
- & tears
- & fluids and solids
- & ageing
- & recreating features

Production requirements may include:

- & designer's and director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints
- & lighting effects
- & distance of audience from stage

Appropriate personnel may include:

- & director
- & designer
- & producer
- & costume designer or wardrobe personnel
- & lighting designer or lighting personnel
- & hairdresser
- & other make-up personnel

Prosthetics may include:

- & solid prosthetics
- & single prosthetic (e.g. nose, finger, ear, bald cap)
- & soft prosthetics

Special requirements may include:

- & skin disorders (contagious or non-contagious). Contagious conditions may include bacterial, viral or fungal infections. Non-contagious conditions may include various types of acne, dermatitis, eczema, or allergic conditions
- & contra-indications/precautions including contagious and non-contagious; sunburn; trauma; bruises; cosmetic and general surgery and other visible non-normal skin
- & skin type/condition including normal, dry, combination, sensitive, mature, pigmented, colour and tone
- & wearing of contact lenses
- & removal of body or facial hair

Prosthetics may be made from:

- & plaster
- & foam latex

Oral communication tasks may include:

- & consulting with producer/director regarding design concepts and required effects
- & discussing with performers their preferences and sensitivities regarding skin care
- & discussing performers skin care with other make-up personnel
- & discussing make-up design and plan with producer, director, wardrobe manager, performers and other make-up personnel
- & consulting with lighting re effect
- & consulting with wardrobe, hairdresser re gums, glues etc.
- & organising appointment with performer for casting special effects features
- & discussing final effect with performer, director, producer, lighting
- & casual conversation with performers and reassurance during application of special effects features and make-up
- & respond to instructions on required adjustments to make-up
- & maintaining oral contact with performer and inform of procedures while applying special effects make-up
- & informing performer of the process and procedures for applying, touching-up and/or removing make-up

Materials to be read and interpreted may include:

- & script to identify
 - & required effects, period, setting, lighting
 - & production schedule
- & synopsis break-down of characters
- & research documents
- & special effects design copyright
- & research documents re era of play, character, special effects, products
- & product labels
- & manufacturers' guidelines
- & make-up plan

Material to be written may include:

- & make-up plan which includes:
- & sketches
- & areas requiring highlighting, shading
- & product application procedures
- & colour design
- & required lighting

Numeracy tasks may include:

- & estimating cost of products for specialised make-up
- & budget calculations
- & maintaining budget on products
- & estimating time required to apply special effects features and make-up
- & estimating the number of make-up personnel required

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & developing creative special effects make-up designs in accordance with the requirements of the production
- & applying State and local health and hygiene requirements/regulations
- & applying safe work practices in regard to the provision of make-up services and safe use of product according to occupational health and safety requirements
- & communicating effectively within the range of situations required for the job role
- & developing and/or working within a budget for a special effects project and to work within budget

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Complete a business plan
- & Evaluate a business opportunity
- & Manage business operations
- & Manage finances for a small business
- & Review business

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & interpreting the production brief and designing a make-up plan
- & awareness of the characters in the production and how to create the correct make-up for them
- & ability to make and apply bald caps, including correct methods of flattening hair for bald cap application; applying, fitting, cutting fixing and sealing bald caps; application of make-up for bald caps; correct removal and storage of bald caps
- & knowledge of and ability to consistently apply computer packages and programs for special effects
- & dealing with performers tactfully and respectfully
- & reading, understanding and breaking down a script
- & sketching
- & modelling skills
- & conducting research, using references and maintaining a database of references
- & presenting information to internal and external customers
- & developing make-up effects with airbrushes
- & conflict resolving techniques
- & meeting deadlines and maintaining schedules
- & consistently using time effectively and to control product waste
- & reading, accurately interpreting and consistently applying manufacturers' instructions for products, tools and equipment
- & knowledge of anatomy and physiology of the skin and skin structures as it relates to make-up services, including a simplified cross-section of skin
- & basic understanding of the body systems as listed below, in regard to their relationship to facial and body shapes and the skin, muscles and nerves;
 - & skeletal and muscular
 - & nervous system and its relationship to skin function
- & knowledge of the following in regard to make-up services;
 - & effects of lighting natural/artificial on make-up
 - & colour design principles
 - & colour wheel, primary, secondary, complementary colours, grey scale
 - & tonal value
 - & differences between tone, value, hue and shade

- & recognising and responding appropriately to general and local contra-indications and contra-action including those which indicate referral to an appropriate professional
- & knowledge of ingredient in relevant special effects make-up products particularly in regard to their likely effects on the skin
- & applying a range of ageing techniques using make-up only, creams, stipple, latex and spirit gum, foam pieces (application and make-up)
- & preparing latex moulds

Resource Implications

This unit of competency should be assessed using:

- & relevant special effects make-up products and equipment is identified in the Range of Variables
- & production requirement details

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation or in a combination of on and off the job.

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Analyse and select hair type

Liaison occurs with the appropriate personnel to determine requirements of the production

Human hair types are correctly identified including European, Asian and Euro-Asian.

Synthetic hair types are correctly identified

Hair types are identified and selected according to the requirements of the production

Contra-indications for completed hair types/procedures are correctly identified

Prepare hair

Procedures for the preparation of hair are accurately identified

Use of hack is demonstrated according to production requirements

Root turning procedure is identified and demonstrated according to natural hair growth pattern, root to root and end to end

Colour hair

Contra-indications of colouring, bleaching or tinting various hair types are correctly identified prior to use in wig making

Colour, bleaching or tinting products and procedures are selected according to the required outcome

Perform process curl on a variety of hair types

Contra-indications for curling various hair types are correctly identified prior to use in wig making

Procedures and methods are determined and selected according to the required outcome

Perform hair blending for texture

Various types of hair are analysed and selected to achieve body, support and suppleness

Blending of course, medium and fine hair are correctly identified

Outcomes of human hair type blending are determined according to the requirements of the production

Outcomes of mixtures and proportions of human, animal and synthetic hair types are determined according to the requirements of the production

Blending of hair is determined to give texture, colour and curl

Make wigs

Appropriate measurements for base of wig selected including:

- & circumference from head to nape
- & ear to ear over top of head
- & front hair line to centre of forehead
- & ear to ear over the occipital area
- & according to performer's requirements

Measurements accurately transferred to head block

Materials selected for base and other parts of the wig including:

- & galloon
- & tulle
- & (caul)
- & springs
- & weft determined
- & according to the requirements of the production

Procedure for placing hair on base including:

- & ventairlating
- & weft
- & determined according to the requirements of the production

Make wigs	<p>Tools of trade including</p> <ul style="list-style-type: none"> & wefting frame & crochet hook <p>selected according to the requirements of the production</p> <p>Ventairlating procedures including:</p> <ul style="list-style-type: none"> & single & double & triple & English <p>selected according to the requirements of the production</p> <p>Wig is made according to according to requirements of the production</p>
Make hair pieces and postiche	<p>Hair pieces including:</p> <ul style="list-style-type: none"> & frangia, long or short & switch, one stem/two stem/three stem & button & postiche, square, round, heart or fantasy shape & wiglet, variety of base shapes <p>are accurately identified</p> <p>Hair piece/postiche are made according to requirements of the production</p>
Fit wig or hairpiece	<p>Performer is prepared and fitted according to the requirements of the production</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

- & organisational procedures in regard to the selection of hair type, preparation of materials and making of wigs and hair pieces
- & hair shapes, styles and effects
- & hair types may include human, animal or synthetic
- & availability of hair types and cost
- & price and material range
- & hairpieces may include: full head wigs, toupees, wiglets
- & long and short hair
- & classic and current hair fashion looks

Appropriate personnel may include:

- & director
- & designer
- & producer
- & costume designer and wardrobe personnel
- & lighting designer and lighting personnel
- & hairdresser
- & make-up supervisor/other make-up personnel

Production requirements may include:

- & designer's and director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & knowledge and consistent application of relevant national, State and local health and hygiene requirements/regulations and Skin Penetration Acts, and of organisational policies and procedures in regard to hygiene
- & knowledge of and consistent application of safe work practices in regard to the provision of services and safe use of product according to Occupational Health and Safety regulations/requirements, including first aid procedures as required
- & ability and skill in the application of a range of wig-making procedures, cutting and styling techniques using a combination of tools, styling aids and appropriate combinations of techniques according to the range of variables, to achieve outcomes consistent with the predetermined design in accordance with the requirements of the production
- & consistently using effective questioning and active listening techniques to consult and negotiate with relevant personnel, identify production requirements, and ensure performer's comfort and safety throughout the service where applicable

Concurrent Assessment

This unit may be assessed concurrently with the following unit of competency:

- & Maintain wigs and hairpieces

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of organisational policies and procedures in regard to the selection of hair type, preparation of materials and wigs and making of wigs and hair pieces
- & identifying procedures for making wigs and hairpieces, analysing the requirements of the production, according to the range of variables and taking into account factors including:
 - & design and structure of wigs, hairpieces and postiche
 - & hair fibres, hair types and bases
 - & head blocks and tools
 - & preparation of hair
 - & hair blending
 - & hair colouring and curling
 - & client measurements and fitting
 - & ventairlating procedures
- & knowledge of the elements of design including: point, line, form, direction and texture
- & knowledge of the elements and principles of design including: repetition, progression, harmony, contrast, dominance, alternation, balance
- & preparing the hair for a variety of wig making procedures including:
 - & hackling
 - & root turning
 - & hair colouring and curling
 - & hair blending for texture
- & knowledge of a range of head blocks and their suitability for attaching wigs and hairpieces
- & knowledge of range of attachment tools and tools of trade for making wigs and hairpieces
- & knowledge of range of measuring/fitting requirements/procedures for wigs and hairpieces
- & knowledge of different fibres used in wigs and hairpieces including:
 - & human hair, European, Euro-Asian, Asian
 - & synthetic
 - & animal
- & applying a range of finishing techniques to achieve pre-determined looks, incorporating a variety of cutting, styling and finishing tools and products ability to read, accurately interpret and consistently apply manufacturer's instructions for materials, products and tools, where applicable

