



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



# **CUF01 Film, TV, Radio and Multimedia Training Package**

## **Volume 4 of 6**

**Version Number: 3**  
**Review Date: 30 May 2004**



# **CUF01**

## **Film, TV, Radio and Multimedia Training Package**

Competency Standards

### **Volume 4 of 6**

#### **Film, Television, Radio, Multimedia Industry Training Package (Volume 4)**

Volume 1 Overview, Qualifications Framework, Assessment Guidelines and Competency Standards

Volume 2 Competency Standards

Volume 3 Competency Standards

Volume 5 Competency Standards

Volume 6 Competency Standards

This volume should not be used in isolation but in the context of the complete film, television, radio and multimedia training package.

The material contained within this volume is part of the endorsed component of the film, television, radio and multimedia training package endorsed by the National Training Quality Committee in May 2001 and agreed by Ministers. This training package is to be reviewed by 30 May 2004.

## **CUF01 - Film, TV, Radio and Multimedia Training Package**

© *Commonwealth of Australia, 2003*

This work has been produced with the assistance of funding provided by the Commonwealth Government through the Department of Education, Science and Training (DEST).

An individual may make a photocopy of all or part of the work for their personal use.

A Registered Training Organisation may make photocopies of all or part of the work for the teaching purposes of that organisation, including for supply to its students provided that any consideration does not exceed the marginal cost of preparation, reproduction, assembly and delivery.

Except as permitted under the Copyright Act 1968, all other rights are reserved. Requests for permission may be directed to:

Branch Manager,  
Technology and Information Services Branch,  
Industry Skills Development Group,  
Department of Education, Science and Training,  
GPO Box 9880 Canberra City, ACT, 2601.

Website: [www.dest.gov.au](http://www.dest.gov.au)

This work is the result of wide consultations with Australian industry participants. It is a collaborative view and does not necessarily represent the view of DEST or any specific body. For the sake of brevity it may omit factors which could be pertinent in particular cases.

While care has been taken in the preparation of this Training Package, DEST and the original developer do not warrant that any licensing or registration requirements specified here are either complete or up-to-date for your State or Territory. DEST and the original developer do not accept any liability for any damage or loss (including indirect and consequential loss) incurred by any person as a result of relying on the information contained in this Training Package.

This Training Package should not be regarded as professional advice and it should not be relied upon in any important matter without obtaining appropriate advice relevant to your circumstances.

Published by:

First published: 1 May 2001

ISBN: 0 642 80075 8

Printed by:

AEShareNet Code: P

Print Version No: 3

Release Date: 10/10/2005

## TABLE OF CONTENTS

<b>Version Modification History.....</b>	<b>5</b>
<b>Qualifications Framework.....</b>	<b>6</b>
The Australian Qualifications Framework.....	6
Skill Sets.....	13
<b>Assessment Guidelines.....</b>	<b>14</b>
Introduction.....	14
Assessment System Overview.....	14
Australian Quality Training Framework Assessment Requirements.....	14
Pathways.....	15
<b>Designing Assessment Tools.....</b>	<b>18</b>
Use of Assessment Tools.....	18
Using Prepared Assessment Tools.....	18
Developing Assessment Tools.....	18
Conducting Assessment.....	18
Access and Equity.....	19
Further Sources of Information.....	20
General Resources.....	20
Assessment Resources.....	21
Assessment Tool Design and Conducting Assessment.....	21
Assessor Training.....	21
Assessment System Design and Management.....	22
<b>Units</b>	
CUFEDT01A Make creative and technical editing decisions.....	23
CUFEDT02A Prepare material and documents for editing.....	31
CUFEDT03A Operate film editing equipment.....	38
CUFEDT04A Operate video editing equipment.....	44
CUFEDT05A Operate a non-linear editing system.....	50
CUFEDT06A Prepare an edit decision list and oversee the on-line edit.....	57
CUFEDT07A Edit recently shot material for immediate transmission.....	63
CUFEDT08A Edit dialogue and sound.....	68
CUFLAB01A Produce film and sound negatives.....	76
CUFLAB02A Prepare negatives for printing.....	81
CUFLAB03A Print film from a negative.....	85
CUFLAB04A Process printed film.....	89
CUFLAB05A Cut and match final negative for film printing.....	94
CUFLAB06A Colour grade negatives prior to printing.....	99
CUFLGT01A Develop and implement lighting designs.....	104
CUFLGT02A Prepare, install and monitor lighting equipment.....	110
CUFLGT03A Determine lighting requirements and operate lighting.....	120
CUFLGT04A Operate lighting consoles.....	130
CUFLGT05A Maintain, repair and modify lighting equipment.....	137
CUFMUP01A Design, apply and remove period and specialised make-up.....	144
CUFMUP02A Design, apply and remove make-up.....	156
CUFMUP03A Maintain make-up continuity.....	165
CUFPOP02A Breakdown a script.....	177
CUFPOP03A Compile a production schedule.....	182
CUFPOP04A Compile a daily production schedule/running sheet.....	188
CUFPOP05A Book and coordinate production resources.....	193
CUFPOP06A Survey locations.....	199
CUFPOP07A Manage a film or television shoot.....	203
CUFPOP08A Location manage a film or television shoot.....	209
CUFPOP10A Plan and coordinate the post-production pathway.....	218
CUFPOP11A Coordinate continuity.....	226
CUFPOP12A Coordinate cast and crew.....	232
CUFPOP13A Manage rehearsals.....	241
CUFPOP14A Produce a pre-recorded program segment.....	247
CUFPOP15A Produce pre-recorded programs.....	252

CUFPOP16A Produce live-to-air programs.....	257
CUFPOP17A Plan and prepare a program.....	262
CUFPOP18A Design a program format.....	267
CUFPOP25A Develop and monitor a program schedule.....	272
CUFSTX01A Develop and implement special effects designs for the screen.....	277
CUFSTX02A Coordinate the creation of special effects.....	288
CUFSTX03A Create special effects for the screen.....	299
CUFSTX04A Repair, maintain and alter special effects.....	309
CUFSTX05A Coordinate the transportation and assembly of special effects items.....	316
CUFSTX06A Assemble and maintain special effects items during production.....	325
CUFSTX07A Execute special effects safely.....	332
CUFSTU01A Operate the boom.....	341
CUFSTU02A Operate a studio panel.....	346
CUEMUP4A Design, apply and remove special effects make-up.....	352
CUEMUP5A Dress (style) wigs.....	364
CUESTX6A Prepare, install and operate pyrotechnic effects.....	368
CUESTX19A Maintain wigs and hair pieces.....	374
CUESTX20A Make wigs.....	380
STX12A Dress (Style) Hair.....	389

## Version Modification History

The version details of this endorsed Training Package are in the table below. The latest information is at the top of the table.

Version	Release Date	Comments
3	10/10/2005	CUSSOU24A Edit sound using computerised digital equipment/systems replaces CUSSOU12A.
2.00	09/12/03	Changes made within Certificate IV and Diploma of Makeup, new unit added to replace unit in Group B and C respectively.
2.00	20/11/03	Changes made within unit CUFPOP09A
2.00	17/01/03	Introduction of Diploma of Broadcasting CUF50501, units added to Diploma bank plus unit title & code corrections
1.00	01/05/01	Primary Release

**Forms control:** All endorsed training packages will have a version number displayed on the imprint page of every volume constituting that training package. Every training package will display an up-to-date copy of this modification history form, to be placed immediately after the contents page of the first volume of the training package. Comments on changes will only show sufficient detail to enable a user to identify the nature and location of the change. Changes to training packages will generally be batched at quarterly intervals. This modification history form will be included within any displayed sample of that training package and will constitute all detail available to identify changes.

# Qualifications Framework

## The Australian Qualifications Framework

### What is the Australian Qualifications Framework?

A brief overview of the Australian Qualifications Framework (AQF) follows. For a full explanation of the AQF see the *AQF Implementation Handbook, 3rd Edition 2002*. You can download it from the Australian Qualifications Advisory Board (AQFAB) website ([www.aqf.edu.au](http://www.aqf.edu.au)) or obtain a hard copy by contacting AQFAB on phone 03 9639 1606 or by emailing AQFAB on [aqfab@curriculum.edu.au](mailto:aqfab@curriculum.edu.au)

The AQF provides a comprehensive, nationally consistent framework for all qualifications in post-compulsory education and training in Australia. In the vocational education and training (VET) sector it assists national consistency for all trainees, learners, employers and providers by enabling national recognition of qualifications and Statements of Attainment.

Training Package qualifications in the VET sector must comply with the titles and guidelines of the AQF. Endorsed Training Packages provide a unique title for each AQF qualification which must always be reproduced accurately.

### Qualifications

Training Packages can incorporate the following eight AQF qualifications.

- Certificate I in ...
- Certificate II in ...
- Certificate III in ...
- Certificate IV in ...
- Diploma of ...
- Advanced Diploma of ...
- Vocational Graduate Certificate of ...
- Vocational Graduate Diploma of ...

On completion of the requirements defined in the Training Package, a Registered Training Organisation (RTO) may issue a nationally recognised AQF qualification. Issuance of AQF qualifications must comply with the advice provided in the *AQF Implementation Handbook* and the Australian Quality Training Framework *Standards for Registered Training Organisations*, particularly Standard 10.

### Statement of Attainment

Where an AQF qualification is partially achieved through the achievement of one or more endorsed units of competency, an RTO may issue a Statement of Attainment. Issuance of Statements of Attainment must comply with the advice provided in the *AQF Implementation Handbook* and the Australian Quality Training Framework *Standards for Registered Training Organisations*, particularly Standard 10.

Under the *Standards for Registered Training Organisations*, RTOs must recognise the achievement of competencies as recorded on a qualification or Statement of Attainment issued by other RTOs. Given this, recognised competencies can progressively build towards a full AQF qualification.

### AQF Guidelines and Learning Outcomes

The *AQF Implementation Handbook* provides a comprehensive guideline for each AQF qualification. A summary of the learning outcome characteristics and their distinguishing features for each VET related AQF qualification is provided below.

## Certificate I

### *Characteristics of Learning Outcomes*

Breadth, depth and complexity of knowledge and skills would prepare a person to perform a defined range of activities most of which may be routine and predictable.

Applications may include a variety of employment related skills including preparatory access and participation skills, broad-based induction skills and/or specific workplace skills. They may also include participation in a team or work group.

### *Distinguishing Features of Learning Outcomes*

Do the competencies enable an individual with this qualification to:

- demonstrate knowledge by recall in a narrow range of areas;
- demonstrate basic practical skills, such as the use of relevant tools;
- perform a sequence of routine tasks given clear direction
- receive and pass on messages/information.

## Certificate II

### *Characteristics of Learning Outcomes*

Breadth, depth and complexity of knowledge and skills would prepare a person to perform in a range of varied activities or knowledge application where there is a clearly defined range of contexts in which the choice of actions required is usually clear and there is limited complexity in the range of operations to be applied.

Performance of a prescribed range of functions involving known routines and procedures and some accountability for the quality of outcomes.

Applications may include some complex or non-routine activities involving individual responsibility or autonomy and/or collaboration with others as part of a group or team.

### *Distinguishing Features of Learning Outcomes*

Do the competencies enable an individual with this qualification to:

- demonstrate basic operational knowledge in a moderate range of areas;
- apply a defined range of skills;
- apply known solutions to a limited range of predictable problems;
- perform a range of tasks where choice between a limited range of options is required;
- assess and record information from varied sources;
- take limited responsibility for own outputs in work and learning.

## Certificate III

### *Characteristics of Learning Outcomes*

Breadth, depth and complexity of knowledge and competencies would cover selecting, adapting and transferring skills and knowledge to new environments and providing technical advice and some leadership in resolution of specified problems. This would be applied across a range of roles in a variety of contexts with some complexity in the extent and choice of options available.

Performance of a defined range of skilled operations, usually within a range of broader related activities involving known routines, methods and procedures, where some discretion and judgement is required in the selection of equipment, services or contingency measures



and within known time constraints.

Applications may involve some responsibility for others. Participation in teams including group or team co-ordination may be involved.

#### *Distinguishing Features of Learning Outcomes*

Do the competencies enable an individual with this qualification to:

- demonstrate some relevant theoretical knowledge
- apply a range of well-developed skills
- apply known solutions to a variety of predictable problems
- perform processes that require a range of well-developed skills where some discretion and judgement is required
- interpret available information, using discretion and judgement
- take responsibility for own outputs in work and learning
- take limited responsibility for the output of others.

## **Certificate IV**

#### *Characteristics of Learning Outcomes*

Breadth, depth and complexity of knowledge and competencies would cover a broad range of varied activities or application in a wider variety of contexts most of which are complex and non-routine. Leadership and guidance are involved when organising activities of self and others as well as contributing to technical solutions of a non-routine or contingency nature.

Performance of a broad range of skilled applications including the requirement to evaluate and analyse current practices, develop new criteria and procedures for performing current practices and provision of some leadership and guidance to others in the application and planning of the skills. Applications involve responsibility for, and limited organisation of, others.

#### *Distinguishing Features of Learning Outcomes*

Do the competencies enable an individual with this qualification to:

- demonstrate understanding of a broad knowledge base incorporating some theoretical concepts
- apply solutions to a defined range of unpredictable problems
- identify and apply skill and knowledge areas to a wide variety of contexts, with depth in some areas
- identify, analyse and evaluate information from a variety of sources
- take responsibility for own outputs in relation to specified quality standards
- take limited responsibility for the quantity and quality of the output of others.

## **Diploma**

#### *Characteristics of Learning Outcomes*

Breadth, depth and complexity covering planning and initiation of alternative approaches to skills or knowledge applications across a broad range of technical and/or management requirements, evaluation and co-ordination.

The self directed application of knowledge and skills, with substantial depth in some areas where judgement is required in planning and selecting appropriate equipment, services and techniques for self and others.

Applications involve participation in development of strategic initiatives as well as personal

responsibility and autonomy in performing complex technical operations or organising others. It may include participation in teams including teams concerned with planning and evaluation functions. Group or team co-ordination may be involved.

The degree of emphasis on breadth as against depth of knowledge and skills may vary between qualifications granted at this level.

#### *Distinguishing Features of Learning Outcomes*

Do the competencies or learning outcomes enable an individual with this qualification to:

- demonstrate understanding of a broad knowledge base incorporating theoretical concepts, with substantial depth in some areas
- analyse and plan approaches to technical problems or management requirements
- transfer and apply theoretical concepts and/or technical or creative skills to a range of situations
- evaluate information, using it to forecast for planning or research purposes
- take responsibility for own outputs in relation to broad quantity and quality parameters
- take some responsibility for the achievement of group outcomes.

## **Advanced Diploma**

#### *Characteristics of Learning Outcomes*

Breadth, depth and complexity involving analysis, design, planning, execution and evaluation across a range of technical and/or management functions including development of new criteria or applications or knowledge or procedures.

The application of a significant range of fundamental principles and complex techniques across a wide and often unpredictable variety of contexts in relation to either varied or highly specific functions. Contribution to the development of a broad plan, budget or strategy is involved and accountability and responsibility for self and others in achieving the outcomes is involved.

Applications involve significant judgement in planning, design, technical or leadership/guidance functions related to products, services, operations or procedures.

The degree of emphasis on breadth as against depth of knowledge and skills may vary between qualifications granted at this level.

#### *Distinguishing Features of Learning Outcomes*

Do the competencies or learning outcomes enable an individual with this qualification to:

- demonstrate understanding of specialised knowledge with depth in some areas
- analyse, diagnose, design and execute judgements across a broad range of technical or management functions
- generate ideas through the analysis of information and concepts at an abstract level
- demonstrate a command of wide-ranging, highly specialised technical, creative or conceptual skills
- demonstrate accountability for personal outputs within broad parameters
- demonstrate accountability for personal and group outcomes within broad parameters.

## **Vocational Graduate Certificate**

#### *Characteristics of competencies or learning outcomes*

- The self-directed development and achievement of broad and specialised areas of knowledge and skills, building on prior knowledge and skills.

- Substantial breadth and complexity involving the initiation, analysis, design, planning, execution and evaluation of technical and management functions in highly varied and highly specialised contexts.
- Applications involve making significant, high-level, independent judgements in major broad or planning, design, operational, technical and management functions in highly varied and specialised contexts. They may include responsibility and broad ranging accountability for the structure, management and output of the work or functions of others.
- The degree of emphasis on breadth, as opposed to depth, of knowledge and skills may vary between qualifications granted at this level.

#### *Distinguishing features of learning outcomes*

- Demonstrate the self-directed development and achievement of broad and specialised areas of knowledge and skills, building on prior knowledge and skills.
- Initiate, analyse, design, plan, execute and evaluate major broad or technical and management functions in highly varied and highly specialised contexts.
- Generate and evaluate ideas through the analysis of information and concepts at an abstract level.
- Demonstrate a command of wide-ranging, highly specialised technical, creative or conceptual skills in complex contexts.
- Demonstrate responsibility and broad-ranging accountability for the structure, management and output of the work or functions of others.

## **Vocational Graduate Diploma**

#### *Characteristics of competencies or learning outcomes*

- The self-directed development and achievement of broad and specialised areas of knowledge and skills, building on prior knowledge and skills.
- Substantial breadth, depth and complexity involving the initiation, analysis, design, planning, execution and evaluation of major functions, both broad and highly specialised, in highly varied and highly specialised contexts.
- Further specialisation within a systematic and coherent body of knowledge.
- Applications involve making high-level, fully independent, complex judgements in broad planning, design, operational, technical and management functions in highly varied and highly specialised contexts. They may include full responsibility and accountability for all aspects of work and functions of others, including planning, budgeting and strategy development.
- The degree of emphasis on breadth, as opposed to depth, of knowledge and skills may vary between qualifications granted at this level.

#### *Distinguishing features of learning outcomes*

- Demonstrate the self-directed development and achievement of broad and highly specialised areas of knowledge and skills, building on prior knowledge and skills.
- Initiate, analyse, design, plan, execute and evaluate major functions, both broad and within highly varied and highly specialised contexts.
- Generate and evaluate complex ideas through the analysis of information and concepts at an abstract level.
- Demonstrate an expert command of wide-ranging, highly specialised, technical, creative or conceptual skills in complex and highly specialised or varied contexts.
- Demonstrate full responsibility and accountability for personal outputs.
- Demonstrate full responsibility and accountability for all aspects of the work or functions of others, including planning, budgeting and strategy.

## The qualifications at a glance

There is one industry wide qualification and four sets of specialist qualifications in the national film, television, radio and multimedia industry training package. The specialist screen qualifications include further specialisations.

### Industry wide

Certificate I in Media allows learners to develop basic skills in radio, video and multimedia and provides an avenue for study which will articulate into higher level qualifications.

### Screen (film and television)

This group of qualifications consists of five specialist areas:

- Screen production and design (including animation, digital imaging, internet, information technology, camera, editing, special effects, sound, production planning and operations, and broadcast and studio operations)
- Art and construction (sets, props and scenic art)
- Costume (costume making, costume development, management and supervision)
- Make-up (including the provision of make-up and specialist services)
- Laboratory (including performing processing duties within film processing laboratories and the provision of specialist laboratory services)

### Broadcasting (radio and television)

These qualifications cover a range of broadcasting skills including production/sound production, operating broadcast facilities in geographically remote locations and managerial and executive duties.

### Broadcast Engineering

These qualifications include performing specialist technical engineering functions and the design, planning and coordination of broadcast facilities.

### Multimedia

These qualifications cover the full range of skills needed in multimedia applications.

### Unit banks

There are unit banks for qualifications at all levels except Certificate I. In most cases the 'elective' units specified for each qualification can be selected from the unit banks. The unit banks follow the complete set of qualifications.

INDUSTRY WIDE	BROADCAST ENGINEERING	MULTIMEDIA	BROADCASTING (RADIO AND TELEVISION)
	Advanced diploma of broadcast engineering	Advanced diploma of multimedia	Advanced diploma of broadcasting
	Diploma of broadcast engineering	Diploma of multimedia	Diploma of broadcasting
		Certificate IV in multimedia	Certificate IV in broadcasting (radio)

			Certificate IV in broadcasting (television)
		Certificate III in multimedia	Certificate III in broadcasting (radio)
			Certificate III in broadcasting (television)
			Certificate III in broadcasting (remote area operations)
		Certificate II in multimedia	Certificate II in broadcasting (radio)
			Certificate II in broadcasting (television)
Certificate I in media			

## SCREEN (FILM AND TELEVISION)

Screen production and design	Art and construction	Costume	Make-up	Laboratory
Advanced diploma of screen				
Diploma of screen	Diploma of screen (art and construction)	Diploma of costume	Diploma of make-up	
Certificate IV in screen	Certificate IV in screen (art and construction)	Certificate IV in costume	Certificate IV in make-up	Certificate IV in screen (laboratory)
Certificate III in screen				Certificate III in screen (laboratory)
Certificate II in screen	Certificate II in screen (art and construction)	Certificate II in costume		

## Skill Sets

### Definition

Skill sets are defined as single units of competency, or combinations of units of competency from an endorsed Training Package, which link to a licence or regulatory requirement, or defined industry need.

### Wording on Statements of Attainment

Skill sets are a way of publicly identifying logical groupings of units of competency which meet an identified need or industry outcome. Skill sets are not qualifications.

Where skill sets are identified in a Training Package, the Statement of Attainment can set out the competencies a person has achieved in a way that is consistent and clear for employers and others. This is done by including the wording 'these competencies meet [the relevant skill set title or industry need is included]' on the Statement of Attainment. This wording applies only to skill sets that are formally identified as such in the endorsed Training Package.

All Statements of Attainment must include the wording 'A Statement of Attainment is issued by a Registered Training Organisation when an individual has completed one or more units of competency from a nationally recognised qualification'. The following may also be used 'these competencies form part of the [the relevant qualification(s) code and title are inserted]'.

This section below provides information on skill sets within this Training Package, with the following important disclaimer: **Readers should ensure that they have also read the part of the Training Package that outlines licensing and regulatory requirements.**

### Skill Sets in this Training Package

Where this section is blank, nationally recognised skill sets have yet to be identified in this industry.

# Assessment Guidelines

## Introduction

These Assessment Guidelines provide the endorsed framework for assessment of units of competency in this Training Package. They are designed to ensure that assessment is consistent with the Australian Quality Training Framework (AQTF) *Standards for Registered Training Organisations*. Assessments against the units of competency in this Training Package must be carried out in accordance with these Assessment Guidelines.

## Assessment System Overview

This section provides an overview of the requirements for assessment when using this Training Package, including a summary of the AQTF requirements; licensing/registration requirements; and assessment pathways.

### Benchmarks for Assessment

Assessment within the National Training Framework is the process of collecting evidence and making judgements about whether competency has been achieved to confirm whether an individual can perform to the standards expected in the workplace, as expressed in the relevant endorsed unit of competency.

In the areas of work covered by this Training Package, the endorsed units of competency are the benchmarks for assessment. As such, they provide the basis for nationally recognised Australian Qualifications Framework (AQF) qualifications and Statements of Attainment issued by Registered Training Organisations (RTOs).

## Australian Quality Training Framework Assessment Requirements

Assessment leading to nationally recognised AQF qualifications and Statements of Attainment in the vocational education and training sector must meet the requirements of the AQTF as expressed in the *Standards for Registered Training Organisations*.

The *Standards for Registered Training Organisations* can be downloaded from the DEST website at [www.dest.gov.au](http://www.dest.gov.au) or can be obtained in hard copy from DEST. The following points summarise the assessment requirements under the AQTF.

### Registration of Training Organisations

Assessment must be conducted by, or on behalf of, an RTO formally registered by a State or Territory Registering/Course Accrediting Body in accordance with the *Standards for Registered Training Organisations*. The RTO must have the specific units of competency and/or AQF qualifications on its scope of registration. See Section 1 of the *Standards for Registered Training Organisations*.

### Quality Training and Assessment

Each RTO must have systems in place to plan for and provide quality training and assessment across all its operations. See Standard 1 of the *Standards for Registered Training Organisations*.

### Assessor Competency Requirements

Each person involved in training, assessment or client service must be competent for the functions they perform. See Standard 7 of the *Standards for Registered Training Organisations* for assessor competency requirements. Standard 7 also specifies the competencies that must be held by trainers.

## Assessment Requirements

The RTOs assessments must meet the requirements of the endorsed components of Training Packages within its scope of registration. See Standard 8 of the *Standards for Registered Training Organisations*.

## Assessment Strategies

Each RTO must identify, negotiate, plan and implement appropriate learning and assessment strategies to meet the needs of each of its clients. See Standard 9 of the *Standards for Registered Training Organisations*.

## Mutual Recognition

Each RTO must recognise the AQF qualifications and Statements of Attainment issued by any other RTO. See Standard 5 of the *Standards for Registered Training Organisations*.

## Access and Equity and Client Services

Each RTO must apply access and equity principles, provide timely and appropriate information, advice and support services that assist clients to identify and achieve desired outcomes. This may include reasonable adjustment in assessment. See Standard 6 of the *Standards for Registered Training Organisations*.

## Partnership Arrangements

RTOs must have, and comply with, written agreements with each organisation providing training and/or assessment on its behalf. See Standard 1.6 of *Standards for Registered Training Organisations*.

## Recording Assessment Outcomes

Each RTO must have effective administration and records management procedures in place, and must record AQF qualifications and Statements of Attainment issued. See Standards 4 and 10.2 of the *Standards for Registered Training*.

## Issuing AQF Qualifications and Statement of Attainment

Each RTO must issue AQF qualifications and Statements of Attainment that meet the requirements of the *AQF Implementation Handbook* and the endorsed Training Packages within the scope of its registration. An AQF qualification is issued once the full requirements for a qualification, as specified in the nationally endorsed Training Package are met. A Statement of Attainment is issued where the individual is assessed as competent against fewer units of competency than required for an AQF qualification. See Standard 10 and Section 2 of the *Standards for Registered Training Organisations*.

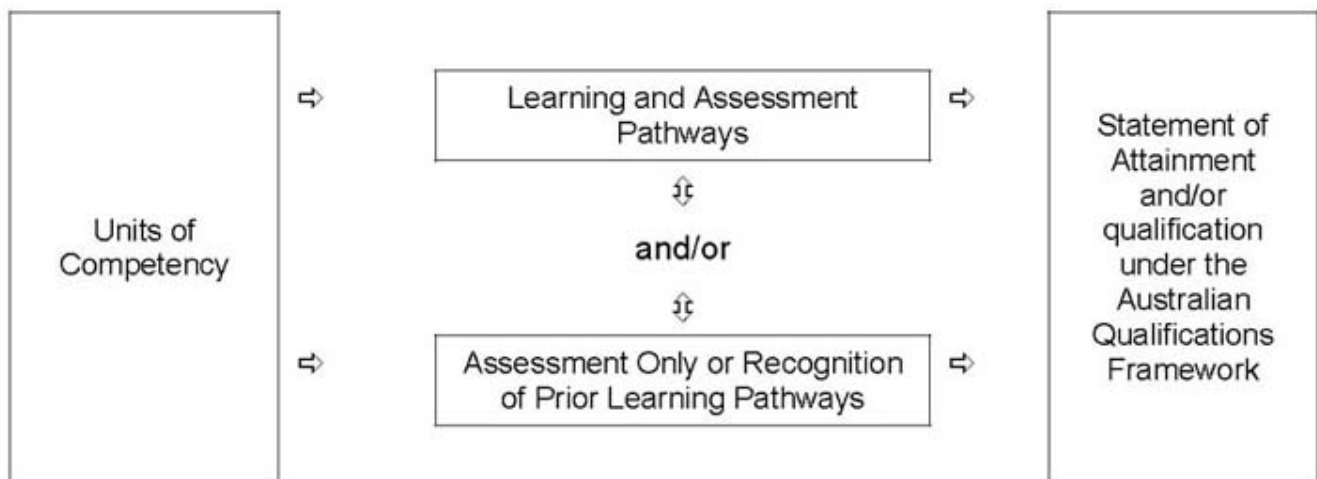
## Pathways

The competencies in this Training Package may be attained in a number of ways including through:

- formal or informal education and training
- experiences in the workplace
- general life experience, and/or
- any combination of the above.

Assessment under this Training Package leading to an AQF qualification or Statement of Attainment may follow a learning and assessment pathway, an assessment-only or recognition pathway, or a combination of the two as illustrated in the following diagram.





Each of these assessment pathways leads to full recognition of competencies held - the critical issue is that the candidate is competent, not how the competency was acquired.

Assessment, by any pathway, must comply with the assessment requirements set out in the *Standards for Registered Training Organisations*.

### Learning and Assessment Pathways

Usually, learning and assessment are integrated, with assessment evidence being collected and feedback provided to the candidate at anytime throughout the learning and assessment process.

Learning and assessment pathways may include structured programs in a variety of contexts using a range of strategies to meet different learner needs. Structured learning and assessment programs could be: group-based, work-based, project-based, self-paced, action learning-based; conducted by distance or e-learning; and/or involve practice and experience in the workplace.

Learning and assessment pathways to suit New Apprenticeships have a mix of formal structured training and structured workplace experience with formative assessment activities through which candidates can acquire and demonstrate skills and knowledge from the relevant units of competency.

### Assessment-Only or Recognition of Prior Learning Pathway

Competencies already held by individuals can be formally assessed against the units of competency in this Training Package, and should be recognised regardless of how, when or where they were achieved.

In an assessment-only or Recognition of Prior Learning (RPL) pathway, the candidate provides current, quality evidence of their competency against the relevant unit of competency. This process may be directed by the candidate and verified by the assessor, such as in the compilation of portfolios; or directed by the assessor, such as through observation of workplace performance and skills application, and oral and/or written assessment. Where the outcomes of this process indicate that the candidate is competent, structured training is not required. The RPL requirements of Standard 8.2 of the *Standards for Registered Training Organisations* must be met.

As with all assessment, the assessor must be confident that the evidence indicates that the candidate is currently competent against the endorsed unit of competency. This evidence may take a variety of forms and might include certification, references from past employers, testimonials from clients, and work samples. The onus is on candidates to provide sufficient evidence to satisfy assessors that they currently hold the relevant competencies. In judging evidence, the assessor must ensure that the evidence of prior learning is:

- authentic (the candidates own work)
- valid (directly related to the current version of the relevant endorsed unit of competency)
- reliable (shows that the candidate consistently meets the endorsed unit of competency)
- current (reflects the candidates current capacity to perform the aspect of the work covered by the endorsed unit of competency), and
- sufficient (covers the full range of elements in the relevant unit of competency and addresses the four dimensions of competency, namely task skills, task management skills, contingency management skills, and job/role environment skills).

The assessment only or recognition of prior learning pathway is likely to be most appropriate in the following scenarios:

- candidates enrolling in qualifications who want recognition for prior learning or current competencies
- existing workers
- individuals with overseas qualifications
- recent migrants with established work histories
- people returning to the workplace, and
- people with disabilities or injuries requiring a change in career.

## Combination of Pathways

Where candidates for assessment have gained competencies through work and life experience and gaps in their competence are identified, or where they require training in new areas, a combination of pathways may be appropriate.

In such situations, the candidate may undertake an initial assessment to determine their current competency. Once current competency is identified, a structured learning and assessment program ensures that the candidate acquires the required additional competencies identified as gaps.

## Assessor Requirements

This section identifies the mandatory competencies for assessors, and clarifies how others may contribute to the assessment process where one person alone does not hold all the required competencies.

## Assessor Competencies

The *Standards for Registered Training Organisations* specify mandatory competency requirements for assessors. For information, Standard 7.3 from the *Standards for Registered Training Organisations* follows:

7.3	<b>a</b>	The RTO must ensure that assessments are conducted by a person who has:
		<ul style="list-style-type: none"> <li>• the following competencies* from the Training Package for Assessment and Workplace Training, or demonstrated equivalent competencies: <ul style="list-style-type: none"> <li>• TAAASS401A Plan and organise assessment;</li> <li>• TAAASS402A Assess competence;</li> <li>• TAAASS404A Participate in assessment validation;</li> </ul> </li> <li>• relevant vocational competencies, at least to the level being assessed.</li> </ul>
	<b>b</b>	However, if a person does not have all of the competencies in Standards 7.3 <b>a</b> (i) and the vocational competencies as defined in 7.3 <b>a</b> (ii), one person with the competencies listed in Standard 7.3 <b>a</b> (i), and one or more persons who have the competencies listed in Standard 7.3 <b>a</b> (ii) may work together to conduct assessments.

		* A person who holds the competencies BSZ401A Plan assessment, BSZ402A Conduct assessment, and BSZ403A Review assessment from the Training Package for Assessment and Workplace Training will be accepted for the purposes of this standard. A person who has demonstrated equivalent competencies to BSZ401A and BSZ402A and BSZ403A in the period up to 12 months following publication of the Training and Assessment Training Package will also be accepted for the purposes of this standard.
--	--	--

## Designing Assessment Tools

This section provides an overview on the use and development of assessment tools.

### Use of Assessment Tools

Assessment tools provide a means of collecting the evidence that assessors use in making judgements about whether candidates have achieved competency.

There is no set format or process for the design, production or development of assessment tools. Assessors may use prepared assessment tools, such as those specifically developed to support this Training Package, or they may develop their own.

### Using Prepared Assessment Tools

If using prepared assessment tools, assessors should ensure these are benchmarked, or mapped, against the current version of the relevant unit of competency. This can be done by checking that the materials are listed on the National Training Information Service (<http://www.ntis.gov.au>). Materials on the list have been noted by the National Training Quality Council as meeting their quality criteria for Training Package support materials.

### Developing Assessment Tools

When developing assessment tools, assessors must ensure that they:

- are benchmarked against the relevant unit or units of competency
- are reviewed as part of the validation of assessment strategies as required under 9.2 (i) of the *Standards for Registered Training Organisations*
- meet the assessment requirements expressed in the *Standards for Registered Training Organisations*, particularly Standards 8 and 9.

A key reference for assessors developing assessment tools is TAA04 Training and Assessment Training Package and the unit of competency TAAASS403A *Develop assessment tools*. There is no set format or process for the design, production or development of assessment materials.

## Conducting Assessment

This section details the mandatory assessment requirements and provides information on equity in assessment including reasonable adjustment.

### Mandatory Assessment Requirements

Assessments must meet the criteria set out in Standard 8 from the *Standards for Registered Training Organisations*. For information, Standard 8 from the *Standards for Registered Training Organisations* is reproduced below.

8	RTO Assessments
---	-----------------

		The RTOs assessments meet the requirements of the endorsed components of Training Packages and the outcomes specified in accredited courses within the scope of its registration.
8.1		The RTO must ensure that assessments (including RPL):
	i.	comply with the assessment guidelines included in the applicable nationally endorsed Training Packages or the assessment requirements specified in accredited courses;
	ii.	lead to the issuing of a statement of attainment or qualification under the AQF when a person is assessed as competent against nationally endorsed unit(s) of competency in the applicable Training Package or modules specified in the applicable accredited course;
	iii.	are valid, reliable, fair and flexible;
	iv.	provide for applicants to be informed of the context and purpose of the assessment and the assessment process;
	v.	where relevant, focus on the application of knowledge and skill to standard of performance required in the workplace and cover all aspects workplace performance, including task skills, task management skills, contingency management skills and job role environment skills;
	vi.	involve the evaluation of sufficient evidence to enable judgements to be made about whether competency has been attained;
	vii.	provide for feedback to the applicant about the outcomes of the assessment process and guidance on future options in relation to those outcomes;
	viii.	are equitable for all persons, taking account of individual needs relevant to the assessment; and
	ix.	provide for reassessment on appeal.
8.2	a	The RTO must ensure that RPL is offered to all applicants on enrolment
	b	The RTO must have an RPL process that:
		i. is structured to minimise the time and cost to applicants; and ii. provides adequate information, support and opportunities for participants to engage in the RPL process.

## Access and Equity

An individuals access to the assessment process should not be adversely affected by restrictions placed on the location or context of assessment beyond the requirements specified in this Training Package.

Reasonable adjustments can be made to ensure equity in assessment for people with disabilities. Adjustments include any changes to the assessment process or context that meet the individual needs of the person with a disability, but do not change competency outcomes. Such adjustments are considered reasonable if they do not impose an unjustifiable hardship on a training provider or employer. When assessing people with disabilities, assessors are encouraged to apply good practice assessment methods with sensitivity and flexibility.