- & consistently selecting and preparing hair/fibre according to organisational procedures
- & working within budget constraints
- & ability and skill to consistently use time effectively and to control product waste
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & relevant products and equipment for making wigs as identified in the range of variables
- & performers
- & production requirement details

Method and Context of Assessment

This unit may be assessed on the job or in a simulated situation or in a combination of on and off the job

MAINTAIN WIGS AND WRH19A HAIRPIECES

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Select and use cleaning products and techniques

Stitching, knotting and fibre type identified by visual and physical examination

Requirements for maintaining wigs and hair pieces are clarified with the appropriate personnel

Products selected are suitable for stitching/knotting and fibre type

Manufacturers instructions are followed in regard to use of product

Cleaning technique is suitable for knotting/stitching and fibre type

Cut and style wigs and hairpieces

Wigs/hairpieces attached to head blocks for servicing

Wigs/hairpieces applied securely to human heads

Cutting/styling result is matched to the requirements of the production

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

1

Communicating ideas and information

1

Planning and organising activities

1

Working with others and in teams

1

Solving problems

1

Using mathematical ideas and techniques

1

Using technology

1

RANGE OF VARIABLES

The following variables may apply:

- & organisational policies and procedures in regard to the cleaning and maintenance of wigs and hairpieces
- & hair shapes, styles and effects
- & hairpieces may include:
 - & full head wigs
 - & toupees
 - & wiglets
- & long and short hair
- & classic and current hair fashion looks

Production requirements may include:

- & designer's and/or director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints

Appropriate personnel may include:

- & director
- & designer
- & costume designer and wardrobe personnel
- & hairdresser
- & make-up supervisor/other make-up personnel

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & applying relevant State and local health and hygiene requirements/regulations and Skin Penetration Acts and of organisational policies and procedures in regard to hygiene
- & applying safe work practices in regard to the provision of services and safe use of product according to Occupational Health and Safety regulations/requirements, including first aid procedures as required
- & applying a range of cleaning and maintenance procedures, cutting and styling techniques according to the range of variables to achieve outcomes consistent with the predetermined design according to production requirements

Concurrent Assessment

This unit may be assessed concurrently with the following unit of competency:

- & Make wigs

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & reading, accurately interpreting and consistently applying manufacturers' instructions for cleaning products
- & consistently selecting, preparing, applying and remove products according to stitching/knotting and fibre type, manufacturers' instructions and organisational procedures
- & knowledge of relevant organisational policies and procedures in regard to the cleaning and maintenance of wigs and hair pieces
- & determining the effects on the cleaning and maintenance procedure including:
 - & design and structure of wigs, hairpieces and postiche
 - & hair fibres, hair types and bases
 - & head blocks and tools
 - & facial shapes and features, bone structure, body shape
 - & use of various design tools and techniques on curl shape, wave movement, hair volume
 - & balancing hair length and volume

- & knowledge of the elements and principles of design
- & preparing the hair for a variety of hairstyling and finishing services
- & knowledge of a range of head blocks and their suitability for attaching wigs and hairpieces
- & knowledge of a range of attachment tools and tools of trade for cleaning and maintaining wigs and hairpieces
- & knowledge of a range of repair requirements/procedures for wigs and hairpieces
- & knowledge of different fibres used in wigs and hairpieces and their reaction to cleaning and styling agents and processes
- & consistently using effective questioning and active listening techniques to consult and negotiate with relevant personnel
- & ability and skill to consistently use time effectively and to control product waste

Resource Implications

This unit of competency should be assessed using:

- & wigs/hairpieces
- & appropriate tools and equipment for maintaining wigs and hairpieces

Method and Context of Assessment

This unit may be assessed on the job or in a simulated situation or in a combination of on and off the job. Assessment may need to occur on more than one occasion to ensure consistency of performance.

Assessment may also include short-answer testing, multiple-choice testing, project work or observation of practical demonstration.

DRESS (STYLE) WIGS

CUEMUP5A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Determine requirements for dressing hair

Hairstyle concept is confirmed with the appropriate personnel in accordance with the requirements of the production

Wig(s) are selected according to hairstyle concept and performers' measurements

Create hair designs

Appropriate tools, styling aids and techniques are selected according to hairstyle concept

Hairstyles appropriate to production requirements are created using the following elements of design:

& line

& colour

& direction

& movement

& texture

& shape

& size

Hairstyles are completed according to production schedule

Satisfaction with finished style is confirmed with the appropriate personnel

Wigs are attached to performers' heads or placed on head blocks as required

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	1
Solving problems	1

RANGE OF VARIABLES

The following variables may apply:

Tools and techniques may include

- & water waving
- & moulding
- & pincurling
- & roller placements
- & blow waving
- & blow drying
- & use of heat diffusers
- & use of hair dryers
- & brushes
- & combs and other techniques which achieve desired looks

Styling aids could include:

- & setting lotions
- & gels
- & glazes
- & mousses
- & waxes
- & sprays

Production requirements may include:

- & designer's and/or director's specifications
- & venue requirements
- & production schedule
- & relevant health and hygiene requirements
- & performers' requirements
- & resource constraints

Appropriate personnel may include:

- & director
- & designer
- & costume designer and wardrobe personnel
- & lighting designer and lighting personnel
- & hairdresser
- & make-up supervisor
- & other make-up personnel

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & creating hairstyle(s) appropriate to production requirements
- & communicating effectively within the range of situations required for the job role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Design, apply and remove period make-up

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & applying State and local health and hygiene requirements
- & effects and use of various design tools and techniques on curl shape, wave movements, hair volume, hair texture and style
- & effects of humidity on set hair
- & balancing hair length and volume
- & elements and principles of design
- & basic knowledge of hair colour, in particular with regard to the appearance of hair colour under lights and its relation to skin tone
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & performers
- & relevant air styling products and equipment as specified in the Range of Variables
- & wigs

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation. Assessment may need to occur on more than one occasion to ensure consistency of performance.

ASSIST IN PRODUCING

CUESCE1A

SCENIC ART

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare to assist in producing scenic art

Plans for scenic art are discussed with supervisor
Own role and responsibilities are identified in consultation with supervisor

Assist with producing scenic art

Cloths are tacked out and squared up under direction from supervisor
Scenic elements are prepared and primed as required
Colours are mixed under direction from supervisor
Assistance is provided in painting and texturing scenic elements and using appropriate materials and equipment according to directions from supervisor

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

1

Communicating ideas and information

1

Working with others and in teams

1

Using technology

1

RANGE OF VARIABLES

The following variables may apply:

Scenic elements may include:

- & canvas
- & gauze
- & nessel
- & wool
- & silk
- & velour
- & synthetic fabrics e.g. plastics
- & rostra
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett
- & rakes
- & scaffolding
- & flown pieces
- & soft drapes e.g. legs border
- & large props e.g. furniture

Materials used may include:

- & water-based paints
- & dyes
- & solvent-based paints
- & texture mediums
- & stains
- & adhesives

Equipment used in scenic art may include:

- & brushes
- & spray guns
- & charcoal sticks
- & stamps
- & stencils
- & paint rollers
- & hammers
- & tacks

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & knowledge of colour
- & mixing colours
- & drawing

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain the show

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & following written and/or spoken instructions
- & working as part of a team
- & safe handling of hazardous materials
- & maintaining a clean and safe work area
- & understanding of the scenic art design process
- & understanding of the range of techniques used in scenic art
- & knowledge of the range of materials used in scenic art including paints and cloths
- & using a range of equipment in scenic art as specified in the range of variables

Resource Implications

Competency in this unit should be demonstrated using:

& relevant scenic elements, equipment and materials as identified in the Range of Variables

Method and Context of Assessment

This unit of competency may be assessed on or off the job as identified in the Range of Variables. Competency should be demonstrated on at least two different scenic elements using a variety of equipment and materials as specified in the Range of Variables.

P PRODUCE SCENIC ART

CUESCE2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare to produce scenic art	Plans for scenic art are discussed with the appropriate personnel Materials are selected in accordance with production requirements and instructions from supervisor
Prepare and prime scenic elements	Scenic elements are prepared for painting in accordance with production requirements and instructions from supervisor Paints and other appropriate materials are selected and mixed in required quantities in accordance with design specifications and instructions from supervisor
Finish elements	Scenic elements are painted and textured using appropriate materials, techniques and painting styles according to instructions from supervisor Scenic elements are fire-proofed according to occupational and public health and safety legislative requirements, legal requirements and organisation standards

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	1
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & designer
- & head of department
- & supervisor

Preparation of scenic elements may include:

- & priming or under coating surface
- & tacking and squaring up cloths
- & projecting or drawing design line drawings to scale

Scenic elements may include:

- & rostra
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett
- & rakes
- & scaffolding
- & flown pieces
- & soft drapes e.g. legs border
- & cycloramas
- & back drops
- & drops
- & large props e.g. furniture
- & canvas
- & gauze
- & nesses

- & wool
- & silk
- & velour
- & synthetic fabrics e.g. plastics

Materials used may include:

- & water-based paints
- & dyes
- & solvent-based paints
- & texture mediums
- & stains
- & adhesives

Techniques used may include:

- & preparation
- & priming
- & scaling up drawings
- & perspective
- & stencilling e.g. rollers and stamps
- & marbling
- & woodgraining
- & glazing

Equipment may include:

- & spray guns
- & brushes
- & stamps
- & sponges

Safety and legal requirements may include fire proofing.

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. The Building Code of Australia
- & relevant local government legislation and regulation

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & knowledge of colour
- & mixing colours
- & drawing
- & liaising with designer(s)
- & producing scenic art under limited supervision

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Participate in, lead and facilitate work teams
- & Coordinate technical operations
- & Manage systems
- & Establish and manage resources and technical requirements
- & Implement workplace, health, safety and security procedures

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & performing the range of painting techniques used in scenic art
- & using the range of materials used in scenic art including paints and cloths
- & using a range of equipment used in scenic art as specified in the range of variables
- & making equipment for using in scenic art, e.g. stamps

- & applying legislative and organisational occupational health and safety standards including safe handling of hazardous materials
- & knowledge of art styles (e.g. cubist, surrealist), architectural styles and finishes

Resource Implications

This unit of competency should be assessed using:

- & relevant scenic elements, equipment and materials as identified in the Range of Variables

Method and Context of Assessment

This unit of competency may be assessed on the job or in a simulated situation. Competency should be demonstrated on at least two different scenic elements using a range of equipment, materials and techniques as identified in the Range of Variables.

PRODUCE SCENIC ART USING CUESCE3A ADVANCED TECHNIQUES

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Interpret brief for scenic art production

Design is interpreted into practical plans for the realisation of scenic art in accordance with production requirements

Liaison occurs with appropriate personnel to ensure scenic art meets with design specifications and any amendments to design approved before work proceeds

Testing of techniques is undertaken to determine the appropriate approach

Materials are selected according to design and production requirements

Prepare scenic elements

Scenic elements and set are prepared for painting in accordance with design specifications

Design line drawings are projected or drawn to scale

Paints and other appropriate materials are selected and mixed in required quantities in accordance with design specifications

Production schedule, budgetary and time constraints and occupational and public health and safety legislative requirements are met

Finish scenic elements

Scenic elements are painted and textured using appropriate materials, techniques and painting styles

Scenic elements are fire-proofed according to occupational and public health and safety legislative requirements, legal requirements and organisation standards

Production schedule, budgetary and time constraints and occupational and public health and safety legislative requirements are met

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & designers
- & directors

Scenic elements may include:

- & rostra
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett
- & rakes
- & scaffolding
- & flown pieces
- & soft drapes e.g. legs border
- & cycloramas

- & back drops
- & drops
- & large props e.g. furniture
- & canvas
- & gauze
- & nessel
- & wool
- & silk
- & velour
- & synthetic fabrics e.g. plastics

Materials used may include:

- & water-based paints
- & dyes
- & solvent-based paints
- & texture mediums
- & stains
- & adhesives
- & fire retardant

Cloths may include:

- & canvas
- & gauze
- & nessel
- & wool
- & silk
- & velour
- & synthetic fabrics e.g. plastics

Techniques used may include:

- & preparation
- & priming
- & scaling up drawings
- & perspective
- & pouncing
- & ageing
- & stencilling e.g. rollers and stamps
- & marbling
- & woodgraining
- & glazing

Painting styles may include:

- & figurative
- & non-figurative
- & architectural

Methods may include:

- & transparent painting for silk and nessel cloths
- & velour and velvet painting techniques
- & traditional scene painting techniques for canvas
- & anti-clogging techniques for scenic gauzes
- & filling in gauzes

Safety and legal requirements may include fire-proofing.

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & providing clear and concise instructions for producing scenic art to the appropriate personnel
- & liaising effectively with designers/directors including understanding of design concepts and ability to translate concepts into creative and workable scenic art solutions
- & producing scenic art to strict budgetary constraints
- & using advanced scenic art techniques as specified in the range of variables

Concurrent and Prerequisite Assessment

The following unit should be assessed prior to assessment of this unit:

- & Produce scenic art

This unit may be assessed concurrently with the following units of competency:

- & Establish and maintain a safe and secure working environment
- & Establish and manage effective workplace relationships

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & developing practical solutions from designs for scenic art through research and experimentation with techniques/materials
- & providing advice as required regarding set construction (i.e. materials used and building techniques)
- & applying painting styles such as cubists, surrealists, baroque and architectural styles, features and finishes
- & applying scenic art techniques as outlined in the range of variables
- & knowledge of colour
- & mixing colours
- & using a range of equipment and materials required to produce scenic art
- & developing designs for and make equipment used in scenic art, e.g. stamps
- & the behaviour of various materials and finishes under lighting
- & drawing including life drawing, landscaping and perspective

- & knowledge of and ability to apply high level communication skills including listening, questioning and non-verbal communication
- & working within resource constraints
- & working to deadlines
- & knowledge of and ability to apply organisational and/or legislative OH&S requests, including safe handling of hazardous chemicals and safe manual handling.

Resource Implications

This unit of competency should be assessed using:

- & relevant scenic elements, equipment and materials as identified in the Range of Variables

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation. Competence should be demonstrated in a range of techniques, painting styles and methods as identified in the Range of Variables

USE RESEARCH, INNOVATION CUESCE4A AND EXPERIMENTATION TO PRODUCE SCENIC ART

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence style and production techniques

Designs and the work are analysed for production of scenic art

An accessible database of specialist services, reference material and other relevant information including recording designs, performance details and specifications is established and/or maintained for use by all personnel as required

Research material is used to adapt styles for performance

Interpret brief for scenic art production

Design is interpreted into practical plans for the realisation of scenic art in accordance with production requirements

Drawings and specifications are presented where required, including coloured illustrations, technical production drawings, production requirements and specifications

Where appropriate, samples are developed and evaluated for original material/product, methods, processes, and feasibility

Scenic art problems are resolved through research and experimenting with techniques

Final specifications are presented to the appropriate personnel to ensure that scenic art meets design and other production requirements

Liaison occurs with relevant personnel to ensure scenic art meets design specifications, production demands and organisation requirements

Interpret brief for scenic art production	<p>Materials and methods of production are selected according to design and to suit production requirements</p> <p>Materials and methods of production are confirmed with relevant personnel for scheduling, deadlines, standards, specifications, suggested art finish, placement, proportion, budgetary constraints, length of show runs, and maintenance demands.</p>
Prepare scenic elements	<p>Scenic elements are prepared for painting in accordance with design specifications</p> <p>Design line drawings are projected or drawn to scale</p> <p>Equipment, tools, materials and paints are selected and paints are mixed in required quantities, in accordance with design specifications, occupational health and safety procedures and environmental factors</p> <p>Production schedule, budgetary and time constraints and occupational and public health and safety legislative requirements are met</p>
Finish scenic elements	<p>Using research, innovation and experimentation, scenic elements are painted and textured using materials, techniques and painting styles appropriate to the design, style and genre of the production and the director's intentions</p> <p>Scenic elements are fire-proofed according to occupational and public health and safety legislative requirements, legal requirements and company/organisation standards</p> <p>Production schedule, budgetary and time constraints and occupational and public health and safety legislative requirements are met</p>
Evaluate scenic elements	<p>Liaison occurs with all stakeholders to evaluate scenic art and its adherence to specifications and the requirements of the performance</p> <p>Alterations and maintenance are undertaken where relevant</p> <p>All relevant paperwork and documentation is completed in accordance with the organisation's procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Scenic elements may include:

- & roster
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett
- & rakes
- & scaffolding
- & flown pieces
- & soft drapes, e.g. legs border, cycloramas, back drops, drops
- & large props, e.g. furniture
- & canvas
- & gauze
- & nesses

- & wool
- & silk
- & velour
- & synthetic fabrics, e.g. plastics

Materials used may include:

- & water-based paints
- & dyes
- & solvent-based paints
- & texture mediums
- & stains
- & adhesives
- & fire retardant

Techniques used may include:

- & preparation
- & priming
- & scaling up drawings
- & perspective
- & pouncing
- & ageing
- & stencilling e.g. rollers and stamps
- & marbling
- & woodgraining
- & glazing

Painting styles may include:

- & figurative
- & non-figurative
- & architectural

Methods used may include:

- & transparent painting for silk and nessel cloths
- & velour and velvet painting techniques
- & traditional scene painting techniques for canvas
- & anti-clogging techniques for scenic gauzes

Safety and legal requirements may include fire-proofing.

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes evidence of creativity and innovation in work as evidenced in critical and peer review

Concurrent and Prerequisite Assessment

The following unit should be assessed prior to assessment of this unit:

- & Produce scenic are using advanced techniques

This unit may be assessed concurrently with the following units of competency:

- & Design sets
- & Design props
- & Make sets using advanced techniques
- & Use research, innovation and experimentation to produce props
- & Develop a budget
- & Manage a budget

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the expressive qualities of scenic art as it relates to the nature of the work, the style of the production and the qualities of the performance
- & innovative and experimental scenic art production techniques in two and three dimensions
- & exercising a high level of creativity and ingenuity
- & maintaining design integrity
- & the major painting styles such as cubists, surrealists, baroque and a basic knowledge of architectural styles, features and finishes.
- & colour theory, line, dimension, chiaroscuro, depth and their application on the stage
- & painting techniques including water colour technique and opaque technique
- & achieving highly effective interaction between the effects produced by scenic art and the action on stage
- & visualising the final product and relationships between performers
- & the behaviour of various materials, finishes, painting techniques and colours under lighting
- & the use and properties of materials used in set construction
- & the use and properties of a range of paints and media
- & the properties and characteristics of a variety of materials before and after art finishing
- & drawing including life drawing, landscaping, perspective and technical drawing
- & a wide range of styles, genres and art forms and their history
- & adapting scenic art skills across styles, genres and art forms including film, television, radio and live performance in dance, music, drama
- & working with specialised materials
- & conducting research, using references and maintaining a database of references
- & accessing raw, part-processed and processed materials and components from a range of sources and suppliers and ascertaining their suitability
- & design interpretation
- & reading, interpreting and writing reports and briefs
- & presenting information to internal and external customers
- & meeting deadlines and maintaining schedules

- & costings and cost controls
- & a range of art finishing methods such as breaking down, ageing, dyeing, stencilling, screen printing, painting, applique, beading, component application
- & testing finished and unfinished materials, such as fabric, leather, vinyl, plastic, foam, latex, found objects, straw, paper, and cardboard
- & applying art finish methods to finished products

Resource Implications

Competency in this unit should be demonstrated using:

- & relevant scenic elements, equipment and materials as identified in the Range of Variables

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation. Competency should be demonstrated in a range of techniques, painting styles and methods as identified in the Range of Variables.