## Review and maintenance

CREATE Australia is responsible for monitoring and evaluating its effectiveness. This process will be incorporated in the general review and maintenance of the training package.

Any review will ensure that the guidelines:

- continue to meet the requirements of the industry
- are consistent with the ARF standards for RTOs and the relevant policies and procedures of state/territory training recognition authorities
- promote confidence in the system and the assessment outcomes on the part of industry, employers, enterprises, unions, employees, trainees, assessors and trainers
- ensure assessment processes and outcomes are valid, reliable, fair and flexible
- support RTOs to effectively carry out their responsibilities

## Further Sources of Information

The section provides a listing of useful contacts and resources to assist assessors in planning, designing, conducting and reviewing of assessments against this Training Package.

### Contacts

Australian Training Products Ltd

Level 25, 150 Lonsdale Street

MELBOURNE VIC 3000

PO Box 12211

A'Beckett Street Post Office

MELBOURNE VIC 8006

Telephone: (03) 9655 0600

Fax: (03) 9639 4684

Web: [www.atpl.net.au](http://www.atpl.net.au)

Email: [sales@atpl.net.au](mailto:sales@atpl.net.au)

Innovation and Business Industry Skills Council

Building B, Level 2

192 Burwood Road

Telephone: (03) 9815 7000

Fax: (03) 9815 7001

Email: [virtual@ibsa.org.au](mailto:virtual@ibsa.org.au)

## General Resources

Refer to <http://antapubs.dest.gov.au/publications/search.asp> to locate the following ANTA publications.

*AQF Implementation Handbook, third Edition*. Australian Qualifications Framework Advisory Board, 2002, [aqf.edu.au](http://aqf.edu.au)

Australian Quality Training Framework (AQTF) - for general information go to:  
[www.dest.gov.au/sectors](http://www.dest.gov.au/sectors)

Australian Quality Training Framework (AQTF) - for resources and information go to:  
[www.dest.gov.au](http://www.dest.gov.au)

Australian Quality Training Framework *Standards for Registered Training Organisations*, Australian National Training Authority, Melbourne, 2005. Available in hard copy from State and Territory Training Authorities or can be downloaded from [www.dest.gov.au](http://www.dest.gov.au)

*TAA04 Training and Assessment Training Package*. This is available from the Innovation and Business Skills Australia (IBSA) Industry Skills Council and can be viewed, and components downloaded, from the National Training Information Service (NTIS). National Training Information Service, an electronic database providing comprehensive information about RTOs, Training Packages and accredited courses - [www.ntis.gov.au](http://www.ntis.gov.au) *Style Guide for Training Package Support Materials*, Australian National Training Authority, Melbourne, 2003. Can be downloaded from the ANTA page at [www.dest.gov.au](http://www.dest.gov.au)

## Assessment Resources

*Training Package Assessment Guides* - a range of resources to assist RTOs in developing Training Package assessment materials developed by DEST with funding from the Department of Education, Training and Youth Affairs. It is made up of 10 separate titles, as described at the ANTA publications page of [www.dest.gov.au](http://www.dest.gov.au). Go to [www.resourcegenerator.gov.au/loadpage.asp?TPAG.htm](http://www.resourcegenerator.gov.au/loadpage.asp?TPAG.htm)

Printed and/or CD ROM versions of the Guides can be purchased from Australian Training Products (ATP). The resource includes the following guides:

- Training Package Assessment Materials Kit
- Assessing Competencies in Higher Qualifications
- Recognition Resource
- Kit to Support Assessor Training
- Candidates Kit: Guide to Assessment in New Apprenticeships
- Assessment Approaches for Small Workplaces
- Assessment Using Partnership Arrangements
- Strategies for ensuring Consistency in Assessment
- Networking for Assessors
- Quality Assurance Guide for Assessment

An additional guide "Delivery and Assessment Strategies" has been developed to complement these resources.

## Assessment Tool Design and Conducting Assessment

VETASSESS AND; Western Australian Department of Training and Employment 2000, *Designing Tests - Guidelines for designing knowledge based tests for Training Packages*. Vocational Education and Assessment Centre 1997, *Designing Workplace Assessment Tools, A self-directed learning program*, NSW TAFE.

Manufacturing Learning Australia 2000, *Assessment Solutions*, Australian Training Products, Melbourne.

Rumsey, David 1994, *Assessment practical guide*, Australian Government Publishing Service, Canberra.

## Assessor Training

Australian Committee on Training Curriculum (ACTRAC) 1994, *Assessor training program - learning materials*, Australian Training Products, Melbourne.

Australian National Training Authority, *A Guide for Professional Development*, ANTA, Brisbane.

Australian Training Products Ltd *Assessment and Workplace Training, Training Package - Toolbox*, ATPL Melbourne.

Green, M, et al. 1997, *Key competencies professional development Package*, Department for Education and Childrens Services, South Australia.

Victorian TAFE Association 2000, *The professional development CD: A learning tool*, VTA, Melbourne.

## **Assessment System Design and Management**

Office of Training and Further Education 1998, *Demonstrating best practice in VET project - assessment systems and processes*, OTFE Victoria.

Toop, L., Gibb, J. and; Worsnop, P. *Assessment system designs*, Australian Government Publishing Service, Canberra.

Western Australia Department of Training and VETASSESS 1998, *Kit for Skills Recognition Organisations*, WADOT, Perth.

## CUFEDT01A

### Unit Descriptor

## Make creative and technical editing decisions

This unit describes the skills and knowledge required to make creative and technical edit decisions and monitor the editing process for film, television, radio and multimedia productions. Editing decisions will apply whether using film, video or digital media in the editing process.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

#### 1. Interpret the brief

Liaise with the relevant personnel and interpret and confirm editing requirements to meet creative, and technical and production requirements

Participate in meetings to discuss the requirements for post-production and identify and agree to, as required:

- the timelines for post-production activities
- the deadline for completion of the final product
- the editing methods and medium

Become familiar with the material and initial editing concepts through evaluating uncut material and discussion

#### 2. Generate and assess ideas

Develop strategies to maintain knowledge of current editing practices and styles to contribute to and extend own creative output

Generate a range of ideas for the editing process which respond sympathetically to the brief and provide creative solutions to the production issues

Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept, maintaining creative integrity and technical feasibility of initial concept

Continuously reflect on and appraise creative editing and technical possibilities for implication on cost, technical feasibility, and suitability to meet the brief



3. Develop initial and/or on-going edit decisions

Develop the editing decisions from the initial concepts ensuring:

- consistency with the style requirements of the script/production
- that ideas are technically feasible and demonstrate awareness of production parameters and technology constraints
- that ideas demonstrate effective use of technology

Hold ongoing discussions with relevant personnel so that new ideas and additional or changed production/script requirements and/or editing decisions are considered and incorporated during the edit process

Evaluate rough cuts and compiles throughout the editing process

4. Communicate editing decisions, evaluate and make amendments

Present the edited material to the relevant personnel in an appropriate format for their evaluation

Participate in the ongoing evaluation of the rough and fine cuts for creative and technical quality

Confirm additional modifications and undertake any necessary amendments to the edit, meeting production schedule and requirements

Identify solutions to any editing problems and communicate any difficulties promptly to relevant personnel

Complete and make available to relevant personnel, accurate documentation of requirements for the next post-production stage

Carry out the final edit decisions and present final cut to all relevant personnel to ensure that edit meets the brief and production requirements

5. Monitor the editing process

Ensure that all editing requirements are met, quality standards are adhered to and work is undertaken within budget and time constraints

Ensure that occupational health and safety requirements are met and the post-production schedule is adhered to

Ensure that the aims of the production are met by integrating the use of rhythm, pacing, storytelling, screen language and grammar to the material being edited

Confirm editing specifications and schedules with appropriate personnel

Participate in relevant post-production meetings and confirm, note and act upon all agreed editing decisions

Inform appropriate personnel on an ongoing basis throughout the editing process, of any changes, additions, deletions and re-structuring carried out

Provide technical expertise to appropriate personnel during the editing activities

Update any required documentation and record and file according to enterprise requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

## RANGE STATEMENT

Editing decisions may include:

- script changes
- timing
- framing
- pacing
- composition
- soundtrack
- dialogue
- music
- coverage
- glitches, faults, drop-outs
- special effects
- frame ratio and rate
- effects transitions:
- wipes
- dissolves
- fades
- use of graphics
- tempo - duration of shots and segments

Uncut material may include:

- rushes
- video footage
- film footage
- sound footage
- digital media

Medium may be:

- film of any gauge
- video of any format
- digitised media - vision, sound
- still imagery
- graphics
- computer generated imagery

Editing medium may be:

- film
- video
- computerised data

Editing methods may include:

- digital non-linear
- linear
- on-line
- off line

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- budgets
- scripts
- production schedules
- call/running sheets
- continuity reports
- camera reports
- sound reports
- operational/project plan
- manufacture schedules
- manufacturer's specifications/instructions
- contracts

Types of production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- pre-recorded events or performances
- radio
- multimedia

Relevant personnel may include:

- director
- producer
- production manager
- director of photography
- editor
- assistant editor
- picture editing personnel
- sound editing personnel
- music composer
- sound effects personnel
- computer generated imagery (CGI) personnel
- editing suite personnel
- laboratory personnel
- production designer
- technical director
- other technical staff
- other specialist staff
- designers
- industry mentor

Editing facilities/suites may include:

- in-house facilities
- commercial facilities

Monitoring the editing process may include:

- monitoring own work
- monitoring a team of editors and other relevant personnel

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- techniques of visual storytelling
- visualisation and interpretation of creative concepts
- understanding the creative and technical elements of a production
- editing conventions including:
  - types of cutting - jump cut, cut away, cut in, cut out
  - fades and dissolves, freeze frame
  - action cutting - cutting before the action, during and after the action
- montage
- continuity - crossing the line, eyeline
- consistency of style
- filmmaking conventions including:
  - types of camera shots - wide, medium, close up, extreme close up
  - angles - three-quarter, over the shoulder, level, high, low, tilt
  - camera viewpoint - objective, subjective, point of view
- cinematic time - flashback, flash forward, condensing time, expanding time, parallel editing
- familiarity with current editing techniques/methods and equipment
- application of different editing methods
- filmic language and other relevant terminology, as required
- post-production scheduling
- time management
- basic file management techniques
- principles of negotiation and communication
- understanding the capabilities of other collaborative editors or contractors
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate.

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

**Critical aspects of evidence**

This unit of competence applies to a range of editing methods and media. It will apply whether the editing process involves:

- film
- film transferred to video
- video
- video transferred to film at the completion of the edit
- digital media

The focus of assessment will depend on the medium involved and assessment must be customised accordingly. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the medium involved ie film, video or digital media. For generic pre-employment training, organisations should consider providing training which will provide participants with a breadth of editing skill, encompassing a range of media.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative editing concepts which meet practical requirements within technical and resource constraints
- effective verbal and written communication with a range of individuals/organisations
- knowledge and application of editing methods and equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

Evidence of competence would be best obtained by evaluation of a number of editing assignments ensuring coverage of a wide range of techniques.

**Resource requirements**

Assessment requires access to a range of editing equipment and materials currently used by the film, television, radio or multimedia industry.

## CUFEDT02A

### Unit Descriptor

## Prepare material and documents for editing

This unit describes the skills and knowledge required to prepare the materials and documents needed during the editing process for any screen based production. Materials and documents are prepared whether using film, video or digital media in the editing process.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Receive and document the material
  - Receive, correctly identify, label and code uncut material, both image and sound
  - Ensure format compatibility of all uncut materials and prepare if necessary
  - Log and file materials according to organisational procedure
  - Accurately compile and update all documentation required to track the preparation and ongoing edit of the material
  - Undertake all activities in accordance with occupational health and safety procedures
2. Create image and/or sound logging sheets
  - Identify and log each image according to the organisation's procedures
  - Create log sheets to accurately document sound recordings according to the organisation's procedures
  - Complete the logging sheets and check for accuracy before distributing to relevant personnel
3. Synchronise pictures and sound
  - Identify appropriate method of aligning picture to sound
  - Align uncut image and sound footage precisely, in preparation for evaluation and editing
  - Make any necessary preparations for the sound edit
4. Prepare and distribute editing instructions
  - Compile accurate documentation of editing instructions for the use of personnel involved in all stages of post-production
  - Ensure that any post-production editing processes are completed and returned
  - Participate in the ongoing evaluation of the product throughout all stages of the editing process and update and distribute further instructions
  - Participate in the evaluation of the final edited product to ensure that the technical and creative requirements have been met
  - Accurately update all documentation throughout the editing process and record and file according to workplace requirements



## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	3

## RANGE STATEMENT

Images and sound may be identified from:

- clapperboard details
- time codes
- camera sheets
- sound documentation

Log may be:

- computer generated
- manually written

Medium may be:

- film of any gauge
- video of any format
- digitised media - vision, sound
- still imagery
- graphics
- computer generated imagery

Editing medium may be:

- film
- video
- computerised data

Editing methods may include:

- digital non-linear
- linear
- on-line
- off line

Method for aligning picture to sound may include use of:

- clapperboard
- hand clapping
- timecodes

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- budgets
- scripts
- production schedules
- continuity reports
- camera reports
- sound reports
- operational/project plan
- manufacture schedules
- manufacturers specifications/instructions
- contracts
- flexfiles
- edit decision lists (EDLs)
- fault reports
- list of sequences with relevant shot numbers
- assembly order
- marked up scripts
- marked up transcripts
- sound sheets including timecode log sheets for location sound recordings
- wild line and sound effects log sheets

Types of film and television production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- pre-recorded television productions

Relevant personnel may include:

- director
- producer
- production manager
- director of photography
- editor
- assistant editor
- picture editing personnel
- sound editing personnel
- music composer
- sound effects personnel
- computer generated imagery (CGI) personnel
- editing suite personnel
- laboratory personnel
- floor manager
- production designer
- technical director
- other technical staff
- other specialist staff
- designers

Editing requirements may include:

- voice over
- music
- additional dialogue recording (ADR)
- specific foley
- sound effects
- atmosphere requirements
- sound pre mix and final mix
- production of titles
- production of optical effects
- on-line editing
- sound editing
- graphics
- titling
- animation
- laboratory services such as:
  - development of exposed camera film
  - production of contact work print
  - production of daily rushes
  - telecine of rushes
  - negative matching
  - transfer of video to film
  - production of opticals and titles
  - production of answer and release prints
  - production of pre mix and final sound mix

Editing facilities/suites may include:

- in-house facilities
- commercial facilities

Necessary preparations for the sound edit may include:

- the transfer and labelling of sound rushes to magnetic tape
- the making of safety copies of audio recordings made at the time of filming
- the preparation of timecoded log sheets for audio recordings
- the preparation and checking of source and record materials to be used
- production of audio only EDL
- production of open media file interchange (OMF files)

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- understanding of the elements of the production
- production scheduling
- documenting clear instructions
- information management
- communicating effectively with colleagues
- understanding the capabilities of editors or contractors
- familiarity with current picture and sound editing methods and equipment
- editing conventions
- understanding the capabilities of post-production personnel, facilities and equipment
- familiarity with current post-production techniques/methods and equipment
- knowledge of the application of different editing methods
- filmic language and other relevant terminology, as required
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate.

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

**Critical aspects of evidence**

This unit of competence applies to a range of editing methods and media. It will apply whether the editing process involves:

- film
- film transferred to video
- video
- video transferred to film at the completion of the edit
- digital media

The focus of assessment will depend on the medium involved and assessment must be customised accordingly. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the medium involved, ie film, video or digital media. For generic pre-employment training, organisations should consider providing training which will provide participants with a breadth of editing skill, encompassing a range of media.

The following evidence is critical to the judgement of competence in this unit:

- effective methods of documenting and/or verbally communicating clear instructions to a range of individuals/organisations
- knowledge and application of a range of editing methods and equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of editing equipment and materials currently used by the film, television, radio or multimedia industries.

## **CUFEDT03A**

### **Unit Descriptor**

## **Operate film editing equipment**

This unit describes the skills and knowledge required to use editing equipment to cut and assemble film and sound footage for any screen based production when using film as the medium.

### **Unit Sector**

No sector assigned

### **ELEMENT**

### **PERFORMANCE CRITERIA**

1. Prepare to use the editing equipment

Determine timelines for the completion of various stages of the editing process to ensure deadlines can be met

Undertake all activities in accordance with occupational health and safety procedures

Check all editing equipment to ensure it is functioning and is suitable for the method of editing to be used

Source and obtain editing consumable materials and ensure that materials are available in sufficient quantities to meet the editing schedule and meet budgetary requirements

Receive film and sound footage and handle it with care to avoid damage

Complete any documentation required to document the receipt of film and sound footage

2. Cut and assemble film and sound footage

Attach leader tape to film and sound footage prior to any spooling undertaken during the editing process

Lace the film and sound footage into the editing equipment, according to manufacturer's instructions, and ensure the footage is handled with care

Ensure that the film and sound footage are synchronised, utilising the log sheets for both picture and sound

Test and adjust sound replay levels to a safe and audible level

Locate the edit points by accurately manipulating the editing machines forward and rewind functions

Accurately mark the edit points using appropriate chinagraph pen

Accurately cut the film and sound footage and ensure that the creative requirements of the edit are met

Hang trims systematically allowing for easy retrieval, marking with the shot codes

Assemble the cuts, into the required sequence, by splicing the film and sound footage using the appropriate splicing tape

Check that film joins are strong, smooth, optically clear

Check that the sound joins are strong, clean and precise

Check the film and sound footage for image and sound clarity, physical damage and suspect splices, and repair as required
3. Prepare the rough and fine cut work prints

Participate in ongoing discussions and ensure that all editing decisions are understood, noted and acted upon, and in accordance with any written documentation

Assemble the rough cut into the required sequences

Make any required changes, additions or deletions, after assessment by relevant personnel, and produce the fine cut
4. Prepare cut work print for negative matching

Double splice the work print and check all splices and sprocket holes on the image/picture work print

Clean the image/picture work print of any pencil splice marks
5. Complete work operations

File and store all trims not required, and editing consumables, according to enterprise procedures

Report and document any equipment that is damaged or faulty and requires maintenance to the relevant personnel

Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site



## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	2

## RANGE STATEMENT

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- budgets
- scripts
- production schedules
- call/running sheets
- continuity reports
- camera reports
- sound reports
- operational/project plan
- manufacture schedules
- manufacturers' specifications/instructions
- contracts
- edit decision lists (EDLs)
- fault reports
- list of sequences with relevant shot numbers
- assembly order
- marked up scripts
- marked up transcripts
- sound sheets including timecode log sheets for location sound recordings
- wild line and sound effects log sheets

Types of film and television production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy

Relevant personnel may include:

- director
- producer
- production manager
- director of photography
- editor
- assistant editor
- sound editing personnel
- editing suite personnel
- laboratory personnel
- technical director
- other technical staff
- other specialist staff

Film may include:

- film of any gauge

Editing facilities/suites may include:

- in-house facilities
- commercial facilities

Editing equipment may include:

- rewinders
- splicers
- viewers
- synchronisers
- film editing flatbed
- pic sync
- editing bins

Editing consumable materials may include:

- magnetic sound tape
- splicing tape
- film leader
- film cans
- viewer globes
- labels
- cotton gloves
- chinograph pencil
- marking pen

Copies may include:

- safety
- working copies
- cutting copy for screening
- workprint for negative matching
- videotape copies from film

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
- understanding the artistic and technical elements of a production
- broad understanding of editing conventions
- filmic language and other relevant terminology, as required
- interpretation of production schedules
- familiarity with current picture and sound editing techniques/methods and equipment
- application of different film editing methods
- understanding the capabilities of post-production personnel, facilities and equipment
- familiarity with current post-production techniques/methods and equipment
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate. It may be appropriate to assess this unit concurrently with:

- CUFEDT01A Make creative and technical editing decisions

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- knowledge and application of a range of film editing methods and equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment and materials listed in the range of variables statement, currently used by the cultural industries.