MAKE PROPS

CUESET2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Prepare to make props

Plans for props construction are discussed with the appropriate personnel

Materials are selected in accordance with production requirements and instructions from supervisor

Make props

Props are made using the appropriate materials, techniques, construction styles and methods according to supervisor's instructions

Props are refined as required according to supervisor's instructions

KEY COMPETENCIES

KEY COMPETENCY

LEVEL

Collecting, analysing and organising ideas and information

2

Communicating ideas and information

2

Planning and organising activities

2

Working with others and in teams

2

Solving problems

2

Using mathematical ideas and techniques

1

Using technology

1

RANGE OF VARIABLES

The following variables may apply:

Props may include:

- & hand props (e.g. food and beverage, blood and gore)
- & furniture
- & vehicles
- & equipment
- & costume props (e.g. armour, weapons, jewellery)

Props may be constructed from: timber, timber products e.g. plywood, particle board, craftwood, Masonite, metal products e.g. bars tubes, sheets, moulded or cast metal, fibreglass, fabrics, plastics e.g. moulded, sheet, fabric, leather, paper products, plaster, mouldable materials, thermoplastic, polystyrene, fasteners, adhesives

Appropriate personnel may include:

- & supervisor
- & designers
- & director

Techniques may include:

- & moulding materials
- & painting materials
- & sculpting and other shaping methods
- & gluing
- & metalwork e.g. cutting, welding, brazing
- & woodworking

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. The Building Code of Australia
- & relevant local government legislation and regulation

Oral communication tasks may include:

- & following supervisor's verbal instructions
- & active listening
- & liaising with performers regarding requirements for props usage
- & discussing plans for props construction with appropriate personnel
- & responding to rehearsal requests regarding amending props

Materials to be read and interpreted may include:

- & chemical labels
- & technical manuals
- & plans, models, sketches for props construction
- & detailed instructions regarding production requirements
- & written notes

Numeracy tasks may include:

- & calculations of angles and shapes for cutting
- & measuring lengths
- & weighing and measuring and amounts

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & applying a range of techniques to make props as outlined in the range of variables

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain the show
- & Obtain and maintain props

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of a range of props possibilities including hand props, furniture, mechanised props, cable controlled props effects, electrically controlled props, pneumatically controlled props, costume props
- & knowledge of the properties, applications and durability of different types of materials that can be used for props construction
- & using a range of tools and equipment required for props making
- & drawing
- & organisational and/or legislative occupational health and safety requirements including safe handling of hazardous materials
- & working as part of a team
- & applying effective communication techniques including active listening, questioning and non-verbal communication
- & following written and/or verbal instructions

Resource Implications

This unit of competency should be assessed using a range materials, tools and equipment as identified in the range of variables.

Method and Context of Assessment

This unit may be assessed on or off the job. Competency should be assessed over at least two props projects to ensure consistency of performance and demonstrate the use of a range of prop making techniques.

MAKE PROPS USING CUESET3A ADVANCED TECHNIQUES

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
Prepare to make props	<p>Design is interpreted into practical plans for making props in accordance with design specifications and resource constraints</p> <p>Liaison occurs with the appropriate personnel to ensure props construction meets with design specifications and any amendments to design approved before work proceeds</p> <p>Documentation is completed as required</p> <p>Appropriate materials are selected according to design and production requirements</p>
Make props	<p>Props prototype is made as required to meet functional requirements and is in accordance with design specifications</p> <p>Props are made to achieve design specifications, performers' and performance requirements</p> <p>Appropriate materials, techniques and construction styles and methods are used to make props</p> <p>Props are refined as required to meet designers', director's and performers' requirements</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	2
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3

Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Props may include:

- & hand props (e.g. food and beverage, blood and gore)
- & furniture
- & vehicles
- & equipment
- & costume props (e.g. armour, weapons, jewellery)

Props may be constructed from:

- & timber
- & timber products e.g. plywood, particle board, craftwood, Masonite
- & metal products e.g. bars tubes, sheets, moulded or cast metal
- & fibreglass
- & fabrics
- & plastics e.g. moulded, sheet,
- & fabric
- & leather
- & paper products
- & plaster
- & mouldable materials
- & thermoplastic
- & polystyrene
- & fasteners
- & adhesives

Appropriate personnel may include:

- & designer
- & director
- & other technical staff

Techniques may include:

- & moulding materials
- & painting materials
- & sculpting and other shaping methods
- & gluing
- & metalwork e.g. cutting, welding, brazing
- & woodworking
- & costing

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

Oral communication tasks may include:

- & providing clear and concise verbal instructions
- & active questioning and listening
- & liaising with suppliers, specialists, designer, director regarding requirements
- & information gathering
- & participating in meetings
- & negotiation
- & understanding and relaying production requirements

Materials to be read and interpreted may include:

- & design drawings, sketches
- & written instructions and notes
- & technical brochures
- & technical data sheets

Written tasks may include:

- & providing clear and concise written instructions
- & drafting sketches

Numeracy tasks may include:

- & calculating budget and time constraints
- & drawing to scale
- & calculating angles for cutting
- & measuring lengths
- & weighing and measuring amounts

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & liaising effectively with designers/directors, including translate design concepts into creative and workable props solutions as required

Concurrent or Pre-requisite Assessment

The following unit should be assessed prior to assessment of this unit:

- & Make props

This unit may be assessed concurrently with the following units of competency:

- & Establish and maintain a safe and secure environment
- & Establish and manage effective workplace relationships

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & making a wide range of props possibilities including hand props, costume props, furniture, mechanised props, cable controlled props effects, electrically controlled props, pneumatically controlled props
- & knowledge of the properties, applications and durability of different types of materials that can be used for props construction
- & applying the range of techniques used to make props as specified in the range of variables
- & developing practical plans for props from designs or other sources (e.g. painting, photograph, drawing, description) knowing whether to buy, burrow or make a prop
- & using a range of tools and equipment required for props making
- & drawing skills

- & sources of reference material
- & providing clear and concise instructions for making props to the appropriate personnel as required
- & producing props within strict budgetary constraints
- & knowledge and ability to apply organisational and/or legislative occupational health and safety requirements including maintaining a safe and efficient props workshop layout
- & applying effective communication techniques including active listening, questioning and non-verbal communication
- & working to deadlines

Resource Implications

This unit of competency should be assessed using a range of materials, tools and equipment as identified in the range of variables.

Method and Context of Assessment

This unit of competency should be assessed on the job or in simulated environment. Competency should be assessed over at least two props projects to ensure consistency of performance and to demonstrate use of at least four prop making techniques. This unit of competency should be assessed using a range of materials, tools and equipment as identified in the Range of Variables.

USE RESEARCH, INNOVATION AND EXPERIMENTATION TO PRODUCE PROPS

CUESET4A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence style and production techniques

Designs and the work are analysed for production of props

An accessible database of specialist services, reference material and other relevant information including recording designs, performance details and specifications is established and/or maintained for use by all personnel as required

Research material is used to adapt styles for performance

Prepare to make props

Design is interpreted into practical plans for making props in accordance with design specifications and resource constraints

Drawings and specifications are presented where required, including coloured illustrations, technical production drawings, production requirements and specifications

Where appropriate, samples are developed and evaluated for original material/product, methods, processes, and feasibility

Construction problems are resolved through research and experimenting with techniques

Final specifications are presented to all stakeholders to ensure that props meet design and other production requirements

Liaison occurs with relevant personnel to ensure construction meets design specifications, production demands and organisation requirements

Appropriate materials are selected according to design and

performance requirements, and in accordance with length of run of show and budgetary constraints

Materials and methods of production are confirmed with relevant personnel for scheduling, deadlines, standards, specifications, budgetary constraints, length of show runs, and maintenance demands

Make props	<p>Props prototype is made to meet functional requirements and design specifications</p> <p>Using research, innovation and experimentation, props are made using materials and techniques appropriate to the design, style and genre of the production and the director's intentions</p> <p>Production schedule, budgetary and time constraints and occupational and public health and safety legislative requirements are met</p> <p>Props are amended as required to meet designer's, director's and performers' requirements</p>
Finish props	<p>Liaison occurs with all stakeholders to evaluate props and their adherence to specifications and the requirements of the performance</p> <p>Alterations and maintenance are undertaken where relevant</p> <p>All relevant paperwork and documentation is completed in accordance with the organisation's procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	3

RANGE OF VARIABLES

The following variables may apply:

Props may include:

- & hand props (e.g. food and beverage, blood and gore)
- & furniture
- & vehicles
- & equipment
- & costume props
- & special effects props

Props may be constructed from:

- & timber
- & timber products e.g. plywood, particle board, craftwood, Masonite
- & metal products e.g. bars tubes, sheets, moulded or cast metal
- & fibreglass
- & fabrics
- & plastics e.g. moulded, sheet
- & fabric
- & leather
- & paper products
- & plaster
- & mouldable materials
- & thermoplastic
- & polystyrene
- & fasteners
- & adhesives

Appropriate personnel may include:

- & designer
- & director
- & other technical staff

Techniques may include:

- & moulding materials
- & painting materials
- & sculpting or other shaping methods
- & gluing
- & metalwork e.g. cutting
- & welding
- & brazing
- & woodworking

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. The Building Code of Australia
- & relevant local government legislation and regulation

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & liaising effectively with designers/directors
- & translating concepts into creative and workable props solutions
- & creativity and innovation in work as evidenced in critical and peer review.