## CUFEDT04A

### Unit Descriptor

## Operate video editing equipment

This unit describes the skills and knowledge required to use off or on-line video editing equipment to compile video and sound footage for any screen based production when using video tape as the medium. Film may have been used in the production phase and transferred to video for the editing process.

On-line editing involves taking all the elements of the production (picture, sound, music, graphics, animation) and assembling them into their final form.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Prepare to use the editing equipment

Clarify and establish timelines for the completion of various stages of the editing process to ensure deadlines can be met

Undertake all activities in accordance with occupational health and safety procedures

Check video editing equipment to ensure it is operational and check for its functions, capabilities and limitations

Identify, report and resolve any faults and problems as necessary by organisational procedures

Obtain editing consumable materials and ensure that materials are available in sufficient quantities to meet the editing schedule and budgetary requirements

Receive work/camera tapes, handle with care to avoid damage and check that all materials for editing have been transferred to the appropriate medium with relevant time codes and labels

Prepare work tapes in quantity to meet job requirements

Complete any documentation required to document the receipt of tapes

- |                                     |  |
|-------------------------------------|--|
| 2. Assemble video footage and sound | <p>Load the source tape into the player and the record tape into the recording machine</p> <p>Create or use an edit decision list (EDLs) throughout the editing process</p> <p>Identify edit points precisely and locate exactly by manipulating the editing equipment, utilising time codes, as required</p> <p>Copy the required sequence from the source tape to the record tape</p> <p>Accurately compile the picture and sound into the required sequence, ensuring that they are synchronised according to the appropriate documentation</p> <p>Ensure that the sound is recorded onto the appropriate audio track</p> <p>Integrate any additional picture and sound and effects into the compilation and ensure that the soundtrack is in sync with the image</p> |
| 3. Monitor technical quality        | <p>Monitor audio levels and adjust to maintain the required signal strength</p> <p>Review technical quality of edited material to ensure that the required technical standards are met</p> <p>Recognise potential problems in the technical quality of the edited material and adjust, as required by organisational procedures</p>  |
| 4. Complete work operations         | <p>Ensure the edit master copy is secure and not exposed to damage</p> <p>Organise duplication of the video tape, as required, ensuring the correct format and numbers of copies</p> <p>Label, file and store all relevant tapes, as required, according to enterprise procedures</p> <p>Identify faults in equipment and material and report as required according to organisational procedures</p> <p>Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site</p>  |

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	3

## RANGE STATEMENT

Picture and sound compile may be for:

- rough cut/s
- fine cut/s
- lock off
- prepared for further post-production editing processes/services including:
  - production of titles
  - production of optical effects
  - on-line editing
  - sound editing

Damage may be caused by:

- exposure to:
- magnetic fields
- heat
- dust
- humidity
- chemicals
- fluids
- rough physical handling

Preparation of work tapes may include:

- recording black onto tape
- insertion of colour bars
- countdown and tone

Additional picture and sound may include:

- sound effects
- atmosphere
- voice over
- music
- additional dialogue
- graphics
- titling
- animation

Technical quality may include:

- sound clarity
- image clarity
- audio level
- drop out
- glitch
- break in control track

Documentation may be:

- computer generated
- manually written
- scripts
- shot list
- edit decision lists (EDLs)
- editing schedules
- continuity reports
- camera reports
- sound reports
- manufacture schedules
- manufacturers' specifications/instructions
- contracts
- memos of instruction
- budgets
- fault reports
- assembly order
- marked up scripts
- marked up transcripts
- sound sheets including timecode log sheets for location sound recordings
- wild line and sound effects log sheets

Types of film and television production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- pre-recorded television productions



## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
- understanding the artistic and technical elements of a production
- editing conventions including:
  - types of cutting - jump cut, cut away, cut in, cut out, cut around
  - action cutting - cutting before the action, during and after the action
  - montage
  - continuity - crossing the line, eyeline
  - persistence of vision
- filmmaking conventions including:
  - types of camera shots - wide, medium, close up, extreme close up
  - angles - flat, three-quarter, over the shoulder, level, high, low, tilt
  - camera viewpoint - objective, subjective, point of view
- cinematic time - past, present and future, conditional time, devices - flashback, flash forward, condensing time, expanding time, freeze time
- familiarity with current picture and sound editing techniques/methods and equipment
- application of different video editing methods
- understanding the capabilities of post-production personnel, facilities and equipment
- familiarity with current post-production techniques/methods and equipment
- filmic language and other relevant terminology, as required
- interpreting production schedules
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate. It may be appropriate to assess this unit concurrently with:

- CUFEDT01A Make creative and technical editing decisions

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- knowledge and application of a range of video editing methods and equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFEDT05A

### Unit Descriptor

## Operate a non-linear editing system

This unit describes the skills and knowledge required to use a non-linear editing system for the editing of digital media for any screen based production. Film and/or video may have been used in the production phase and digitised for the editing process.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Prepare to use the editing equipment

Determine timelines for the completion of various stages of the editing process to ensure deadlines can be met

Select the appropriate software to meet the editing requirements and check that it is operational

Check all editing hardware equipment to ensure it is functioning and is suitable for the required outcome

Deal with any faults in the editing equipment in accordance with organisational procedures

Source and obtain editing consumable materials and ensure that materials are available in sufficient quantities to meet the editing schedule and budgetary requirements

Patch input devices to recording devices and check to ensure they are functioning

Receive source material to be edited and ensure the format is compatible with the editing equipment

Handle source material with care to avoid damage

Complete any documentation required to document the receipt of material

2. Digitise the picture and sound footage

Log the source material using timecodes and shot descriptions

Select a suitable resolution rate for digitising the footage, based on the amount of footage to be digitised and the hard drive space available

Digitise the source material into the edit suite's hard drive storage system ensuring that it is digitised using the correct time codes and source tape numbers are used

Create and use a batch digitise list to digitise selected sequences according to the shot list documentation and to ensure that the creative requirements of the edit are met

Import video and still graphics from a range of sources and file formats, if required

Save the digitised picture, sound and any still graphics into the correct file formats

3. Edit the picture and sound footage according to the requirements of the brief

Edit the picture, sound and any still graphics into the required sequence, according to the creative requirements of the brief

Use program functions to create and insert graphics, transitions and special effects into the compilation, if required

Take sound output levels into account

Review technical quality of edited material and monitor to identify potential problems in editing or digitising processes, taking remedial action as necessary to improve technical quality

Use effective file management techniques throughout the editing process

Back up data at regular and frequent intervals

Monitor amount of hard drive space required on a regular basis, taking action to maintain sufficient hard drive space for the duration of the edit
4. Refine the edit

Use the editing software program to view the sequenced production/program and refine the edit

Check that all insertion points and edits are clean, smooth and meet the production requirements

Manipulate the software to solve any identified problems with image or sound

File and retrieve shots and sequences as required according to the operation instructions of the equipment
5. Export the compiled sequences and files and archive the edit job

Re digitise the sequenced compilation using the correct formats and settings, as required

Playout the finished edit to the appropriate storage media and create copies, as required

Create an edit decision list (EDL) and store to disk

Ensure that the edited footage is transferred from the disk store of the digital editing system to a data recorder or disk for archiving

Clear the disk store of the edit, when it is determined the edit has been completed
6. Complete work operations

Report and document any equipment that is damaged and requires maintenance to the relevant personnel

Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

**RANGE STATEMENT**

Damage may be caused by:

- exposure to:
- magnetic fields
- heat
- dust
- humidity
- chemicals
- fluids
- rough physical handling

Picture and sound compile may be for:

- rough cut/s
- fine cut/s
- lock off
- further post-production editing processes/services including:
- production of titles
- production of optical effects
- on-line editing
- sound editing

Additional picture may include:

- titles
- graphic images
- opticals
- transitions such as dissolves, fade ins, fade outs, supers, subtitles
- special effects

Additional sound may include:

- sound effects
- music
- atmospherics
- dialogue
- additional dialogue, eg re-recorded and narration

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- scripts
- production schedules
- manufacturers' specifications/instructions
- contracts
- edit decision lists (EDLs)
- fault reports
- list of sequences with relevant shot numbers
- assembly order
- marked up scripts
- marked up transcripts
- sound sheets including timecode log sheets for location sound recordings
- wild line and sound effects log sheets

Types of film and television production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- pre-recorded television productions

Relevant personnel may include:

- director
- producer
- production manager
- editor
- assistant editor
- picture editing personnel
- sound editing personnel
- sound effects personnel
- computer generated imagery (CGI) personnel
- technical director
- other technical staff
- other specialist staff
- designers

Instructions for the edit may include:

- edit decision lists (EDLs) provided on disk and created during an off line edit
- manual shot list
- idea/concept only - presented verbally or in writing
- previously edited production to be re edited

Source material may include:	<ul style="list-style-type: none"><li>• film</li><li>• video</li><li>• digital media</li><li>• sound</li><li>• graphics - text, still images</li></ul>
Visual effects may include:	<ul style="list-style-type: none"><li>• keyers to combine</li><li>• DVEs to move and distort</li><li>• colour corrections to modify</li><li>• texture generation to add blur</li><li>• trackers to follow parts of the picture</li><li>• production of titles</li><li>• production of optical effects</li><li>• graphic images</li><li>• opticals</li><li>• transitions such as dissolves, fade ins, fade outs, supers, subtitles</li><li>• special effects</li></ul>
Video may include:	<ul style="list-style-type: none"><li>• video of any format - VHS, SVHS, DVC, Umatic, SP, Betacam and Digital Betacam</li></ul>
Editing facilities/suites may include:	<ul style="list-style-type: none"><li>• in-house facilities</li><li>• commercial facilities</li></ul>
Editing equipment may include:	<ul style="list-style-type: none"><li>• computer hardware</li><li>• non-linear digital editing and graphics software programs</li><li>• monitors</li><li>• keyboard and mouse</li><li>• external hard drive</li><li>• external disk drive</li><li>• additional computer hardware</li><li>• source and record machines</li><li>• computer software programs</li><li>• graphics computer program</li><li>• digital video effects system (DVE)</li><li>• digital disk recorder (DDR)</li><li>• video transfer recorder (VTR)</li></ul>
Editing consumable materials may include:	<ul style="list-style-type: none"><li>• computer disks</li><li>• paper for hardcopy</li><li>• compact discs</li></ul>
Memory may include:	<ul style="list-style-type: none"><li>• disk</li><li>• hard drive - internal, external</li></ul>

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
- understanding the artistic and technical elements of a production
- editing conventions including:
  - types of cutting - jump cut, cut away, cut in, cut out, cut around
  - action cutting - cutting before the action, during and after the action
  - montage
  - continuity - crossing the line, eyeline
  - persistence of vision
- filmmaking conventions including:
  - types of camera shots - wide, medium, close up, extreme close up
  - angles - flat, three-quarter, over the shoulder, level, high, low, tilt
  - camera viewpoint - objective, subjective, point of view
- cinematic time - past, present and future, conditional time, devices - flashback, flash forward, condensing time, expanding time, freeze time
- electronic - digital language and other relevant terminology, as required
- interpreting production schedules
- familiarity with current editing techniques/methods and equipment
- application of different non-linear editing methods
- understanding the capabilities of post-production personnel, facilities and equipment
- familiarity with current post-production techniques/methods and equipment
- specific software programs and capabilities used in the digital non-linear editing process
- specific hardware and capabilities used in the digital non-linear editing process
- file management protocols used for a specific operating system
- digital compression
- digital signal processing
- file types and storage mechanisms used in digital post-production
- relevant organisational and/or legislative occupational health and safety requirements



**Linkages to other units**

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate. It may be appropriate to assess this unit concurrently with:

- CUFEDT01A Make creative and technical editing decisions

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- knowledge and application of a range of non-linear editing methods and equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

Evidence of competence would be best obtained by evaluation of a range of editing activities ensuring a wide coverage of a range of styles and equipment and software.

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFEDT06A

### Prepare an edit decision list and oversee the on-line edit

#### Unit Descriptor

This unit describes the skills and knowledge required to create an edit decision list (EDL), whilst working off line, and to participate in the on-line edit. This describes a process used when video tape is the medium.

#### Unit Sector

No sector assigned

#### ELEMENT

#### PERFORMANCE CRITERIA

1. Prepare instructions for final edit

Select the appropriate software to create the edit decision list and check that it is operational

Source and obtain editing consumable materials and ensure that materials are available in sufficient quantities and are correctly formatted in order to create the EDL

Use the range of features and functions of the software to create the EDL and enter the required data to enable the software to record the edit decisions

Monitor the capture of the in and out points for each edit undertaken

Ensure that all in and out points are captured on EDL

Compile accurate documentation of editing instructions for the use of personnel involved in all stages of post-production

Ensure that instructions are clear and accurate to ensure correct interpretation by the on-line edit personnel

Complete the EDL and check for accuracy before making available to the on-line editor

Save and back up the EDL documents and store in appropriate directory

2. Prepare materials prior to edit session

Identify and confirm availability of source materials required for the on-line editing session

Confirm that source tapes are compatible with on-line editing equipment and transfer to required format, as required

Prepare appropriate quantity of edit tapes to meet the editing requirements

3. Participate in the on-line edit process
- Participate in the ongoing evaluation of the product throughout all stages of the editing process
  - Check and adjust creative and technical parameters as required
  - Identify any problems which arise during the on-line session, discuss and solve with the on-line editor
  - Discuss the technical feasibility of initial decisions and ideas and ensure that the creative integrity of the initial concept is maintained
  - Discuss ideas and collaborate, as required, with the on-line editor to allow for contribution of ideas
  - Identify, confirm and ensure that additional material is prepared and available as the need arises during the edit session
  - Participate in the evaluation of the final edited product to ensure that the technical and creative requirements have been met

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	2

## RANGE STATEMENT

Technical and creative parameters may include:

- black level
- video level
- luminance
- chroma gain
- chroma saturation
- chroma phase
- phase
- audio level
- transitions
- audio overlaps
- cross fades
- slow motion
- dissolves
- wipes
- fades
- freeze frames
- captions
- graphics
- titles

Problems may include:

- misinterpretation of editing decisions/requirements
- equipment failure
- equipment limitations

Editing consumables may include:

- disks
- paper for hard copy of EDL

Medium may be:

- video of any format
- digitised media - vision, sound
- still imagery
- graphics
- computer generated imagery

Editing medium may be:

- video
- computerised data

Editing methods may include:

- digital non-linear
- linear
- on-line

Documentation may be:	<ul style="list-style-type: none"><li>• computer generated</li><li>• edit decision lists (EDLs)</li><li>• memos of instruction</li><li>• scripts</li><li>• production schedules</li><li>• contracts</li><li>• fault reports</li><li>• list of sequences with relevant shot numbers</li><li>• assembly order</li></ul>
Types of film and television production may include:	<ul style="list-style-type: none"><li>• feature films</li><li>• documentaries</li><li>• animated productions</li><li>• short films</li><li>• commercials</li><li>• filmed events or performances</li><li>• music video</li><li>• pre-recorded television productions of any type, eg music, drama, comedy, variety, sport</li></ul>
Relevant personnel may include:	<ul style="list-style-type: none"><li>• on-line editor</li><li>• director</li><li>• producer</li><li>• editor</li><li>• assistant editor</li><li>• technical director</li><li>• other technical staff</li><li>• other specialist staff</li></ul>
Editing requirements may include:	<ul style="list-style-type: none"><li>• sound final mix:</li><li>• voice over</li><li>• music</li><li>• additional dialogue recording (ADR)</li><li>• specific foley</li><li>• sound effects</li><li>• atmosphere requirements</li><li>• production of titles</li><li>• production of effects</li><li>• graphics</li><li>• titling</li><li>• animation</li></ul>
Editing facilities/suites may include:	<ul style="list-style-type: none"><li>• in-house facilities</li><li>• commercial facilities</li></ul>

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
- understanding the artistic and technical elements of a production
- documenting clear instructions
- information management
- verbal communication techniques
- understanding the capabilities of other collaborative editors or contractors
- familiarity with current picture and sound editing techniques/methods and equipment
- application of different editing methods
- understanding the capabilities of post-production personnel, facilities and equipment
- familiarity with current post-production techniques/methods and equipment
- knowledge of the application of different editing methods
- editing conventions
- filmic language and other relevant terminology, as required
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate. Linkages may include:

- CUFEDT04A Operate video editing equipment
- CUSGEN01A Use and adapt to changes in technology

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- effective use of appropriate software used to create EDLs
- methods of documenting and verbally communicating clear instructions to appropriate personnel

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment currently used by the cultural industries.