Concurrent or Pre-requisite Assessment

The following unit should be assessed prior to assessment of this unit:

- & Make props using advanced techniques

This unit may be assessed concurrently with the following units of competency

- & Design sets
- & Design props
- & Make sets using advanced techniques
- & Use research, innovation and experimentation to produce scenic art
- & Develop a budget
- & Manage a budget

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the expressive qualities of props as they relate to the nature of the work, the style of the production and the qualities of the performance
- & exercising a high level of creativity, ingenuity and innovation in work
- & design interpretation and maintaining design integrity
- & visualising the final product and its use on the stage
- & translating concepts into creative and workable props solutions
- & a wide range of styles, genres and art forms and their history
- & adapting props construction methods across styles, genres and art forms including film, television, radio and live performance in dance, music, drama
- & conducting research, using references and maintaining a database of references
- & using innovative and experimental props production techniques to make a wide range of props including hand props, furniture, mechanised props, cable controlled props effects, electrically controlled props, pneumatically controlled props, costume props, special effects props
- & developing practical plans for props from designs or other sources (e.g. painting, photograph, drawing, description)
- & drawing, including technical drawing the properties, applications and durability of different types of materials that can be used for props construction and their behaviour in performance conditions
- & working with specialised materials
- & accessing materials and components from a range of sources and suppliers and ascertaining their suitability
- & testing finished and unfinished materials, such as fabric, leather, vinyl,
- & plastic, foam, latex,
- & found objects, straw, paper, and cardboard
- & liaising effectively with designers/directors
- & providing clear and concise instructions for making props to the appropriate personnel as required
- & reading, interpreting and writing reports and briefs
- & presenting information to internal and external customers
- & meeting deadlines and maintaining schedules
- & costings and cost controls

Resource Implications

This unit of competency should be assessed using a wide range of props using a wide range of materials, equipment and techniques as identified in the range of variables.

Method and Context of Assessment

This unit of competency should be assessed on the job or in a simulated situation.

OBTAIN AND MAINTAIN PROPS

CUESET1A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Ascertain props requirements

Liaison is carried out with appropriate personnel to ascertain props requirements of the production

Research is undertaken in accordance with the director's and/or designer's requirements and concerns of style, genre and period

Participation in production meetings if necessary ensures that any changes to props requirements are noted and implemented as appropriate

Obtain and prepare props

Props obtained reflect research methods and are in accordance with design specifications, time and budgetary constraints

Props are obtained from the relevant sources and documentation completed

Props are prepared for use as appropriate and checked to ensure that they are in working order

Consumable props are prepared and replacement supplies organised as required

Props table is prepared in accordance with production requirements

Maintain props in performance

Props are prepared and checked prior to the performance to ensure that all required props are available and/or in working order

Props are stored securely and maintained in excellent condition throughout the performance

Any repairs to and/or replacements of props required following the performance are carried out as appropriate

Relevant documentation is maintained on props and expenditure

Undertake post-performance procedures

Props are stored and catalogued as appropriate in accordance with organisational procedures

Hired or borrowed props are returned as appropriate

Props that are no longer required are disposed of

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2

RANGE OF VARIABLES

The following variables may apply:

Props may include:

- & hand props
- & furniture
- & vehicles
- & equipment
- & costume props
- & special effects props

Appropriate personnel may include:

- & director
- & designers
- & set personnel
- & other specialists

Production requirements may include:

- & director's specifications
- & venue requirements
- & organisation standards
- & resource constraints

- & occupational and health and safety requirements
- & performers' requirements
- & length of the run of the show
- & production schedule

Necessary research may establish:

- & style of production
- & space
- & budget
- & venue specifications
- & perspective
- & colour
- & materials

Props may be obtained by:

- & buying
- & borrowing
- & hiring

Oral communication tasks may include:

- & participating in meetings
- & liaison with designer/director regarding props requirements
- & verbal reports in production meetings
- & liaison with other organisations, suppliers, caterers
- & negotiation skills
- & active questioning and listening
- & understanding of safety issues, environmental legislation, health and armory legislation

Materials to be read may include:

- & requirements for consumables
- & written notes from rehearsals
- & research materials on props
- & book research on style, genre, period
- & play texts
- & props extraction list
- & hire documents

Written tasks may include:

- & reporting on storage, transportation and maintenance of props
- & writing instructions to performers on props handling
- & scheduling of props
- & notes at meetings
- & reconciling petty cash/completing petty cash forms
- & listing hirers
- & thank-you letters
- & props storage list

Numeracy tasks may include:

- & calculating amounts
- & calculating itemised props budget
- & timelines
- & calculating numbers of consumable props required
- & calculating spatial arrangements for props table
- & checking float to maintain petty cash flow

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & knowledge of a range of props possibilities
- & communicating effectively in the range of situations required for the job role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Make props
- & Repair and maintain the show

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & researching, analysing and evaluating information relevant to props
- & props sources
- & meeting deadlines
- & knowledge of and ability to consistently apply a wide range of props possibilities
- & writing reports/documentation as required for the job role
- & working as part of a team
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

Competency should be demonstrated using all the resources required to obtain and maintain props for an entertainment event or venue.

Method and Context of Assessment

This unit of competency should be assessed on the job.

ASSIST IN MAKING SETS

CUESET5A

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
Prepare to assist in making sets	Plans for making set elements are followed and discussed with supervisor Materials are selected in accordance with supervisor's instructions and production requirements
Construct set elements	Set elements and devices are made and finished using appropriate materials, techniques and construction styles according to supervisor's instructions
Work with others to package sets for transportation	Road cases, boxes or crates are made or obtained according to supervisor's instructions to enable set elements to be transported to the venue and to arrive in optimum condition Set elements are packaged in accordance with occupational health and safety requirements, safe manual handling techniques and supervisor's instructions

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Communicating ideas and information	1
Working with others and in teams	1
Using mathematical ideas and techniques	1
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Set materials may include:

- & timber
- & timber products e.g. plywood
- & particle board
- & craftwood, Masonite
- & metal products e.g. bars, tubes, sheets, moulded or cast metal
- & fibreglass, canvas and other fabrics
- & plastics e.g. moulded
- & sheet
- & fabric
- & paper
- & fasteners
- & adhesives

A person assisting in making sets will usually construct simple set elements such as:

- & flats
- & treads
- & braces
- & flown pieces
- & doors built into a flat
- & windows built into a flat

Appropriate techniques may include:

- & timber construction techniques e.g. cutting
- & joining
- & fastening
- & gluing
- & metalworking e.g. welding, cutting

Safety and legal requirements include fire-proofing of all set and scenic elements.

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

Oral communication tasks may include:

- & following instructions

Materials to be read and interpreted may include:

- & occupational health and safety procedures and cautionary signs
- & cutting lists
- & labels for chemical handling
- & working drawing/model of set
- & production requirements
- & written instructions from supervisor regarding set construction style and techniques

Written tasks may include:

- & drawings for cutting lists
- & sketching model of set
- & cutting layout for set

Numerical tasks may include:

- & basic measuring
- & calculating angles
- & cutting/drawing to scale
- & simple multiplication

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & understanding of the properties, applications and durability of different types of materials that can be used to make set elements
- & making simple set elements using basic techniques as identified in the Range of Variables

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Use hand tools
- & Use power tools/hand-held operations

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & organisational and legislative occupational health and safety requirements, in particular with regard to safe manual handling techniques and working with hazardous substances
- & using hand and power tools
- & measuring and cutting techniques
- & carpentry and joinery skills
- & working as part of a team
- & following written and/or verbal instructions
- & reading plans and construction drawings

Resource Implications

Competency in this unit should be demonstrated using:

- & set materials as identified in the range of variables
- & appropriate hand and power tools

Method and Context of Assessment

This unit may be assessed on the job or in a simulated situation.

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Interpret design brief to make sets

Design is interpreted into practical plans for set construction in accordance with production requirements

Liaison occurs with appropriate personnel to ensure construction meets with design specifications and any amendments to design are approved before work proceeds

Materials are selected according to production requirements

Practical details of set construction are communicated to appropriate personnel

Necessary adaptations for touring are identified and incorporated into set construction

Make sets

Sets are made in accordance with design specifications

Sets, set elements and devices are made and finished using appropriate materials, techniques and construction styles in accordance with production requirements

Set elements are modified as necessary to meet production requirements

Make or obtain packaging for the transportation of set elements

Road cases, boxes or crates are made or obtained to enable set elements to be transported to the venue and to arrive in optimum condition

Set elements are packaged in accordance with relevant occupational health and safety manual handling requirements

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	2
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Set elements may be required to be built for interior or exterior, conditions.

Set materials may include:

- & timber
- & timber products e.g. plywood
- & particle board
- & craftwood
- & Masonite
- & metal products e.g. bars, tubes, sheets, moulded or cast metal
- & fibreglass
- & canvas and other fabrics
- & plastics e.g. moulded
- & sheet
- & fabric
- & paper
- & fasteners
- & adhesives

Set elements and devices may include:

- & rostra
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett
- & rakes
- & scaffolding
- & traps
- & revolves
- & trucks
- & lifts
- & flown pieces
- & soft drapes e.g. legs
- & borders
- & cycloramas
- & backdrops
- & drops large props e.g. furniture
- & set building accessories e.g. castors
- & slides
- & tracks
- & wires
- & pulleys

Appropriate techniques may include:

- & timber construction techniques e.g. cutting
- & joining
- & fastening
- & gluing
- & metalworking e.g. welding cutting

Safety and legal requirements include fire proofing of all set and scenic elements.

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

Oral communication tasks may include:

- & liaison with other venues, touring companies, suppliers
- & clear and concise spoken instructions
- & participating in meetings with designer
- & telephone research and information gathering
- & telephone orders
- & understanding and use of industry terminology
- & responding to rehearsal requests for set modifications

Materials to be read and interpreted may include:

- & diverse range of design, drawings and plans
- & instructions for special glues
- & technical manuals
- & registration marks
- & dealers catalogues
- & written instructions

Written tasks may include:

- & short notes
- & clear and concise instructions
- & reports
- & detailed set construction drawings

Numeracy tasks may include:

- & calculating to scale
- & measuring from plans
- & metric and volume measurement
- & calculating amounts and sizes of materials required
- & budget calculations and costings
- & assessing size of venue, transport vehicle, to determine practicality of size of set
- & calculating angles and cubic area
- & calculating weight of set elements to determine transportation methods

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & liaising effectively with designers/directors including ability to translate concepts into creative and workable props solutions as required
- & communicating effectively within the range of situations required for the job role

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Coordinate technical operations
- & Establish and manage resources and technical requirements
- & Manage systems
- & Participate in, lead and facilitate work teams

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & properties, applications and durability of different types of materials that can be used to make sets
- & knowledge of and ability to undertake a range of set making techniques as specified in the range of variables
- & making a wide range of set possibilities

- & developing practical plans for sets from designs or other sources (e.g. painting, photograph, drawing, description)
- & reading plans and construction drawings
- & using a range of tools and equipment required for set making
- & drawing skills
- & providing clear and concise spoken and/or written instructions for making sets to the appropriate personnel as required
- & producing sets within strict budgetary constraints
- & applying relevant organisational and legislative occupational health and safety procedures, in particular handling hazardous substances safely and safe manual handling techniques and maintaining a safe and efficient set workshop layout
- & using hand and power tools
- & carpentry and joinery skills
- & interpreting, analysing and evaluating information
- & scheduling work
- & meeting deadlines
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

Competency should be assessed in a set workshop using a range of set elements and devices and using a range of equipment, materials and techniques as identified in the Range of Variables.

Method and Context of Assessment

This unit of competency should be assessed on the job or in a combination of on and off the job. Competency should be assessed over at least two sets projects to ensure consistency of performance and to demonstrate competence in at least two different styles of set making using different materials and techniques.

MAKE SETS USING CUESET7A ADVANCED TECHNIQUES

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Conduct research

Research is undertaken to identify the historical, cultural and other factors that might influence style and production techniques

Designs and the work are analysed for construction of sets

An accessible database of specialist services, reference material and other relevant information is established and/or maintained for use by all personnel as required

A system is established and/or maintained for recording designs, performance details and specifications

Research material is used to adapt styles for performance

Ensure quality of set
manufacture

Sets construction is overseen in accordance with design and quality specifications, the style and genre of the production and the director's intentions

Sets, set elements and devices and finishes are built using appropriate materials, techniques and construction styles in accordance with production and quality requirements

Set elements are modified as necessary to meet production and quality requirements

Liaison occurs with the appropriate personnel to evaluate set and its adherence to specifications and the requirements of the performance

Alterations and maintenance are undertaken where relevant

Coordinate construction and
transportation of set elements

Construction or acquisition of road cases, boxes or crates is coordinated to set physical elements to be transported to the venue and to arrive in optimum condition

Packaging of set elements is coordinated to ensure that relevant occupational health and safety, manual handling and material care requirements are met

All relevant paperwork and documentation is completed in accordance with the organisation's procedures

Interpret design brief to make sets	<p>Design is interpreted into practical plans for set construction in accordance with production requirements</p> <p>Drawings and specifications are presented where required, including technical production drawings, production requirements and specifications</p> <p>Set construction problems are resolved through research and analysis where necessary</p> <p>Materials and methods of production are selected to suit design and production requirements</p> <p>Production meetings are participated in to ensure that any changes to the design or production requirements are noted and implemented as appropriate</p> <p>Materials and methods of production are confirmed with relevant personnel for scheduling, deadlines, standards, specifications, suggested finishes, placement, proportion, budgetary constraints, length of show runs, and maintenance demands</p> <p>Practical details of set construction are communicated to appropriate personnel</p> <p>Necessary adaptations for touring are identified and incorporated into set construction</p> <p>Final specifications are presented to the appropriate personnel to ensure that set meets design specifications and production requirements</p>
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KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	2
Communicating ideas and information	2
Planning and organising activities	2
Working with others and in teams	2
Solving problems	2
Using mathematical ideas and techniques	2
Using technology	1

RANGE OF VARIABLES

The following variables may apply:

Set materials may include:

- & timber
- & timber products e.g. plywood, particle board, craftwood, Masonite
- & metal products e.g. bars, tubes, sheets, moulded or cast metal
- & fibreglass
- & canvas and other fabrics
- & plastics e.g. moulded, sheet
- & fabric
- & paper
- & fasteners
- & adhesives

Set elements and devices may include:

- & rostra
- & flats
- & treads
- & stairs
- & flooring and floor cladding e.g. tarkett, rakes
- & scaffolding
- & traps
- & revolves
- & trucks
- & lifts
- & flown pieces
- & soft drapes e.g. legs, borders, cycloramas, backdrops, drops
- & large props e.g. furniture
- & hydraulics
- & pneumatics

- & electrical and mechanical winches
- & set building accessories e.g. castors, slides, tracks, wires, pulleys
- & automated and animatronic devices

Cloths may include:

- & canvas
- & gauze
- & nessel
- & wool
- & silk
- & velour
- & synthetic fabric e.g. plastics

Appropriate techniques may include:

- & timber construction techniques
- & fabrication
- & metalworking
- & welding and soldering

Safety and legal requirements include fire-proofing of all set and scenic elements

Occupational and public health and safety legislative requirements may include:

- & Commonwealth, State and Territory occupational health and safety regulations
- & relevant national and international standards, guidelines and codes of practice e.g. the Building Code of Australia
- & relevant local government legislation and regulation

Oral communication tasks may include:

- & communicating verbally with a range of individuals and organisations
- & understanding and describing relevant occupational health and safety legislation
- & presenting specifications at production meetings
- & liaison with specialist services regarding feasibility of construction methods
- & phone liaison with venues, touring companies
- & detailed instructions to set builders describing specific technical features
- & responding to verbal requests from rehearsal process regarding set modifications

Materials to be read and interpreted may include:

- & plans, sketches, design notes and instructions
- & research via internet, written texts
- & legal occupational health and safety requirements
- & written requests from rehearsal process regarding set modifications

Written tasks may include:

- & reports on construction options
- & specifications for designer and specialist suppliers
- & written documents to legislative authorities regarding products and occupational health and safety requirements
- & drawing plans, sketches and instructions
- & manifests/ instructions for assembling set
- & export documents
- & compiling a business file system/database of reference material
- & budget documentation and other financial records

Numeracy tasks may include:

- & taking measurements
- & calculating area, size of set elements in comparison to size of venue, transport vehicle
- & financial costings and cost controls
- & calculating weight-bearing capacity and safety limits
- & calculating human, financial and material resources available
- & constructing timelines
- & estimating value for insurance purposes

EVIDENCE GUIDE

Critical Aspects of Evidence

The following unit of competency should be assessed prior to assessment of this unit:

- & Make sets

Evidence to demonstrate consistent achievement of this unit's outcomes include

- & creativity and innovation in work as evidenced in critical and peer review

Concurrent Assessment

This unit may be assessed concurrently with the following units:

- & Design sets
- & Design props
- & Use research, innovation and experimentation to produce props
- & Use research, innovation and experimentation to produce scenic art
- & Develop a budget
- & Manage a budget

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & the expressive qualities of set construction as it relates to the nature of the work, the style of the production and the qualities of the performance
- & innovative and experimental set construction techniques in two and three dimensions
- & exercising a high level of creativity and ingenuity
- & maintaining design integrity
- & achieving highly effective interaction between the effects produced sets and the action onstage
- & visualising the final product and relationships between performers
- & the behaviour of various materials under lighting
- & a wide range of styles, genres and art forms and their history
- & adapting set construction skills across styles, genres and art forms including film, television, radio and live performance in dance, music, drama
- & working with specialised materials
- & conducting research, using references and maintaining a database of references
- & accessing materials and components from a range of sources and suppliers and ascertaining their suitability
- & design interpretation

- & reading, interpreting and writing reports and briefs
- & presenting information to internal and external customers
- & costings and cost controls
- & the properties, applications and durability of different types of materials that can be used to make sets
- & undertaking the full range of set making techniques as specified in the Range of Variables
- & applying relevant organisational and legislative occupational health and safety procedures
- & communicating effectively both verbally and in writing with a range of individuals/organisations
- & carpentry, joinery, fabrication, welding and metalwork
- & interpreting, analysing and evaluating information
- & reading and drawing plans
- & technical drawing
- & measuring and cutting techniques
- & coordinating and organising work to meet deadlines and maintain schedules

Resource Implications

This unit of competency should be assessed using:

- & set designs, set elements and devices, materials and techniques as identified in the Range of Variables

Method and Context of Assessment

This unit of competency should be assessed on the job or in a combination of on and off the job.

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
Establish set design brief	<p>Preliminary concept meetings with appropriate personnel are participated in to discuss set requirements</p> <p>Relevant venue specifications are obtained</p> <p>Necessary research is undertaken</p>
Develop design ideas	<p>Design concept(s) are developed in accordance with set design brief</p> <p>Design concept(s) are represented through preparation of models, scale models and/or working drawings</p> <p>Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated</p> <p>Final design concept is agreed upon with the appropriate personnel</p>
Produce set specifications	<p>Set specifications are produced in accordance with final design concept</p> <p>Construction materials, methods and finishes are determined</p> <p>Specific functional requirements are determined</p> <p>Plan is presented to appropriate personnel for approval</p>
Monitor construction	<p>Liaison ensures that all parties meet their obligations, adhere to quality standards and work according to production requirements</p> <p>Any changes required are negotiated, agreed and implemented</p> <p>All work is monitored to ensure that it is carried out to agreed specifications and that the finished product meets the brief</p> <p>Documentation is maintained and updated as required</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	3
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may be apply:

Appropriate personnel may include:

- & director
- & designers
- & heads of department
- & set personnel
- & performers
- & other specialists

Necessary research may establish:

- & style of production
- & space
- & budget
- & venue specifications
- & perspective
- & colour
- & materials

Production requirements may include:

- & director's specifications
- & venue requirements
- & organisation standards
- & resource constraints
- & performers' requirements
- & length of the run of the show
- & production schedule
- & relevant organisational and legislative occupational health and safety requirements

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes includes:

- & developing creative set design concepts which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- & communicating effectively both verbally and in writing with a range of individuals/organisations

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Present and negotiate design concepts
- & Develop the design
- & Manage design realisation

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & working practices in different areas in the entertainment industry
- & different genres and styles of production
- & sources of visual and written information on history, cultures, art and architecture
- & construction methods, materials and costings
- & scenic art and set finishing
- & occupational health and safety issues for performers

- & drawing/model making/painting or other representational techniques either manually or with CAD
- & developing creative set design concepts which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- & communicating effectively both verbally and in writing with a range of individuals/organisations
- & adapting design and ideas to suit space/venue/production/budget/style
- & graphical presentation skills
- & drawing scale plans
- & making presentations
- & writing reports and correspondence
- & maintaining documentation
- & managing a project including resource management

Resource Implications

This unit of competency should be assessed using all the resources required to design a set for an entertainment event or venue.