**CUFEDT07A****Edit recently shot material for immediate transmission****Unit Descriptor**

This unit describes the skills and knowledge required to evaluate available materials against the production requirements and to make and implement editing decisions with regard to the constraints of immediate transmission.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Evaluate available materials against production requirements

Determine the editing requirements from pre-production paperwork

Source and select available additional material, assess their suitability for inclusion in the final edited program, and transfer to appropriate video format

Gather and collate the recently recorded material to be edited

Assess the material to be edited for creative, dramatic and technical quality against the production brief and enterprise standards

2. Determine the content and sequence of materials for transmission

Prioritise the use of materials in terms of their relevance to the production and consider:

- technical quality
- aesthetic quality
- length of material

Select the material to meet the requirements of the production

Arrange and present selected material to retain the intended meaning of words and images

Decide upon the use of preselected additional material to improve clarity or impact

Make all editing decisions with regards to the time restrictions



3. Assemble pictures and sound in transmission format
- Fulfil all editing activities with regard to the immediacy of transmission constraints
  - Assemble materials in a way which produces coherent images and sound
  - Ensure that assembled materials are of the required length to meet production needs and are of the required technical standards for transmission
  - Insert any required transitions, special effects and preselected additional materials
  - Make appropriate compromise between content and quality in order to meet time restrictions
  - Communicate the progress of the edit, throughout the process, to relevant personnel to ensure they can adjust and meet their individual deadlines
  - Complete the final edit ready for transmission within the deadline
4. Update the production department
- Document information in accordance with enterprise procedures
  - Report, according to enterprise procedures, any problems in completing the edit to meet the production requirements
  - Provide all required information needed for successful transmission of the edited material

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	3

## RANGE STATEMENT

Additional material may include:

- file images
- stock footage:
- sound
- image
- archival footage:
- sound
- image

Editing decisions may include:

- script changes
- timing
- framing
- pacing
- composition
- soundtrack
- dialogue
- music
- coverage
- shot composition
- glitches, faults, drop-outs
- special effects
- frame ratio and rate
- action

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- budgets
- scripts
- production schedules
- operational/project plan
- contracts

Types of production may include:

- filmed events or performances
- sports events
- live television productions

Relevant personnel may include:

- director
- producer
- production manager
- camera operators
- picture editing personnel
- sound editing personnel
- sound effects personnel
- computer generated imagery (CGI) personnel
- floor manager
- production designer
- technical director
- other technical staff
- other specialist staff
- designers

Materials/file stock may include:

- film of any gauge
- video of any format
- digitised media - vision, sound
- still imagery
- graphics
- computer generated imagery

Editing methods may include:

- digital non-linear
- linear

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
- understanding the creative and technical elements of a production
- time management
- stress management techniques
- communication techniques
- basic report writing
- principles of negotiation and communication
- understanding the capabilities of other members of the production crew
- familiarity with current editing techniques/methods and equipment
- application of different immediate editing methods
- editing conventions
- broadcast language and other relevant terminology, as required
- relevant organisational and/or legislative occupational health and safety requirements

**Linkages to other units**

This unit has linkages to the range of editing units and television broadcasting operations units found within this training package and combined training delivery and/or assessment may be appropriate. It may be appropriate to assess this unit concurrently with:

- CUFEDT01A Make creative and technical editing decisions

Other linkages include:

- CUSGEN01A Use and adapt to changes in technology

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- the development of creative editing concepts which meet practical requirements within technical and resource constraints, especially within time constraints
- effective verbal communication with a range of individuals
- knowledge and application of editing methods and equipment used for immediate transmission

**Method and context of assessment**

Assessment of this unit must be undertaken in the workplace, on the job due to the specific workplace environment requirements.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

Evidence of competence would be best obtained by evaluation of a number of editing assignments ensuring coverage of a wide range of techniques.

**Resource requirements**

Assessment requires access to a range of editing equipment and materials currently used by the television industry.

## CUFEDT08A

### Unit Descriptor

## Edit dialogue and sound

This unit describes the skills and knowledge required to assess, split and edit dialogue and sounds for a film or television production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Assess dialogue and sounds to meet the project requirements
  - Assess the quality of the original recorded dialogue and sounds available against creative and technical production requirements
  - Identify what sounds and dialogue are acceptable, borderline and/or not acceptable through discussion with the relevant personnel
  - Determine the appropriate creative and/or technical adjustments to the dialogue and sounds as required to meet the requirements of the brief
  - Clarify and establish the time line for the completion of the dialogue and sound editing process to ensure production requirements are met
2. Prepare to edit dialogue and sounds
  - Check dialogue and sound editing equipment to ensure it is operational and check for its functions, capabilities and limitations
  - Identify, report and resolve any faults and problems as necessary by workplace procedures
  - Obtain dialogue and sound editing consumable materials and ensure that materials are available in sufficient quantities to meet the editing schedule and budgetary requirements
  - Receive appropriate original and/or work copies of dialogue and sound, handle with care to avoid damage and check that all materials for editing have been transferred to the appropriate medium with relevant time codes and labels
  - Prepare work copies in quantity to meet on-going production requirements
  - Undertake all activities in accordance with occupational health and safety procedures
  - Check and complete any documentation in the receipt and preparation of original recordings and copies

- |   |  |
|---|--|
| 3. Split the dialogue                       | <p>Lay each different piece of dialogue and sound on a different track, using extensions and fill as required</p> <p>Split each different character voice onto the same track, ensuring consistent equalisation and balance is maintained throughout the mix</p> <p>Ensure the sync FX are part of the dialogue as required</p> <p>Ensure dialogue and sound footage is numbered or marked according to the appropriate workplace procedures</p> <p>Determine and chart the track lay as required to indicate where each track will be laid to meet the creative and technical requirements</p>  |
| 4. Clean up and edit the dialogue and sound | <p>Clean up the sync sounds to ensure all dialogue and sound edits together smoothly</p> <p>Assess which slates will need to be re-transferred in order to be cleaned up</p> <p>Cut in re-transferred slates after the tracks are split, ensuring they match the new transfer</p> <p>Record post sync dialogue and sounds as required, ensuring relevant personnel have copies of the appropriate documentation</p> <p>Cue and fit post sync dialogue and sounds, as required, charting, labelling and marking footage or time code as appropriate</p> <p>Lay all spacing appropriately to maintain smooth running of the program during the sound mix</p> <p>Present the edit to the relevant personnel for its evaluation in relation to the creative, technical and production requirements</p> |
| 5. Document dialogue and sound edit         | <p>Ensure final charts are legible and consistent, clearly indicating the range of different dialogue and sounds according to workplace procedures</p> <p>Clearly label all dialogue and sounds according to workplace procedures, ensuring they can be identified by other relevant personnel</p>   |
| 6. Review creative and technical quality    | <p>Review creative content and technical quality of edited material to ensure that the required standards are met</p> <p>Recognise potential problems in the creative and technical quality of the edited material and adjust, as required by organisational procedures and through discussion with relevant personnel</p>   |

7. Complete work operations
- Ensure the edit master copy is secure and not exposed to damage
  - Organise duplication of the video tape, as required, ensuring the correct format and numbers of copies
  - Label, file and store all relevant tapes, as required, according to enterprise procedures
  - Identify faults in equipment and material and report as required according to organisational procedures
  - Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

## RANGE STATEMENT

Dialogue and sounds may include:

- original dialogue and sounds
- replacement of original dialogue and sound
- location atmosphere
- wild track
- library atmosphere/sound
- sync slate
- post sync dialogue
- FX
- music and effects tracks
- post sync FX
- Foley
- additional dialogue:
  - re-recorded
  - narration
- additional sounds:
  - sound effects
  - atmosphere
  - voice over
  - music

Production requirements may include:

- deadline
- budget
- resources:
- facilities
- personnel
- equipment
- creative parameters
- copyright

Adjusting dialogue and sounds may include:

- cleaning up:
- removing bumps and clunks
- extending background noises
- filling holes
- finding alternative takes
- laying additional background atmospheres
- post syncing dialogue

Work copies may include:

- post-production masters

Sync FX may include:

- door opening and closing
- footsteps
- clothing rustle
- lighting a cigarette

Labels on sounds and dialogue may include:

- title
- type of track
- track number

Occupational health and safety procedures may include:

- ergonomic factors:
- physical manoeuvres
- safe handling techniques
- lighting conditions
- emergency procedures
- safe working conditions

Dialogue and sound edit may be for:

- rough cut/s
- fine cut/s
- lock off
- prepared for further post-production editing processes/services including:
- mixing



Damage may be caused by:

- exposure to:
- magnetic fields
- heat
- dust
- humidity
- chemicals
- fluids
- rough physical handling

Technical quality may include:

- sound clarity
- audio level
- audio balance
- smoothness of sound
- equalisation
- gating
- drop outs in tracks
- overlap of sounds
- pitch

Documentation may be:

- computer generated
- manually written
- sound sheets including timecode log sheets for location sound recordings
- wild line and sound effects log sheets scripts
- ADR or post sync sheets
- sound reports
- shot list
- sound library lists
- camera sheets
- sound sheets
- edit decision lists (EDLs)
- editing schedules
- continuity reports
- camera reports
- manufacture schedules
- manufacturers' specifications/instructions
- contracts
- memos of instruction
- budgets
- fault reports
- assembly order
- marked up scripts
- marked up transcripts

Types of film and television production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- pre-recorded television productions

Relevant personnel may include:

- director
- editor
- actor
- sound mixer
- sound editing personnel
- music composer
- sound effects personnel
- Foley artist
- producer
- production manager
- computer generated imagery (CGI) personnel
- laboratory personnel
- technical director
- other technical staff
- other specialist staff

Source tape may include:

- original recording
- copy/worktape
- audio tape

Editing facilities/suites may include:

- in-house facilities
- commercial facilities

Editing equipment may include:

- on-line edit suites
- source and record machines
- edit controllers
- computer programs
- mixers
- digital and analogue recording devices
- sound mixers
- speakers
- DAT (digital audio tape) player and recorder
- mini disc player and recorder
- other format player and recorder
- monitors
- digital non-linear editing systems
- video editing system
- film editing system

Editing consumable materials may include:

- audio tapes
- computer disks
- CD ROMs

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge and practice of dialogue and sound editing
- knowledge and use of audio terminology
- knowledge of the range of characteristics of sound and dialogue in a range of environments and situations
- ability to manipulate sound
- reading and interpreting dialogue and sound documentation
- interpretation of creative concepts
- understanding the artistic and technical elements of a production
- sound editing conventions
- familiarity with current sound editing techniques/methods, software and equipment as appropriate
- familiarity with current audio post-production techniques/methods, software and equipment as appropriate
- application of different dialogue and sound editing methods as appropriate
- understanding the capabilities of audio post-production personnel, facilities and equipment
- filmic language and other relevant terminology, as required
- ability to interpret and meet production schedules
- relevant organisational and/or legislative occupational health and safety requirements
- numeracy skills
- oral and written communication skills

### Linkages to other units

This unit has linkages to the range of editing units found within this training package and combined training delivery and/or assessment may be appropriate.

It may be appropriate to assess this unit concurrently with:

- CUFEDT01A Make creative and technical editing decisions
- CUSGEN01A Use and adapt to changes in technology
- CUSSOU07A Edit sound using analogue systems
- CUSSOU24A Edit sound using computerised digital equipment/systems

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- knowledge and application of a range of audio editing methods and equipment
- developed communication skills - critical and analytical listening skills, aural discrimination
- knowledge and application of relevant occupational health and safety

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a schedule. The assessment event in the simulated workplace environment should involve the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFLAB01A**  
**Unit Descriptor**  
**Unit Sector**

**Produce film and sound negatives**

Element

No sector assigned

**ELEMENT**

**PERFORMANCE CRITERIA**

- |  |   |
|--|---|
| 1. Receive check and spool the exposed film and sound tape | <p>Read and interpret the job cards and log the receipt and processing of the exposed film</p> <p>Identify the deadline for production of the negative and ensure that material is processed promptly to meet deadlines</p> <p>Check the exposed film and sound tape and identify the type and condition and determine any special processing requirements</p> <p>Handle exposed film and sound tape with care to avoid damage throughout the production process</p> <p>Ensure that exposed film is not exposed to light throughout the process</p> <p>Transfer all exposed film and sound tape onto spools for bulk processing</p> |
| 2. Power or start up machine for negative processing       | <p>Power or start up the machine according to manufacturer's specifications, to enterprise procedures and in a safe manner</p> <p>Check that tabulators, pumps and heating elements are on</p> <p>Check the temperature control is set to the level required by the chemicals</p> <p>Monitor and regulate the clamp position and processor speed to the match the requirements of the stock and process</p>   |
| 3. Test the performance of the machine                     | <p>Undertake a scratch test to ensure that exposed film cannot be scratched or otherwise damaged by the processor</p> <p>Check and adjust the tension to prevent slackness or stretching of the exposed film</p> <p>Check that appropriate chemicals are available in sufficient quantities to complete the processing run and advise relevant personnel of requirements</p>  |

4. Initiate and monitor the negative processing
- Splice the exposed film and sound tape to the leader and feed the spooled exposed film and sound tape into the processing machine
- Splice subsequent spools of exposed film and sound tape to the tail end of the previous spool within the time allowed by the machine
- Monitor the operation of the machine throughout the process to and regulate the:
- consistent speed transport
  - consistent temperature of all chemical solutions
  - replenisher rates
  - delivery of all circulation pumps
- Complete any recovery operations in response to any faults, to avoid damage to or loss of exposed film
5. Complete work operations
- Remove processed negative from the machine and check for physical quality
- Power or shut down the equipment according to manufacturer's instructions and enterprise procedures
- Set machine timer so that required tanks heat in time for the next processing session
- Produce any required documentation to report on the quality of the negative produced
- Log the completed negative production job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	1
Planning and organising activities	1
Working with others and in teams	1
Using mathematical ideas and techniques	-
Solving problems	1
Using technology	1

## RANGE STATEMENT

Negatives may be:

- film negative
- sound negative
- sub titles
- original negative
- duplicate negative
- black and white negative
- colour negative

Processing instructions  
may include:

- job card/job sheet
- production schedule
- deadline details

Documentation may be:

- computer generated
- manually written
- camera sheet
- job code, title and client details
- can labels:
- roll number
- magazine number
- stock type
- date
- client details

Tests may include:

- scratch test
- control strip
- chemical temperature test
- sensitometric test

Faults may include:

- film breaks
- machine malfunction
- blown heating elements
- broken splices
- broken sprocket holes

Exposed film may include:

- film of any gauge (16, 35 or 70mm)
- black and white film
- colour film

Equipment may include:

- film rewind benches
- film splicers
- processing machines of a commercial, industrial nature
- chemical solutions
- spool

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting film processing specifications and instructions
- principles and techniques of film processing
- using a range of equipment used in film processing
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of exposed film footage and negatives
- basic report writing
- ability to interpret manufacturers' instructions
- ability to interpret job instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of exposed film footage and negatives
- ability to interpret job instructions

### Method and context of assessment

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence



**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.

## CUFLAB02A

### Unit Descriptor

## Prepare negatives for printing

This unit describes the skills and knowledge required to interpret client's instructions, cut, splice, clean and inspect film negatives prior to producing a positive film print.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Interpret production instructions and cut negatives

Identify the deadline for production of the negative and ensure that material is processed promptly to meet deadlines

Read and interpret the instructions provided by the client

Establish the required frame sequence for the negative according to the instructions and select takes accordingly

Locate the required frames by accurately manipulating the machine's forward and rewind functions without cinching or jerking the negative

Record the head and tail edge number for each sequence and accurately cut

Handle the negative with care to avoid damage throughout the production process using appropriate protective gloves

2. Assemble, clean and check the negative

Check that the negative is free of dust and damage

Attach leader film and mark with information correctly identifying the negative

Assemble the selected takes into a correctly sequenced roll in accordance with the client's instructions

Splice the negative and ensure they are clean, accurate and will hold under pressure

Assemble any unused takes, record and store

Clean the compiled negative with ultrasonic cleaner and check that the negative is free of dust and damage

Ensure that cleaning equipment is used safely, operated with appropriate settings and that cleaning solvent is handled in accordance with manufacture's safety instructions

3. Complete the preparation of the negative

Produce any required documentation to report on the quality of the negative produced

Log the completed negative assembly job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

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

## RANGE STATEMENT

Negatives may be:

- film negative
- sound negative
- sub titles
- original negative
- duplicate negative
- black and white negative
- colour negative

Instructions may be received from:

- director
- editor
- assistant editor
- director of photography
- producer
- production management personnel

Client instructions may include:

- shot/camera lists
- edit decision lists (EDLs)

Documentation may be:

- computer generated
- manually written
- job code, title and client details
- can labels:
- roll number
- magazine number
- stock type
- date
- client details

Faults may include:

- machine malfunction
- broken splices
- broken sprockets

- Unused takes may include:
- no goods (ngs)
  - camera stops
- Camera footage may include:
- film of any gauge (16, 35, 70mm)
  - black and white film
  - colour film
- Equipment may include:
- film rewind benches
  - film splicers
  - processing machines of a commercial, industrial nature
  - synchronisers
  - cement splicers
  - ultrasonic cleaning machines and solvents
  - bobbin
  - spool
  - light box

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting negative assembly specifications and instructions
- principles and techniques of negative cutting and assembly
- basic knowledge of the properties and applications of different types of cleaning solvents
- using a range of equipment used in negative processing
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of negatives
- basic report writing
- ability to interpret manufacturers' instructions
- ability to interpret client instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of negatives
- ability to interpret job instructions

**Method and context of assessment**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.

## CUFLAB03A

### Unit Descriptor

## Print film from a negative

This unit describes the skills and knowledge required to produce unexposed film footage from an assembled negative.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Receive and check the negative roll
  - Read and interpret the job cards and log the receipt and processing of the negative
  - Identify the deadline for production of the film and ensure that material is processed promptly to meet deadlines
  - Check the negative roll identify the type and condition and determine any special film processing requirements
  - Handle the negative with care to avoid damage throughout the production process
2. Power or start up machine for negative processing
  - Power or start up the machine is actioned according to manufacturers specifications, to enterprise procedures and in a safe manner
  - Select the correct settings according to the requirements of the print, including:
    - picture light voltage
    - printing speed
    - sound voltage
    - red, green, blue trims
3. Lace up the machine
  - Complete the lacing in accordance with manufacturer's instructions and enterprise procedures
  - Position the image and sound negatives to ensure that they are threaded onto the correct pathway, are not scratched or otherwise damaged
  - Ensure that sound and image negatives are synchronised
  - Thread the unexposed print film on to the correct pathway
  - Check and adjust all tensions to prevent slackness or stretching of the negatives or unexposed print film
  - Insert the frame cue count (FCC)/red, green, blue tape into the frame cue count unit to ensure correct colour grading of the film
4. Initiate and monitor the printing process
  - Monitor the operation of the machine throughout the process and regulate the voltages
  - Complete any recovery operations in response to any faults, to avoid damage to or loss of negatives and printed film

5. Complete the printing process
- Remove bobbins from the machine and check for physical quality
- Power or shut down the equipment according to manufacturer's instructions and enterprise procedures
- Produce any required documentation to report on the quality of the print film produced
- Log the completed print production job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	1
Planning and organising activities	1
Working with others and in teams	1
Using mathematical ideas and techniques	-
Solving problems	1
Using technology	1

## RANGE STATEMENT

Negatives may be:

- film negative
- sound negative
- original negative
- duplicate negative
- black and white negative
- colour negative
- optical effects negative

Processing instructions may include:

- job card/job sheet
- production schedule
- deadline details

Printing may include:

- wet printing
- dry printing
- frame cue count (FCC)
- black and white printing
- colour printing
- optical printing

Prints may be:

- contact work print
- positive image work print
- first answer print
- subsequent answer prints
- release print

Documentation may be:

- computer generated
- manually written
- roll numbers
- stock type
- job code, title and client details
- can labels

Faults may include:

- film jams
- printer malfunction
- blown lamps
- broken sprockets

Print faults may include:

- loss of image, focus and colour
- dirt
- tape damage

Equipment may include:

- film rewind benches
- printing machines of a commercial, industrial nature
- bobbins
- spools

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting film printing specifications and instructions
- principles and techniques of film printing
- using a range of equipment used in film printing
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of negatives and other printing stocks
- basic report writing
- ability to interpret manufacturers instructions
- ability to interpret job instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.