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation.

INSTALL SOUND EQUIPMENT

CUESOU2A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Install sound equipment

Plan is read and interpreted in consultation with appropriate personnel to determine requirements

Points for weight loading are identified in accordance with sound plan

Sound equipment is installed in accordance with production requirements

Noise baffles are installed as required using the appropriate materials according to production requirements

Equipment and cabling is positioned to achieve optimum sound quality, is connected, and clearly labelled according to organisational procedures

Test and modify sound equipment

All microphone lines are checked for continuity and patching prior to connection to sound system in accordance with sound plan

Sound system is patched, tested and tuned to suit the venue/event and in accordance with design specifications

Radio microphones are coordinated, fitted to performers and checked to see if they are working

Appropriate personnel are informed of problems as required

Sequence sound cues

Sequencing of all sound cues is established in accordance with the requirements of the production

Timing, speed and levels of all sound cues are established and cue sheets written up in accordance with the requirements of the production

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & director
- & designer
- & technical management
- & supervisor
- & other technical staff

Sound equipment may include:

- & microphone
- & radio microphones
- & amplifiers
- & speakers
- & mixing desk
- & effects rack
- & tape machines

- & turntables
- & CD player
- & sequencer/sampler
- & computer
- & DAT machine
- & Reel to reel
- & Hard disc recorder
- & Mini Disc
- & DVD

Equipment may need to be installed into the following areas:

- & stage
- & offstage
- & auditorium
- & foyers
- & dressing rooms

Sound cues may be required for:

- & audience PA
- & effects
- & foldback to stage
- & show relay
- & show recording

Oral communication tasks may include:

- & liaison and consultation with director, designer, venue manager, other production personnel
- & listening and responding to messages from stage manager
- & basic conflict resolution

Material to be read and interpreted may include:

- & sound plans
- & line diagrams
- & rigging/installation schedule
- & design specifications

Material to be written may include:

- & cue sheets
- & equipment lists, manifests
- & equipment labels

Numeracy tasks may include:

- & assessment of cable load capacity
- & basic counting
- & numbers recognition

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & communicating effectively within the range of situations required for the job role
- & reading and interpreting sound plans and installing equipment in accordance with the sound plan

Concurrent Assessment

This unit may be assessed concurrently with the following units of competency:

- & Repair and maintain sound equipment
- & Operate sound equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of the range and sound equipment and associated operating principles
- & understanding of the physical nature and reception of sound
- & knowledge of sound reinforcement requirements
- & characteristics and applications of different types of microphone capsules
- & understanding of polarisation and its effect on transmission
- & correct equalisation techniques
- & understanding of acoustics
- & reading and interpreting sound documentation and plans
- & drawing a block diagram of equipment and system set-ups
- & running and patching cables neatly and safely
- & applying organisational and legislative
- & occupational health and safety procedures, in particular regarding safe manual
- & handling techniques, working safely with electricity and hazardous substances
- & critical listening and aural discrimination
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & relevant sound equipment as identified in the Range of Variables
- & sound plan
- & an entertainment event or venue or simulated situation

Method and Context of Assessment

This unit should be assessed on the job or in a simulated situation which covers the requirements identified in the Range of Variables. Assessment may need to take place on more than one occasion to ensure consistency of performance.

REPAIR AND MAINTAIN SOUND EQUIPMENT

CUESOU1A

This unit involves regular basic maintenance and simple repairs. It does not require the use of specific electrical or electronic knowledge and skills.

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Repair sound equipment

Faults in equipment are diagnosed and isolated using standard fault detection procedures

Labels are written and attached to faulty equipment in accordance with organisational procedures

Faulty equipment is dismantled, repaired and reassembled in accordance with safety requirements and manufacturer's instructions as appropriate

Complex repairs are referred to technical specialists as required in consultation with supervisor or other appropriate personnel

All repairs are documented according to organisational procedures and reported to the appropriate personnel

Maintain sound equipment

Sound equipment is maintained in accordance with organisational procedures and maintenance instructions

Cables and accessories are maintained in accordance with organisational procedures and maintenance instructions

Spares and consumables are checked and replaced as appropriate and records maintained

Equipment safety checks are conducted in compliance with the relevant industry and Australian standards

Maintenance is documented in accordance with organisational procedures

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

This unit involves regular basic maintenance and simple repairs. It does not require the use of specific electrical or electronic knowledge and skills.

Sound equipment may include:

- & microphone
- & radio microphones
- & amplifiers
- & speakers
- & mixing desk
- & effects rack
- & tape machines
- & turntables
- & CD player
- & sequencer/sampler

- & computer DAT
- & Mini Disc
- & Reel to reel
- & Hard disc recorder
- & DVD

Repairs may include:

- & replacing or tagging of items which do not require specific electronic or electrical skills
- & making up leads
- & replacing the range of connectors used in sound
- & replacing parts of microphones and stands
- & replacing fuses
- & replacing faders

Complex repairs will generally require the calling of specialist service technicians or returning equipment and circuit boards to specialists for repair.

Spares and consumables may include:

- & batteries
- & styluses
- & tapes
- & splicing materials
- & diskettes
- & recording media
- & fuses

Appropriate personnel may include:

- & supervisor
- & head of department
- & other technical staff
- & other specialist staff

Maintenance includes any periodic work undertaken to restore equipment to optimum working condition. Maintenance of equipment may include:

- & cleaning and dusting equipment
- & checking continuity of cables
- & correct storage of equipment
- & cleaning microphones and replacing inserts
- & replacing batteries
- & cleaning heads on recorders/playback units
- & alignment/adjustment of playback/recording equipment
- & cleaning recording playback medium
- & making back-up copies of recordings

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & technical knowledge of sound equipment
- & excellent physical dexterity skills

Concurrent Assessment

This unit may be assessed concurrently with the following units:

- & Install sound equipment
- & Operate sound equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of spare parts and sub-assemblies used in sound equipment repair/maintenance
- & knowledge of typical sound equipment and wiring faults
- & fault detection and diagnosis
- & making reliable solder joints
- & reading and interpreting equipment manuals
- & knowledge of electronic terms

- & knowledge of audio terms
- & storage and maintenance and specific properties of various recording/playback mediums
- & electrical theory as it applies to sound
- & applying organisational and/or legislative occupational health and safety requirements, in particular with regard to the working safely electricity
- & storing equipment according to organisational requirements

Resource Implications

This unit of competency should be assessed using:

- & a range of sound equipment as identified in the Range of Variables
- & repair and maintenance of tools

Method and Context of Assessment

This unit of competency may be assessed on or off the job. Assessment may need to occur on a number of occasions to ensure consistency of performance. Assessment should ensure that a sufficient range of repair and maintenance tasks are covered.

OPERATE SOUND EQUIPMENT

CUESOU3A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Carry out technical/dress rehearsal requirements

Sound equipment is set up as required in accordance with written and spoken performance requirements.

Technical aspects of the show are rehearsed and communicated to performers as required

Cues are plotted and levels and effects are notated or recorded as appropriate

Cues are rehearsed and executed correctly on direction from the appropriate personnel as required

Radio microphones are fitted and checked as required

Cable microphones are positioned as required

Changes to sound operation are implemented and documented according to organisational procedures

Carry out pre-show procedures for operating sound

Equipment is powered up and checked to ensure that it is functioning properly

Sound check is carried out and all adjustments are implemented and documented according to organisational procedures

Any faults/problems are rectified and/or referred to the appropriate personnel as required

Sound is checked to make sure that it can be heard through front-of-house and monitors at commencement of performance as appropriate

Operate sound equipment

All sound cues are executed in accordance with the running sheet, stage managers directions and the requirements of the performance

The sound is mixed to produce the required technical level and tonal balances

Equalisation is adjusted for required tonal balance

Signal levels are balanced appropriately

Operate sound equipment	<p>Overall level is within the requirements of the venue</p> <p>Sound effects are played back at the required level through the appropriate speakers</p> <p>Equipment is monitored for correct operation</p> <p>Problems are dealt with promptly and effectively throughout the performance</p>
Carry out post-performance procedures	<p>Required changes are discussed, confirmed and agreed with the appropriate personnel</p> <p>Necessary adjustments including repairs and resetting and system maintenance is carried out in preparation for the next performance</p> <p>Changes to cue sheets are noted, permanent changes are recorded and backed up and all documentation is updated and filed as required in accordance with organisational procedures</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	2
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Sound equipment may include:

- & microphones
- & radio microphones
- & amplifiers
- & speakers
- & mixing desk
- & effects rack
- & tape machines
- & turntables
- & CD player
- & sequencer/sampler
- & computer
- & DAT machine
- & Reel to reel
- & Hard disc recorder
- & Mini Disc
- & DVD

Appropriate personnel may include:

- & designer
- & director
- & stage manager
- & other technical staff

Oral communication tasks may include:

- & verbal fault reports to appropriate personnel
- & listening for cues and stage managers directions
- & monitoring sound effects and cues

Material to be read and/or interpreted may include:

- & stage plans
- & sound plots
- & design, director's and sound specifications
- & production and venue requirements
- & production schedule
- & organisation standards
- & occupational health and safety requirements
- & manufacturers' specifications
- & text requirement
- & performers' requirements

Written tasks may include:

- & stage plans
- & cue sheets
- & notes on faults and problems
- & sound plot

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & operating a range of relevant sound equipment
- & communicating effectively within the range of situations required for the job role

Concurrent Assessment

This unit of competency may be assessed concurrently with the following units :

- & Install sound equipment
- & Repair and maintain sound equipment

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of sound terminology
- & knowledge of varied characteristics of sound in a range of environments
- & knowledge of acoustics
- & using sound shaping effects
- & understanding spatial imaging and special effects
- & balancing tone colour by equalisation
- & operating sound mixing consoles
- & manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- & knowledge of relevant organisational and or legislative occupational health and safety requirements, in particular safe noise levels
- & knowledge of types of signal distortions that occur in amplifiers
- & amplifying music to suit varying live environment conditions
- & knowledge of electrical theory as it applies to sound e.g. the nature of sound waves
- & microphones, consoles, signal flow, and acoustics appropriate to the enterprise
- & reading and interpreting sound documentation and plans
- & identifying typical faults that may occur in audio production environments
- & applying simple maintenance to a range of audio systems
- & critical listening and aural discrimination
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using:

- & a range of sound equipment and material as identified in the Range of Variables
- & an entertainment event or venue. Where entertainment event or venue does not have the relevant technology or other required resources, simulated conditions may be utilised.