**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of negatives and unexposed print film
- ability to interpret job instructions

**Method and context of assessment**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.

## CUFLAB04A

### Unit Descriptor

## Process printed film

This unit describes the skills and knowledge required to interpret the processing instructions and to process unexposed film which has been printed from a negative.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Receive check and spool the unexposed film
  - Read and interpret the job cards and log the receipt and processing of the unexposed film
  - Identify the deadline for production of the film print and ensure that material is processed promptly to meet deadlines
  - Check the unexposed film and identify the type and condition and determine any special processing requirements
  - Handle unexposed film with care to avoid damage throughout the production process
  - Transfer all unexposed film onto spools for bulk processing
2. Power or start up machine for negative processing
  - Power or start up the machine according to manufacturers specifications, to enterprise procedures and in a safe manner
  - Check that tabulators, pumps and heating elements are on
  - Check the temperature control is set to the level required by the chemicals
  - Monitor and regulate the clamp position and processor speed to the match the requirements of the stock and process
3. Test the performance of the machine
  - Check and adjust the tension to prevent slackness or stretching of the unexposed film
  - Check that appropriate chemicals are available in sufficient quantities to complete the processing run and advise relevant personnel of requirements

4. Initiate and monitor the processing
  - Splice the unexposed film to the leader and feed the spooled film into the processing machine
  - Splice subsequent spools of unexposed film to the tail end of the previous spool within the time allowed by the machine
  - Monitor the operation of the machine throughout the process to and regulate the:
    - consistent speed transport
    - consistent temperature of all chemical solutions
    - replenisher rates
    - delivery of all circulation pumps
  - Complete any recovery operations in response to any faults, to avoid damage to or loss of unexposed film
5. Complete work operations
  - Remove processed film from the machine and check for physical quality
  - Power or shut down the equipment according to manufacturers instructions and enterprise procedures
  - Set machine timer so that required tanks heat in time for the next processing session
  - Produce any required documentation to report on the quality of the film produced
  - Log the completed film production job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	1
Planning and organising activities	1
Working with others and in teams	1
Using mathematical ideas and techniques	-
Solving problems	1
Using technology	1

## RANGE STATEMENT

Prints may be:	<ul style="list-style-type: none"><li>• original print</li><li>• duplicate print</li><li>• black and white print</li><li>• colour print</li></ul>
Processing instructions may include:	<ul style="list-style-type: none"><li>• job card/job sheet</li><li>• production schedule</li><li>• deadline details</li></ul>
Documentation may be:	<ul style="list-style-type: none"><li>• computer generated</li><li>• manually written</li><li>• job code, title and client details</li><li>• can labels:</li><li>• roll number</li><li>• magazine number</li><li>• stock type</li><li>• date</li><li>• client details</li></ul>
Tests may include:	<ul style="list-style-type: none"><li>• control strip</li><li>• chemical temperature test</li><li>• sensitometric test</li></ul>
Faults may include:	<ul style="list-style-type: none"><li>• film breaks</li><li>• machine malfunction</li><li>• blown heating elements</li><li>• broken splices</li><li>• broken sprocket holes</li></ul>
Unexposed film may include:	<ul style="list-style-type: none"><li>• film of any gauge (16, 35 or 70mm)</li><li>• black and white film</li><li>• colour film</li></ul>
Equipment may include:	<ul style="list-style-type: none"><li>• film rewind benches</li><li>• film splicers</li><li>• processing machines of a commercial, industrial nature</li><li>• chemical solutions</li><li>• spool</li></ul>

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting film processing specifications and instructions
- principles and techniques of film processing
- using a range of equipment used in film processing
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of unexposed film footage
- basic report writing
- ability to interpret manufacturers' instructions
- ability to interpret job instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of exposed film footage and negatives
- ability to interpret job instructions

### Method and context of assessment

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.

## CUFLAB05A

### Unit Descriptor

## Cut and match final negative for film printing

This unit describes the skills and knowledge required to interpret editing instructions, cut, splice, clean and inspect film negatives which are matched to the edited work print, prior to producing a film print.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Interpret negative matching instructions and log frame numbers

Identify the deadline for production of the print and ensure that negative matching is processed promptly to meet deadlines

Retrieve the original negative from storage and check that all rolls from the shoot are present

View and interpret the editing instructions provided by the client

Establish the frame sequence required for the final negative according to the instructions

Establish and log the head and tail edge number for each frame on the edited fine cut work print before progressing with the match

Log the frame numbers on the original negative before progressing with the match

Clean the edited fine cut work print back to the heads

Handle the negative and edited fine cut work print with care to avoid damage throughout the production process using appropriate protective gloves

2. Pull, match and cut negatives

Establish the frame sequence required for the final negative according to the instructions and select takes accordingly

Repeatedly identify and locate the required frames on the negative to match those on the edited fine cut work print

Repeatedly and accurately cut the selected frames until the negative matching process is completed according to the client's instructions

Remove the negative that is required for inclusion of opticals, complete any necessary documentation and dispatch to the required destination in accordance with enterprise procedures

3. Assemble, clean and check the negative
- Attach leader film and mark with information correctly identifying the negative
- Assemble the selected frames into correctly sequenced A and B rolls to match the edited fine cut work print and in accordance with the client's instructions
- Assemble each consecutive shot onto alternate A and B rolls and use black spacer filling to alternate between shots on each roll
- Splice the negative with flush edges and ensure they are clean, correctly aligned to avoid jumping in the printing and will hold under pressure
- Assemble any unused negative takes, record and store or return to client, according to enterprise procedures
- Clean the negative with ultrasonic cleaner and check that the negative is free of dust and damage
- Ensure that cleaning equipment is used safely, operated with appropriate settings and that cleaning solvent is handled in accordance with manufacture's safety instructions
4. Complete the preparation of the negative
- Produce any required documentation to report on the quality of the final matched negative produced
- Log the completed final negative assembly job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

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



## RANGE STATEMENT

Negatives may be:	<ul style="list-style-type: none"><li>• negative produced from exposed camera film footage</li><li>• original negative</li><li>• duplicate negative</li><li>• black and white negative</li><li>• colour negative</li></ul>
Instructions may be received from:	<ul style="list-style-type: none"><li>• director</li><li>• editor</li><li>• assistant editor</li><li>• director of photography</li></ul>
Client instructions may include:	<ul style="list-style-type: none"><li>• edit decision lists (EDLs)</li><li>• shot/camera lists</li><li>• edited fine cut work print</li></ul>
Logging of frames may be:	<ul style="list-style-type: none"><li>• computer generated</li><li>• manually written</li></ul>
Documentation may be:	<ul style="list-style-type: none"><li>• computer generated</li><li>• manually written</li><li>• roll numbers</li><li>• stock type</li><li>• job code, title and client details</li><li>• can labels</li></ul>
Faults may include:	<ul style="list-style-type: none"><li>• machine malfunction</li><li>• broken splices</li></ul>
Equipment may include:	<ul style="list-style-type: none"><li>• edit bench</li><li>• film rewind benches</li><li>• film splicers</li><li>• processing machines of a commercial, industrial nature</li><li>• synchronisers</li><li>• cement and ultrasonic splicers</li><li>• ultrasonic cleaning machines, of a commercial, industrial nature and solvents</li></ul>

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting negative matching specifications and instructions
- principles and techniques of negative cutting and assembly
- basic knowledge of the properties and applications of different types of cleaning solvents
- using a range of equipment used in the negative matching processing
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of negatives
- basic report writing
- ability to interpret manufacturers' instructions
- ability to interpret client instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of negatives
- ability to interpret job instructions

### Method and context of assessment

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that an off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.

## CUFLAB06A

### Unit Descriptor

## Colour grade negatives prior to printing

This unit describes the skills and knowledge required to colour grade negatives prior to producing a positive film print.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Receive and inspect the negative rolls
  - Identify the deadline for production of the print film and ensure that negative grading is processed promptly to meet deadlines
  - Read and interpret the client's instructions for their desired result and continue to liaise with the client throughout the grading process to ensure their requirements are met
  - Check the negative rolls and confirm that they are free of dust, damage and scratches and determine any special grading processing requirements
  - Check that the splices are secure and free of damage before commencing the grading process
  - Handle the negative with care to avoid damage throughout the grading process
2. Prepare colour analyser machine
  - Ensure that work area and colour analyser machine are clean before work commences to avoid damage to the negative
  - Trim and calibrate the analyser machine to the lighting changes indicated by the test patch and control frame
  - Accurately record the trim adjustments made
  - Thread the negative on analyser machine and ensure that it is threaded onto the correct pathway, is not scratched or otherwise damaged
3. Program and grade the negative
  - Establish the sync mark at the head of the negative in leader to establish a frame cue count (FCC)
  - Establish the print light number and document the information according to enterprise procedures
  - Document the grading notes to ensure a match to the requirements of the client including:
    - scene analysis
    - overall impact
    - colour required
    - density required

4. Grade image for colour
- Grade the master negative to meet the agreed requirements
  - Record the colour established by the grader for each shot in accordance with the machine's operating specifications
  - Produce a tape to accompany the negative roll in accordance with the colour grading established
  - Clean the negative with ultrasonic cleaner and check that the negative is free of dust and damage
  - Ensure that cleaning equipment is used safely, operated with appropriate settings and that cleaning solvent is handled in accordance with manufacturers' safety instructions
  - Complete the printing instructions to include:
    - job number
    - type of print
    - title
    - printer to be used
    - print lighting conditions
    - stock to be used
5. Make necessary changes after printing
- Check the print to ensure that all grading requirements have been met
  - Identify any problems and their source and make necessary corrections
  - Complete touch grade at regrade station to achieve required colours
  - Complete any further printing instructions
  - Produce any required documentation to report on the quality of the print film produced
  - Log the completed graded job and dispatch to the required destination in accordance with enterprise procedures

## KEY COMPETENCIES

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

## RANGE STATEMENT

Negatives may be:	<ul style="list-style-type: none"><li>• negative produced from exposed camera film footage</li><li>• original negative</li><li>• duplicate negative</li><li>• colour negative</li><li>• optical effects negative</li><li>• single or A and B rolls</li></ul>
Processing instructions may include:	<ul style="list-style-type: none"><li>• job card/job sheet</li><li>• production schedule</li><li>• deadline details</li><li>• mood requirements</li><li>• desired density of colour</li></ul>
Printing may include:	<ul style="list-style-type: none"><li>• wet printing</li><li>• dry printing</li><li>• frame cue count (FCC)</li><li>• colour printing</li><li>• optical printing</li></ul>
Prints may be:	<ul style="list-style-type: none"><li>• contact work print</li><li>• positive image work print</li><li>• first answer print</li><li>• subsequent answer prints</li><li>• release print</li></ul>
Documentation may be:	<ul style="list-style-type: none"><li>• computer generated</li><li>• manually written</li><li>• roll numbers</li><li>• stock type</li><li>• job code, title and client details</li><li>• can labels</li></ul>
Touch grade may include:	<ul style="list-style-type: none"><li>• use of filters</li><li>• amending printing lights</li><li>• producing new tape</li></ul>
Print faults may include:	<ul style="list-style-type: none"><li>• loss of image, focus and colour</li><li>• dirt</li><li>• tape damage</li></ul>

Equipment may include:

- tape facit machine
- matrix printer
- analyser
- viewing screen and computer
- colour video analyser
- computer grading software
- synchroniser
- film rewind benches
- paper tape
- punch
- chemical solutions
- ultrasonic cleaning machines of a commercial, industrial nature and solvents

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting negative grading specifications and instructions
- principles and techniques of colour negative grading
- relationship of primary and secondary colours and colours of special relevance to colour grading negatives i.e. cyan, magenta, green
- application of colours in terms of contribution to the mood of a picture
- purpose of laboratory aim density (LAD) in the colour grading process
- basic knowledge of the properties and applications of different types of chemicals used in colour analysis process
- using a range of equipment used in colour negative grading
- occupational health and safety regulations and standards
- safe handling of hazardous materials
- safe handling of negatives and other printing stocks
- basic report writing
- ability to interpret manufacturers' instructions
- ability to interpret job instructions

### Linkages to other units

This unit has linkages to the range of laboratory units contained within this training package. Combined training delivery and/or assessment may be appropriate.

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- safe handling of hazardous materials
- safe handling of negatives and other printing stocks
- ability to interpret job instructions

**Method and context of assessment**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. As it is unlikely that off the job assessment could fully simulate specific workplace requirements, on the job assessment is highly recommended.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of commercial, industrial equipment currently used by film processing laboratories. Assessment will, therefore, be restricted to a laboratory workplace, as it is unlikely that an off site assessment could access the range of equipment needed to appropriately simulate a commercial laboratory environment.



## CUFLGT01A

### Unit Descriptor

## Develop and implement lighting designs

This unit describes the skills and knowledge required to interpret the creative brief, develop and implement a lighting design for productions within the cultural industries.

This unit is equivalent to the unit Design lighting in the entertainment industry training package.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |  |  |
|--|--|
| 1. Receive and interpret the brief for the lighting design | <p>Liaise with the relevant personnel and interpret and confirm the lighting requirements so that technical, production and/or script requirements are met</p> <p>Participate in preliminary concept meetings to discuss the lighting requirements of the production</p> <p>Identify the available budget for the production</p> <p>Identify the deadline for production and implementation of the lighting design</p>                     |
| 2. Generate and assess ideas                               | <p>Generate a range of ideas for the lighting design which respond sympathetically to the brief and provide creative solutions to the technical issues</p> <p>Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept</p> <p>Continuously reflect on and appraise ideas for implications on cost and time, technical feasibility, and suitability to meet the brief</p> |

3. Develop the lighting design

Undertake research into the style and location of the production, materials and human resources necessary to fulfil the production requirements and their cost

Hold ongoing discussions with relevant personnel so that additional or changed production requirements and new ideas are considered and incorporated during the development of the design

Ensure that agreement is reached with relevant personnel on a consistent interpretation of aesthetic requirements

Evaluate initial concepts and select the most appropriate idea, giving consideration to:

  - the budget
  - ongoing discussions
  - research findings
  - ongoing reflection on the design brief

Develop the lighting designs from the initial concepts ensuring:

  - consistency with the style requirements of the script/production
  - that research findings are incorporated
  - that ideas are technically feasible and demonstrate awareness of parameters and resource constraints
  - that ideas demonstrate effective use of materials

Design, prepare or source the required lighting effects and ensure that these are tested
4. Communicate design ideas and make amendments

Present draft lighting plans and specifications to the relevant personnel for acceptance

Participate in the initial and ongoing evaluation of the presented designs

Negotiate and agree to additional requirements or modifications to the design and undertake any necessary amendments

Agree to the final designs and present final lighting plans and specifications to all relevant personnel to ensure that the lighting meets design and other production requirements
5. Produce the final lighting plan

Produce the lighting plan in accordance with the final design concept

Draw the lighting plan to scale and include the title block, key or legend and standard symbols

Identify all relevant information including lantern numbers, colour and dimmer numbers, and accessory indicators

6. Liaise with others to implement lighting plan

Liaise with relevant personnel to ensure that all production requirements are met, quality standards are adhered to and work is undertaken within item, budget and technical constraints

Participate in ongoing production meetings and ensure that any changes are noted and acted upon

Identify and advise lighting crew of decisions they must take

Complete focus and pointing to meet the requirements of the production

Monitor all work to ensure that it is carried out to agreed specifications

Negotiate any required changes and ensure these are carried out

Update any required documentation and record and file according to enterprise requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	3
Solving problems	3
Using technology	2

## RANGE STATEMENT

Environments where lights may be set include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Shoots may include:

- single
- multi camera

Types of production may include:

- electronic field production (EFP)
- electronic news gathering (ENG)
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions

Relevant information on lighting plan may include:

- patch sheet
- colour list
- equipment list
- focus details
- cue synopsis
- magic sheet

Relevant personnel may include:

- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Lighting plans and other documentation may be:

- computer generated
- manually written

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- collecting and interpreting creative information, scripts and images
- production scheduling
- resource management including human resources
- team leading skills
- budget management
- projects management
- report writing
- negotiation skills
- light and how to use it
- the principles of lighting design, including:
  - complementary nature of light
  - mechanics of vision
  - relative perceptions of light and dark
  - principles of reflection and refraction
  - the use of these principles by manufacturers of lighting equipment
- understanding of how different lighting filters are manufactured and how this affects their performance
- use of computer lighting design software
- application of lighting principles to design
- producing a lighting plan to industry standard
- technical drawing to scale
- a range of film types and their characteristics - black and white/colour, light sensitivity (speed and latitude), temperature requirements
- relevant photographic principles such as exposure, tonal relationships, light sources, sensitivity and balancing, camera's interpretation of colour, colour correction techniques, colour temperature and compensation and how this determines the selection of gels and filters
- operation and interpretation of information readout of colour temperature meter
- different types of light measuring devices and their use
- use of light meters
- the effect of different light sources, diffusion materials, filters and reflectors on the lighting environment which includes both performers and set
- properties and behaviour of light and effects on film making - absorption, refraction, reflection, visible light waves, division by wavelength into colours
- types of artificial/introduced light sources available
- use of exposure meters
- occupational health and safety requirements
- detailed knowledge of the Australian film industry recommended safety code

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFLGT03A Determine lighting requirements and operate lighting
- CUEFIN2A Manage a budget
- CUSGEN04A Participate in negotiations
- CUSGEN05A Make presentations

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative lighting designs which meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFLGT02A****Prepare, install and monitor lighting equipment****Unit Descriptor**

This unit describes the skills and knowledge required to prepare, install, test and monitor the operation of lighting equipment for any production within the cultural industries.