Method and Context of Assessment

This unit of competency should be assessed in the workplace. Assessment may occur in a simulated situation provided that the range of equipment and conditions properly reflects the operating sound in an entertainment context. Assessment may need to take place on more than one occasion to ensure consistency of performance.

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Tune and balance sound equipment

Equipment is powered up and checked to ensure that it is in working order

Interfaces between sound and destination are matched according to level, impedance, phase and frequency

Signals are routed to the correct signal path

Faders are operated to produce a sound level in accordance with production requirements

Equalisers are operated to produce tonal quality according to production requirements

Sound controls are operated in accordance with acoustic and dynamic requirements

All problems and faults are dealt with safely and effectively and appropriate personnel informed as required

Sound check is carried out and all adjustments are implemented and documented according to organisational procedures as required

Mix sound

Sound is mixed to produce the required sound level and tonal balances according to production requirements

Signal paths are monitored promptly and effectively throughout the performance

Effects are selected and implemented according to production requirements

Equalisation is adjusted for required tonal balance

Relative fader levels are adjusted in line with the musical context

Signal levels are balanced appropriately

Overall sound level is in accordance with the requirements of the venue and safe noise levels

Evaluate and modify technical aspects

Changes to technical requirements are discussed with the appropriate personnel as required

Necessary adjustments including repairs and resetting and system maintenance is carried out as required in preparation for the next performance

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	1
Communicating ideas and information	1
Planning and organising activities	1
Working with others and in teams	1
Solving problems	2
Using mathematical ideas and techniques	1
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Sound equipment may include:

- & microphones
- & radio microphones
- & amplifiers
- & speakers
- & mixing desk
- & effects rack
- & tape machines
- & turntables
- & CD player
- & sequencer/sampler
- & computer
- & DAT machine
- & reel to reel
- & hard disc recorder
- & mini disc
- & DVD

Appropriate personnel may include:

- & designer
- & director
- & stage manager
- & other technical staff

EVIDENCE GUIDE

Critical Aspects of Evidence

The following and pre-requisite unit of competency should be assessed prior to assessment of this unit:

- & Operate sound equipment

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & using advanced aural analysis and creative sound enhancement skills
- & communicating effectively within the range of situations required for the job role

Concurrent and Pre-requisite Assessment

The following unit of competency should be assessed prior to assessment of this unit:

- & Operate Sound Equipment

This unit may be assessed concurrently with the following unit:

- & Record live sound

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & knowledge of sound terminology
- & understanding of spatial imaging and special effects
- & knowledge of functions/operations of sound mixing consoles
- & connecting sound equipment
- & knowledge of and ability to operate signal processing and effects devices
- & knowledge of acoustics
- & knowledge of varied characteristics of sound in a range of environments
- & ability to balance tone colour by equalisation

- & manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- & knowledge of relevant organisational and or legislative occupational health and safety requirements, in particular safe noise levels
- & knowledge of types of signal distortions that occur in amplifiers
- & amplifying music to suit varying live environment conditions
- & knowledge of electrical theory as it applies to sound e.g. the nature of sound waves
- & microphones, consoles, signal flow, and acoustics appropriate to the enterprise
- & reading and interpreting sound documentation and plans
- & identifying typical faults that may occur in audio production environments
- & applying simple maintenance to a range of audio systems
- & critical listening and aural discrimination
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using a wide range of sound equipment.

Where entertainment event or venue does not have the relevant technology or other required resources, simulated conditions may be utilised.

Method and Context of Assessment

This unit of competency should be assessed in the workplace. Assessment may occur a simulated situation provided that the range of equipment and conditions properly reflects mixing sound in an entertainment context. Assessment may need to occur on more than one occasion to ensure consistency of performance.

DESIGN SOUND SYSTEMS

CUESOU6A

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
Establish brief for sound design	<p>Liaison is carried out with the appropriate personnel to ascertain the requirements of the project</p> <p>Necessary research is undertaken</p> <p>Available budget and other resources are identified</p> <p>Additional expertise necessary to the project is identified as required</p> <p>Sound extraction/cue synopsis is prepared</p>
Develop the design	<p>Design concept(s) are developed in accordance with sound design brief</p> <p>Design concept(s) are represented with a range of visual or other material</p> <p>Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated</p> <p>Final design concept is agreed upon with the appropriate personnel</p>
Produce sound plan	<p>Sound plan is produced in accordance with the final design concept and production requirements</p> <p>Microphone plots, sound sources, block diagrams and layout are drawn and notated</p> <p>Equipment list is prepared</p>
Liaise with others to implement sound plan	<p>Liaison ensures that all parties meet their obligations, adhere to quality standards and work within project requirements</p> <p>All work is monitored to ensure that it is completed to specifications and any changes required are negotiated, agreed with the appropriate personnel and implemented</p> <p>System is tuned to achieve desired result</p> <p>Operation is plotted, rehearsed and revised to ensure that it meets performance requirements</p> <p>Appropriate documentation is prepared and maintained as required</p>

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Appropriate personnel may include:

- & director
- & other designers
- & choreographer
- & departmental heads
- & other specialists

Necessary research may establish:

- & style of production
- & space
- & budget
- & venue specifications
- & materials
- & technologies

Sound plan:

- & is drawn to scale
- & includes title block, key or legend, and industry standard symbols
- & shows connections and lines
- & specifies items of equipment and cabling

Sound equipment may include:

- & microphones
- & radio microphones
- & amplifiers
- & speakers
- & mixing desk
- & effects rack
- & tape machine
- & turntable
- & CD player
- & sequencer/sampler
- & computer
- & DAT machine
- & Reel to reel
- & Hard disc recorder
- & Mini Disc
- & DVD

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & developing creative sound design concepts which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- & communicating effectively within the range of situations required for the job role

Concurrent and Pre-requisite Assessment

The following unit of competency should be assessed prior to this unit:

- & Mix sound

This unit of competency may be assessed concurrently with the following units:

- & Originate design
- & Develop design brief
- & Manage the design process
- & Design sound materials

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & applying sound principles to design
- & collecting and processing information, scripts and images
- & managing resources
- & managing projects
- & writing reports
- & maintaining clear records
- & ability to produce a sound plan to industry standard
- & advanced aural analysis and creative sound enhancement skills relevant to a variety of musical genres and contexts
- & drawing plans manually or using CAD programs

Resource Implications

This unit of competency should be assessed using:

- & a wide range of sound equipment
- & sound plan

Method and Context of Assessment

This unit should be assessed on the job or in a simulated environment.

DESIGN SOUND MATERIALS

CUESOU5A

ELEMENT OF COMPETENCY

PERFORMANCE CRITERIA

Establish brief for sound design

Liaison is carried out with appropriate personnel to ascertain the requirements of the project

Available budget and other resources are identified

Necessary research is undertaken

Additional expertise necessary to the project is identified as required

Develop the design

Design concept(s) are developed in accordance with sound design brief

Design concept(s) are represented with a range of visual or other material

Design concept(s) are discussed with the appropriate personnel and any new ideas are incorporated

Final design concept is agreed upon with the appropriate personnel

Produce sound materials

Sound materials are created and/or sourced in accordance with design specifications

Copyright requirements are identified and met where required

Sound materials are recorded, edited, sequenced, mixed and effects applied as required to achieve design specifications

Changes to sound materials are identified in conjunction with the appropriate personnel as required

Final mix is completed and recorded onto a suitable medium for playback in the production and back-up copies are made

Documentation is prepared and updated as required through all stages

Assistance is provided to technical staff as required in using sound materials

KEY COMPETENCIES

KEY COMPETENCY	LEVEL
Collecting, analysing and organising ideas and information	3
Communicating ideas and information	3
Planning and organising activities	2
Working with others and in teams	2
Solving problems	3
Using mathematical ideas and techniques	2
Using technology	2

RANGE OF VARIABLES

The following variables may apply:

Sound materials are designed in accordance with:

- & production and venue requirements
- & organisational policies and procedures
- & budget constraints
- & technical constraints
- & other resource constraints
- & production schedule
- & relevant organisational and legislative occupational health and safety requirements

Sound materials may include:

- & sound effects
- & music
- & dialogue
- & voices
- & atmospheres
- & musical instruments

EVIDENCE GUIDE

Critical Aspects of Evidence

Evidence to demonstrate consistent achievement of this unit's outcomes include:

- & creating or source creative sound materials to meet production requirements
- & communicating effectively within the range of situations required for the job role

Concurrent and Pre-requisite Assessment

The unit of competency should be assessed prior to this unit:

- & Mix sound

This unit of competency may be assessed concurrently with the following units:

- & Originate design
- & Develop design brief
- & Manage the design process
- & Design sound installation

Underpinning Knowledge and Skills

Skills and knowledge are required in:

- & understanding of the requirements of the production
- & aural imagination
- & knowledge of the applications of electronic equipment to generate musical ideas
- & knowledge of responsibilities regarding copyright
- & operating a range of sound equipment
- & working within budgets constraints
- & working to deadlines
- & knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Resource Implications

This unit of competency should be assessed using all the resources required to design sound materials for an entertainment event/venue.

Method and Context of Assessment

This unit of competency should be assessed on the job or in a simulated situation.