**Unit Sector**

This unit is equivalent to the unit Prepare, rig, test and modify lighting equipment in the entertainment industry training package.

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Determine the production requirements

Liaise with the relevant personnel and interpret and confirm the lighting requirements so that technical, production and/or script requirements are met

Read and interpret pre-production paperwork, including the lighting plan if available, to determine resource requirements

Identify and implement solutions to any identified technical problems and communicate any difficulties and/or specialist requirements promptly to relevant personnel

Calculate power requirements and identify and confirm that power sources and locations will meet production requirements

Identify patching, colour and focus requirements

Coordinate any required hire or loan arrangements and ensure hire agreements are completed according to enterprise requirements

Conduct pre-departure checks on all equipment to be used off site

Complete any required stock orders for consumables and spare consumables and ensure availability at the time of the shoot/production

Ensure all equipment and consumable are available at the correct location and time of the shoot

2. Prepare for installation of lighting

Prepare and assemble colour gels and other equipment and accessories for installation

Pre-rig lighting equipment, as required

Prepare and or roll extension leads, looms and cables meeting design specifications, organisational standards and legal requirements

Safely and efficiently transport lighting equipment according to the production schedule

Lift and carry luminaries, using safe lifting and handling techniques, to required position

### 3. Install lighting

Correctly fit any required rigging accessories and mountings to luminaires

Mount lighting equipment in accordance with production requirements, instructions and safety guidelines, taking weight and size of luminaires into account

Test, install and hang luminaires and fit accessories in accordance with the lighting plan, scale and manufacturers specifications

Install colour frames and colour gels in accordance with the lighting plan

Install power supplies according to the lighting plan, location or studio requirements and manufacturer's specifications

Patch luminaires in accordance with the lighting or patch plan

Safely and neatly secure and label cabling so that it is clear of moving elements

Angle and focus luminaires in accordance with the lighting plan and design specifications and in consultation with the appropriate personnel

Position luminaires so that they are consistent with camera positions and artistic requirements, and achieve agreed visual style and allow for production flexibility

Rig correct effect filters according to the design and safely and securely attach filter frames

### 4. Adjust and test lighting

Ensure that the light beam is shaped appropriately to meet the shot requirements

Adjust and set luminaires according to instructions to create the desired effect and to meet the requirements of the lighting plot

Ensure appropriate intensity control devices are available

Check all operational aspects of the luminaires before the shoot begins in accordance with safety requirements and safe work practices ensuring that:

all equipment is patched correctly

all operational functions are working correctly

correct colour and accessories are fitted

any items controlled by a lighting desk, if used, are receiving data and are operating correctly

Test all operational aspects of any control system in use

Select the correct measurement (AC/DC, I, V, R), polarity (where relevant), range, correct scale when operating test equipment



5. Ensure mechanical safety
- Incorporate Workcover, legislative and occupational health and safety requirements when installing and checking rigs and equipment
  - Check that the position of luminaires and stands is safe and use safety chains where appropriate
  - Securely fasten wall fittings to upright surfaces
  - Cut and securely attach gels and filters to frames
  - Lay cabling to avoid potential mechanical danger
6. Ensure electrical safety
- Incorporate Workcover, legislative and occupational health and safety requirements when installing and checking electrical equipment
  - Check that mains or generator supply is sufficient for the maximum load requirements
  - Ensure that cables used are correctly rated, including three phase cable to dimmers
  - Lay cabling so that it does not obstruct the free movement of other equipment or endanger personnel
  - Maintain cabling and connectors to meet Workcover requirements
  - Connect luminaires to the correct voltage supply
  - Ensure distribution of electrical loading is within working limits
  - Check that three-phase supplies are balanced
  - Test and tag all electrical fittings
  - Check heat output from fitting to ensure it is within permissible limits
7. Disassemble lighting equipment
- Break down and carry lighting equipment and accessories, employing safe lifting techniques
  - Clean and safely pack all equipment into cases to avoid damage and prepare for transport, if required
  - Report and document any equipment that is damaged and requires maintenance to the relevant personnel
  - Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	3
Solving problems	3
Using technology	3

## RANGE STATEMENT

Environments where lights may be set include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Shoots may include:

- single
- multi camera

Types of production may include:

- electronic field production (EFP)
- electronic news gathering (ENG)
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions

Relevant information on lighting plan may include:

- patch sheet
- colour list
- equipment list
- focus details
- cue synopsis
- magic sheet

Documents and pre-production paperwork to be read and interpreted may 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
- production schedule
- venue procedures
- colour lists, plots
- patch sheets
- focus notes
- floor sheets
- carnet (for international travel)

Relevant personnel may include:

- supervisor
- head of department
- director of photography
- camera operator
- camera assistant
- grip
- lighting personnel
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Lighting plans and other documentation may be:

- computer generated
- manually written

Lanterns may include:

- studio and location based units
- special effects units
- architectural fixtures

Lamps may include:

- incandescent
- discharge
- PAR
- low voltage lamps

Lantern accessories may include:

- profile shutters
- gobo holders
- irises
- fresnel/pc barndoors
- colour frames
- manually operated colour changers
- colour scrollers
- animation discs
- gobo rotators
- snoots
- flags
- spots
- flood mechanisms
- cut outs
- cookies

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

Control desks may include:

- manual desks
- manual/memory desks
- 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

Testing of operational aspects of any control system in use may include ensuring that:

- all operational controls on the lighting board function properly
- all dimmer channels are functioning properly
- correct control protocols have been selected
- correct dimmer profiles have been selected
- correct intelligent light software is installed/selected
- all peripherals are functioning properly
- soft patch has been correctly configured
- any riggers or designer controls are functioning properly
- there is a valid DMX line/signal

Dimmers may include:

- analogue dimmers
- multiplexed digital dimmers
- multiplexed analogue dimmers
- single unit (follow spot) dimmers
- small self contained dimmable controllers

Test equipment may include:

- test lamps
- continuity tester
- analogue or digital multimeters
- DMX, cable tester

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- different types of hardware, eg screws, nuts, bolts, different types of lanterns
- a range of lighting systems, manual and computer, as required
- a range of lighting control systems
- a range of colour gels available
- a range of lighting accessories
- colour recognition
- understanding of the relationship between colour and light
- operation and interpretation of information readout of colour temperature meter
- different types of light measuring devices and their use
- use of light meters
- types of artificial/introduced light sources available
- use of exposure meters
- use of hand and power tools
- interpretation of technical and electrical plans
- use of a scale ruler
- completion of mathematical calculations in assembly, installation and testing of equipment to ensure the safety of others and studio/location, including binary calculations for setting dipswitches and calculations of power requirements
- complex arithmetic calculation of power requirements
- counting off plans and schedules
- binary calculations for setting DMX dipswitches, if required
- 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
- film traditions, protocol and terminology
- relevant Workcover and other safety legislation
- relevant occupational health and safety legislation
- application of safe electrical work practices
- detailed knowledge of the Australian film industry recommended safety code

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment may be appropriate:

- CUFLGT05A Maintain, repair and modify lighting equipment

**Critical aspects of evidence**

Since this unit focuses on the installation of a range of lighting equipment, assessment must ensure that a sufficient range of installation and testing types is observed. Use of a sufficient range of lighting equipment and tools should be involved.

Assessment must take into account the range of circumstances and conditions applicable to setting up lighting equipment in order to determine competence.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of technical lighting plans
- effective verbal and written communication with a range of individuals/organisations
- knowledge and application of relevant local occupational health and safety legislation
- technical knowledge of a broad range of lighting equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a screen production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a series of practical demonstrations. As described in the critical aspects of assessment, assessment by direct observation will need to take place in a range of circumstances over a period of time in order that evidence of differing circumstances can be collected and to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

## **Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.



**CUFLGT03A****Determine lighting requirements and operate lighting****Unit Descriptor**

This unit describes the skills and knowledge required to prepare, operate and monitor lighting equipment and quality during rehearsals and the actual filming of film and television productions.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Address lighting conditions

Liaise closely with camera personnel to achieve the required image and agree to the use of artificial light sources so that aesthetic and technical production and script/production requirements are met

Assess the quality and quantity of available light

Generate a range of ideas for the execution of lighting which provide creative solutions to technical and production issues

Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept

Reflect on and appraise ideas for implications on time, technical feasibility, and suitability to meet the production requirements

Devise lighting effects to ensure that correct visual interpretation of the script/production requirements is met through close liaison with relevant personnel

Ensure that lighting effects meet the aesthetic requirements and provides the correct visual interpretation of the script/production requirements

Confirm that the available light is sufficient for illumination of the subject by utilising light and exposure meters

Correct mixed light sources to achieve a uniform colour balance

Ensure corrective actions are taken to address changing or inadequate lighting conditions

2. Operate a colour temperature meter

Interpret the information readout to ensure that camera can produce the desired result and determine the amount of correction required by lighting

Coordinate the necessary set up and adjustments to lighting and accessories, as indicated by the meter readout

Standardise light sources to match the colour balance in film

3. Select and use corrective light filters

Make use of corrective light filters to:

  - meet the creative/and or technical requirements of the production
  - change the effects of available light to the quality required to suit film in use
  - ensure that correct colour balance and light conditions are attained
4. Prepare for lighting operation

Check all operational aspects of the lighting equipment to ensure readiness to film, including:

  - all luminaires are connected to the correct voltage and current rating and frequency
  - correct colour and accessories are fitted
  - communications equipment, if in use, to ensure that it is in working order
  - test and warm up luminaires, accessories and other lighting elements
  - that the luminaire beam diameter, edge, colour and level of target illuminance are set as directed
  - adequately ventilating the luminaire

Select the correct measurement (AC/DC, I, V, R), polarity (where relevant), range, correct scale when operating test equipment

Rectify any problems and faults and inform relevant personnel of any ongoing problems

Wear correct safety equipment and follow safety procedures when rectifying faults

Stand-by to carry out any other pre-shoot duties which may be required
5. Participate in technical rehearsal

Rehearse technical aspects of the production in coordination with performers and relevant personnel

Execute changes to the lighting set up according to performance requirements, and rehearse the changes if required

Implement changes and modify any cue sheets according to final filming requirements

Update any preprogrammed automated systems in use to reflect the final filming requirements

Check that all required changes to lighting operation have been identified, implemented and documented prior to actual filming

6. Operate lighting
- Communicate with relevant personnel throughout the shoot and operate the lighting equipment according to instructions and cues received
  - Fulfil the technical and creative production requirements
  - Operate any lighting movements and changes exactly on cue in accordance with the running/call sheet, directions from relevant personnel and requirements of the production and environment
  - Modify any lighting cues, as required, to cater for unexpected contingencies and inform relevant personnel as necessary
  - React to any equipment malfunctions by rectifying the fault safely, efficiently and inform relevant personnel
  - Recognise and eliminate unwanted shadows caused by booms, cameras and personnel
  - Monitor and recognise unwanted light changes and take immediate action to rectify, notifying any relevant personnel
  - Ensure that light is kept out of the camera lens
7. Monitor luminaires during the production
- Document luminaire positions and maintain their position during production
  - Operate luminaires throughout the production without causing discolouration or burning of lighting accessories
  - Protect luminaires from possible damage and keep them clean by using appropriate equipment and materials
  - Safely replace broken luminaires according to manufacturer instructions
  - Make available spare mechanisms to use if required
  - Diagnose breakdown faults and organise their repair, test and tagging by a qualified technician in accordance with occupational health and safety and Workcover requirements

8. Monitor technical quality during production
- Continue to liaise with all relevant personnel during the production
  - Maintain lighting conditions throughout filming to ensure that image and light quality meet the stylistic effect required
  - Ensure that image and light quality matches the required mood and effect
  - Maintain continuity of lighting throughout the production
  - Amend lighting effects to match any identified limitations of the camera or other production limitations and inform relevant personnel
  - Ensure that technical quality is consistent with any editing and post-production requirements
  - Ensure that camera speed and electrical frequencies are synchronised if relevant

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

## RANGE STATEMENT

Environments where lights may be operated include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Shoots may include:

- single
- multi camera

Types of production may include:

- electronic field production (EFP)
- electronic news gathering (ENG)
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- live or re-recorded television productions

Relevant information on lighting plan may include:

- patch sheet
- colour list
- equipment list
- focus details
- cue synopsis
- magic sheet

Lighting plans and other documentation may be:

- computer generated
- manually written

Documents and production paperwork to be read and interpreted may include:

- colour coding schedules
- lantern schedules
- building specifications, room layouts
- power requirements
- equipment lists
- equipment instructions
- manufacturers' specifications/manuals
- lighting plan
- production schedule
- venue procedures
- colour lists, plots
- patch sheets
- focus notes
- floor sheets
- cue sheets
- script
- focus notes
- running sheet
- call sheet

Documents to be completed may include:

- fault reports
- accident reports
- cue sheets and modifications to cue sheets
- focus notes
- running sheet
- call sheet

Relevant personnel may include:

- supervisor
- head of department
- head lighting technician
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Lanterns may include:

- studio and location based units
- special effects units
- architectural fixtures

Lamps may include:

- incandescent
- discharge
- PAR
- low voltage lamps

Lantern accessories may include:

- profile shutters
- gobo holders
- irises
- fresnel/pc barndoors
- colour frames
- manually operated colour changers
- colour scrollers
- animation discs
- gobo rotators
- snoots
- flags
- spots
- flood mechanisms
- cut outs
- cookies

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

Control desks may include:

- manual desks
- manual/memory desks
- 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
- small self contained dimmable controllers
- MUX and DMUX units

Quality of light may include:

- dispersion
- direction
- intensity
- pictorial quality
- tonal differences and range
- colour quality
- temperature
- filters
- type of surface
- object
- pictorial lighting style
- sources

Test equipment may include:

- test lamps
- continuity tester
- analogue or digital multimeters
- DMX, cable tester

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- the basic elements of lighting design
- preparation of lighting set-up and their execution
- a range of lighting equipment
- a range of lighting accessories
- different types of lanterns
- a range of lighting systems, manual and computer
- a range of lighting control systems
- 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
- lighting control concepts used in various lighting systems
- lighting effects and masking
- basic maintenance of lighting equipment
- DMX distribution
- colour recognition
- the various colour media used in lighting
- understanding of the relationship between colour and light
- a range of film types and their characteristics - black and white/colour, light sensitivity (speed and latitude), temperature requirements
- relevant photographic principles such as exposure, tonal relationships, light sources, sensitivity and balancing, camera's interpretation of colour, colour correction techniques, colour temperature and compensation and how this determines the selection of gels and filters
- operation and interpretation of information readout of colour temperature meter
- different types of light measuring devices and their use
- use of light meters
- the effect of different light sources, diffusion materials, filters and reflectors on the lighting environment which includes both performers and set
- properties and behaviour of light and effects on film making - absorption, refraction, reflection, visible light waves, division by wavelength into colours
- types of artificial/introduced light sources available
- use of exposure meters
- interpretation of technical and electrical plans
- completion of simple mathematical calculations using a scale rule
- measurements and re-calculations of cues
- memorisation of numbers so that the channel numbers on lighting boards can be remembered
- documentation and back up systems used in conjunction with lighting control
- accurate documentation of luminaire position



- film and or television traditions, protocol and terminology
- relevant Workcover and other safety legislation
- relevant occupational health and safety legislation
- general knowledge of electricity and application of safe electrical work practices
- detailed knowledge of the Australian film industry recommended safety code

**Linkages to other units**

This unit has linkages to the range of lighting units found within this training package and combined training delivery and/or assessment may be appropriate.

**Critical aspects of evidence**

Since this unit focuses on the operation of a range of lighting equipment, assessment must ensure that operation of a sufficient range of lighting equipment and testing instruments is observed.

Assessment must take into account a broad range of circumstances and conditions applicable to the operation of lighting equipment in order to determine competence.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of light measurement device read-outs
- knowledge of lighting terms
- effective verbal communication with a range of individuals
- knowledge and application of relevant local occupational health and safety legislation

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a screen production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a series of practical demonstrations. As described in the critical aspects of assessment, assessment by direct observation will need to take place in a range of circumstances over a period of time in order that evidence of differing circumstances can be collected and to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFLGT04A

### Unit Descriptor

## Operate lighting consoles

This unit describes the skills and knowledge required to prepare, operate and monitor a lighting console/desk and to monitor lighting quality during rehearsals and the actual filming of film and television productions.

This unit is equivalent to the following unit Operate lighting equipment using advanced techniques in the entertainment industry training package.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

#### 1. Devise lighting effects

Liaise with the relevant personnel and interpret and confirm the lighting requirements so that aesthetic and technical production and script/production requirements are met

Generate a range of ideas for the execution of lighting which provide creative solutions to the technical and production issues at hand

Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept

Reflect on and appraise ideas for implications on time, technical feasibility, and suitability to meet the production requirements

Devise lighting effects to ensure that correct visual interpretation of the script/production requirements is met through close liaison with relevant personnel

Ensure that lighting effects meet the aesthetic requirements and provide the correct visual interpretation of the script/production requirements

#### 2. Set up lighting console

Patch luminaire circuits to appropriate circuits

Patch dimmers to appropriate channel numbers

Balance the picture to achieve required effect, according to the style and nature of production

Record and replay lighting state from the memory, as required

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	3

## RANGE STATEMENT

Environments where lighting console may be operated include:

- in a studio

Shoots may include:

- single
- multi camera

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions

Relevant information on lighting plan may include:

- patch sheet
- colour list
- equipment list
- focus details
- cue synopsis
- magic sheet

Lighting plans and other documentation may be:

- computer generated
- manually written

Documents and production paperwork to be read and interpreted may include:

- colour coding schedules
- lantern schedules
- building specifications, room layouts
- power requirements
- equipment lists
- equipment instructions
- manufacturers' specifications/manuals
- lighting plan
- production schedule
- venue procedures
- colour lists, plots
- patch sheets
- focus notes
- floor sheets
- cue sheets
- script
- focus notes
- running sheet
- call sheets
- shot lists

Documents to be completed may include:

- fault reports
- accident reports
- cue sheets and modifications to cue sheets
- focus notes
- running sheets

Relevant personnel may include:

- supervisor
- head of department
- head lighting technician
- director of photography
- camera operator
- camera assistants
- grips
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Lanterns may include:

- studio based units
- special effects units
- architectural fixtures

Lamps may include:

- incandescent
- discharge
- follow spots
- PAR
- low voltage lamps

Lantern accessories may include:

- profile shutters
- gobo holders
- irises
- fresnel/pc barndoors
- colour frames
- manually operated colour changers
- colour scrollers
- animation discs
- gobo rotators
- snoots
- flags
- spots
- flood mechanisms
- cut outs
- cookies

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

Control desks may include:

- manual desks
- manual/memory desks
- 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
- small self contained dimmable controllers
- MUX and DMUX units

Quality of light may include:

- dispersion
- direction
- intensity
- pictorial quality
- tonal differences and range
- colour quality
- temperature
- filters
- type of surface
- object
- pictorial lighting style
- sources

Test equipment may include:

- test lamps
- continuity tester
- analogue or digital multimeters
- DMX, cable tester

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

the basic elements of lighting design

- a range of lighting equipment
- a range of lighting accessories
- different types of lanterns
- a range of lighting systems, manual and computer
- a range of lighting control systems
- 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
- lighting control concepts used in various lighting systems
- lighting effects and masking
- basic maintenance of lighting equipment
- DMX distribution
- colour recognition
- the various colour media used in lighting
- understanding of the relationship between colour and light
- relevant Workcover and other safety legislation
- relevant occupational health and safety legislation
- general knowledge of electricity and application of safe electrical work practices
- interpretation of technical and electrical plans
- completion of simple mathematical calculations using a scale rule
- measurements and recalculations of cues
- memorisation of numbers so that the channel numbers on lighting boards can be remembered
- documentation and back up systems used in conjunction with lighting control
- film and/or television traditions, protocol and terminology

### Linkages to other units

This unit has linkages to the range of lighting units found within this training package and combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of technical lighting plans
- knowledge of lighting terms
- effective verbal communication with a range of individuals
- knowledge and application of relevant local occupational health and safety legislation
- ability to memorise numbers so that the lighting operator can remember channel numbers on lighting boards



**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a screen production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFLGT05A****Maintain, repair and modify lighting equipment****Unit Descriptor**

This unit describes the skills and knowledge required to perform regular basic maintenance and simple repairs. It does not describe the use of specific electrical or electronic knowledge and skills. Complex repairs of equipment would, generally, be referred to specialist service technicians.

**Unit Sector**

This unit is equivalent to the following unit Repair and maintain lighting equipment in the entertainment industry training package.

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Maintain lighting equipment

Periodically undertake work to restore equipment to optimum working condition

Maintain lighting equipment in accordance with enterprise requirements and maintenance instructions

Maintain cables and accessories in accordance with enterprise requirements and maintenance instructions

Check and replace spares and consumables and maintain records as required

Safely conduct equipment safety checks in accordance with manufacturer's instructions

Refer complex maintenance activities to technical specialists in consultation with relevant personnel

Complete maintenance documentation according to enterprise procedures and provide copies to the relevant personnel

2. Repair and reinstate faulty lighting equipment
- Safely shutdown equipment following manufacturer's instructions and enterprise procedures
  - Diagnose and isolate faults in equipment to determine repair requirements
  - Provide a realistic estimate of repair time
  - Write and attach labels to faulty equipment in accordance with organisational procedures
  - Dismantle, repair and reassemble faulty equipment in accordance with safety requirements and manufacturer's instructions only if appropriate
  - Refer complex repairs to technical specialists in consultation with relevant personnel
  - Test operational aspects of the repaired lighting equipment and ensure that it is safe to use after repairs
  - Ensure that repaired equipment is re-tagged
  - Complete documentation according to enterprise procedures and provide copies to the relevant personnel
3. Modify lighting equipment
- Undertake simple modifications to equipment, as necessary, ensuring that current safety regulations are met and that down time is minimised

## KEY COMPETENCIES

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

## RANGE STATEMENT

Environments where lighting equipment may be maintained or repaired include:

- in a workshop
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Documents may be:

- computer generated
- manually written

Documents to be read and interpreted may include:

- equipment instructions
- manufacturers' specifications/manuals
- maintenance records
- maintenance instructions
- design specifications
- production schedule

Documents to be completed may include:

- fault reports
- accident reports
- maintenance reports
- repair and maintenance requests/orders
- stock orders
- modification/alteration reports
- modification drawings
- testing and tagging reports

Relevant personnel may include:

- supervisor
- head of department
- head lighting technician
- director of photography
- camera operator
- camera assistants
- grips
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager
- specialist repair personnel

Lanterns may include:

- studio and location based units
- special effects units
- architectural fixtures

Lamps may include:

- incandescent
- discharge
- PAR
- low voltage lamps

Lantern accessories may include:

- profile shutters
- gobo holders
- irises
- fresnel/pc barndoors
- colour frames
- manually operated colour changers
- colour scrollers
- animation discs
- gobo rotators
- snoots
- flags
- spots
- flood mechanisms
- cut outs
- cookies

Other lighting equipment 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

Control desks may include:

- manual desks
- manual/memory desks
- 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
- small self contained dimmable controllers
- MUX and DMUX units

Test equipment may include:

- test lamps
- continuity tester
- analogue or digital multimeters
- DMX, cable tester

Maintenance of lanterns may include:

- cleaning exteriors and interiors of lanterns, lenses, reflector assembly, lantern accessories
- checking 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 colour runners are in good condition
- checking locking knobs and clamping mechanisms are in good order to allow proper tilting of lanterns
- checking 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 shutters and barndoors are in good working condition
- checking safety chain is fitted and in working order
- checking reference scales are consistent on identical lanterns
- checking 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

Maintenance of control desks includes:

- cleaning of surface of control desk and peripherals
- cleaning faders, pushbutton 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)
- adjusting dimmer curve in digital dimmers

Repairs may include:

- replacing faulty globes in lanterns, worklights, 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 pushbutton switches
- replacing faulty control desk cards or modules

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- common maintenance needs and schedules of the range of equipment in use
- cleaning and maintenance techniques, equipment and cleaning agents
- the effects of dirty lenses and reflectors, and faulty and misaligned lamp holders
- the effects of bad ventilation: reflector degradation and breakdown of cable insulation
- reading and interpreting service documentation and manuals
- basic knowledge of various power supply systems, lighting effects and masking
- spare parts and sub assemblies used in equipment maintenance
- fault detection and diagnosis skills
- typical equipment and wiring faults
- electrical measurements including voltage, current resistance, power insulation and circuit continuity, having regard to magnitude, AC or DC, circuit state (energised or de-energised)
- rules for DMX signal distribution, and other communications protocols such as ethernet
- use of hand and power tools
- interpretation of technical and electrical plans
- manual dexterity
- relevant Workcover and other safety legislation
- relevant occupational health and safety legislation
- application of safe electrical work practices

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment may be appropriate:

- CUFLGT02A Prepare, install and monitor lighting equipment

**Critical aspects of evidence**

Since this unit focuses on the maintenance and repair of a range of lighting equipment, assessment must ensure that a sufficient range of maintenance and repair types is observed. Use of a sufficient range of lighting equipment and tools should be involved.

Assessment must take into account the range of circumstances and conditions applicable to the maintenance and repair of equipment in order to determine competence.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of technical manuals
- knowledge and application of relevant local occupational health and safety legislation
- technical knowledge of the range of lighting equipment in use

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods must include observation of performance during a series of practical demonstrations. As described in the critical aspects of assessment, assessment by direct observation will need to take place in a range of circumstances over a period of time in order that evidence of differing circumstances can be collected and to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.



## CUFMUP01A

## Design, apply and remove period and specialised make-up

### Unit Descriptor

This unit describes the skills and knowledge required to determine and research, apply, maintain and remove period and specialised make-up for any production within the cultural industries.

It does not cover the application of special effects make-up which is covered in the unit Design, apply and remove special effects make-up from the entertainment industry training package.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Determine period and specialised make-up requirements

Participate in preliminary concept meetings to discuss the period and specialised make-up requirements to meet technical, production and/or script requirements of the production

Identify all relevant factors which may determine and affect the costume design through the breakdown and interpretation of scripts and liaison with relevant personnel

Discuss and agree upon the role of the costume designer in the development, design and implementation stages with relevant personnel

2. Conduct and evaluate research

Undertake appropriate research, collect materials and analyse findings to develop design concepts

Organise research materials, findings and documentation for use by all relevant personnel throughout the design development process, updating as required

Evaluate initial concepts generated against the research findings and discuss with relevant personnel

3. Generate and assess ideas

Generate a range of ideas for the period and specialised make-up design which respond sympathetically to the brief and provide creative solutions to all design issues

Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of a range of ideas and creative solutions to the initial concept

Continuously reflect on and appraise creative ideas and solutions for implications on budget and timeline, technical feasibility, and suitability to meet the brief

4. Develop and document the make-up design

Establish or maintain an accessible recording system for the use of all relevant personnel, to include:

reference/research materials

draft and final make-up designs

performance details and specifications

Hold ongoing discussions with relevant personnel so that additional or changed production requirements and new ideas are considered and incorporated during the development of the design

Ensure that agreement is reached with relevant personnel on a consistent interpretation of character, period and style

Evaluate initial concepts and select the most appropriate idea, giving consideration to:

the budget

ongoing discussions

research findings

ongoing reflection on the design brief

Develop the period and specialised make-up designs from the initial concepts ensuring

consistency with the style requirements of the script/production

that research findings are incorporated

that ideas are technically feasible and demonstrate awareness of parameters and resource constraints

that ideas demonstrate effective use of materials

Discuss and agree upon the period and specialised make-up design with the relevant personnel

Prepare the period and specialised make-up and test plan

5. Prepare to apply period and specialised make-up

Obtain and confirm the special requirements of the performers prior to the confirmation of final design requirements, make-up application and testing

Select products and equipment in accordance with make-up plan and ensure that they are present in sufficient quantity to meet the needs of the production schedule

Complete any required stock orders and ensure availability at the time of the production/shoot

Lay out work area to ensure quick and efficient application of make-up

Identify manufacturer's recommendations and correctly use and care for make-up and equipment

Dress the performer with any required protective covering to protect performer's hair and clothes

Use suitable cleansing product to cleanse performer's face

Identify and implement health and hygiene procedures during preparation of make-up and cleansing procedure
6. Apply and maintain period and specialised make-up

Ensure that the performers' comfort is maintained during period and specialised make-up application and that they are protected from any hazards

Apply all products in sequence with appropriate applicators according to the period and specialised make-up plan and health and hygiene requirements

Check that the final effect matches the agreed requirements

Make any required adjustments quickly and accurately at appropriate times during the production

Identify and implement health and hygiene procedures during preparation, application and maintenance of period and specialised make-up
7. Remove period and specialised make-up

Brief or instruct the performer on the removal of period and specialised make-up

Remove period and specialised make-up using appropriate cleansing products

Ensure that the performer's comfort is maintained during make-up removal and that they are protected from any hazards

Wash, disinfect or discard make-up equipment as appropriate

Clean and leave the work area and site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

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

## RANGE STATEMENT

Period and specialised make-up may include:

- period make-up for any historical period, modern or ancient
- specialised make-up:
- body painting
- tattoos
- racial characters
- ageing techniques by using make-up, creams, stipple, latex and spirit gum, foam pieces
- use of latex
- the fitting and application of make-up to bald caps, removal and storage of bald caps

Production requirements for make-up may include:

designers and directors specifications  
location / venue requirements  
production schedule  
relevant health and hygiene requirements  
performers' requirements  
resource constraints  
lighting effects

Relevant factors which may determine and affect the period and specialised make-up design and implementation may include:

- characters:
- number
- type
- changes
- production
- location
- seasons
- time span
- materials:
- type
- availability
- quantity
- budget
- deadlines/timeline
- available personnel

Relevant research may include:

- style:
- men, women, children
- silhouette and body shapes
- fabrics
- foundation garments
- trims
- accessories
- period
- genre
- historical factors
- cultural factors

Research materials may include:

- history books
- writings of the period
- paintings and illustrations of the period
- photographs
- film, video
- the internet
- specialist services available for make-up and hair
- journals
- texts

Organisation of research findings and recording of designs may include the use of:

- computer database
- manual files
- library

Presentation media for design ideas include:

- models
- collage
- sketches
- coloured design illustrations
- production requirements and specifications
- digital images

Research techniques may include:

- talking and listening to experts
- watching documentary films and videos
- reading newspapers, books and other references
- use of the internet
- contact with historical associations

Documentation may be:

- computer generated
- manually written

Accessible recording system may include:

- specialist services available
- reference/research materials
- draft and final make-up and hair designs
- performance details and specifications

Environments where make-up may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night
- soundstage

Types of production may include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions
- live events/performances
- theatre/stage productions

Appropriate personnel may include:

- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- costume designer and wardrobe personnel
- continuity personnel
- lighting designer and lighting personnel
- hairdresser
- director
- designer
- producer
- performer
- production manager
- director of photography
- technical director
- other technical staff
- floor manager

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
- removal of body or facial hair
- performers' histories
- duration of the make-up application and the duration of the performance

Make-up products may include:

- pre-make-up products and stabilisers
- cleanser
- toner
- moisturiser
- concealer
- foundation (liquid/solid)
- powder
- fixative
- eyeshadow (matte/frosted)
- blushe
- mascara (powder, liquid, wand or block)
- lipsticks/lip gloss
- pencil
- protective gel and cream
- sunscreen
- latex
- make-up grade
- glue/gum

Make-up equipment may include:

- sponges
- brushes
- applicators
- pallets or tiles
- lash curlers
- artificial lashes
- latex
- bald caps
- tweezers
- magnifying mirror
- containers/tray etc
- spatulas
- make-up box
- cotton buds
- eye make-up remover pads
- moist towelettes
- powder puffs
- pencil sharpener
- towels
- hairclips and bands
- tissues
- supply of water
- protective bibs and smocks
- airbrushes

Health and hygiene requirements include:

- local, state and federal occupational health and safety regulations
- regulations in the cosmetic environment, eg sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing

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
- consulting with wardrobe and hairdressing personnel regarding the use of gums and glue
- responding to instructions on required adjustments to make-up
- discussing final effect with performer, director, producer, lighting personnel
- 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
- budgets
- synopsis breakdown of characters
- research documents
- copyright of body paint designs
- product labels
- manufacturers' guidelines
- make-up plan
- costume design
- scripts
- production schedules
- call sheets
- running sheets
- costume plots
- costume breakdown lists
- stock orders

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
- estimating the number of make-up personnel required

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- 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
- reading, understanding and breaking down a script
- interpreting the script and/or production brief and designing a make-up plan including:
  - facial areas requiring highlighting/shading
  - interpreting the director's requirements
- knowledge of colour physics and its application in make-up application
- awareness of characters in the production and how to interpret the make-up needs to create the character
- awareness of the effect of changes created by specific make-up products and colour application techniques
- awareness of the effect of changes created by lighting and how make-up colours appear on the screen
- dealing with performers tactfully and respectfully
- conflict resolution techniques
- meeting deadlines
- ability to work under pressure
- using time effectively to control product waste

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSAF01A Follow health, safety and security procedures
- CUSGEN04A Participate in negotiations
- CUSRAD02A Conduct research
- CUFMUP03A Maintain make-up continuity
- WRH12A Dress (style) hair

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors and areas of make-up specialisation. The focus of assessment will depend on the industry sector and areas of make-up specialisation. Assessment must be customised to meet the needs of the particular sector and specialisation in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the area of make-up expertise required. For generic pre-vocational training, organisations should provide training which would provide participants with a breadth of make-up knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative period and specialised make-up designs in accordance with the requirements of the production including:
  - identification of facial areas requiring highlighting/shading
  - product application techniques
  - knowledge of colour design principles
  - application to lighting, natural and artificial
- the application of local health and hygiene requirements/regulations
- the application 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
- the consistent use of effective questioning and active listening techniques

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of make-up application types.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of products and equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFMUP02A

### Unit Descriptor

## Design, apply and remove make-up

This unit describes the skills and knowledge required to determine and research, apply, maintain and remove make-up for any production within the cultural industries. It does not cover the application of period, specialised and special effects make-up which are covered in units Design, apply and remove period and specialised make-up and also Design, apply and remove special effects make-up from the entertainment industry training package.

This unit modifies and expands on the unit Design, apply and remove make-up from the entertainment industry training package.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Determine make-up requirements

Research requirements for make-up and particular performers in consultation with relevant personnel so that creative and technical production requirements are met

Create design concept according to make-up requirements and/or in consultation with the appropriate personnel

Consider the budget in relation to design concept and make-up requirements

Discuss and agree upon make-up design with the appropriate personnel and prepare make-up plan to include testing

2. Prepare to apply make-up

Obtain and confirm the special requirements of the performers prior to make-up application and testing

Select products and equipment in accordance with make-up plan and ensure that they are present in sufficient quantity to meet the needs of the production schedule

Complete any required stock orders and ensure availability at the time of the production/shoot

Lay out work area to ensure quick and efficient application of make-up

Identify manufacturer's recommendations and correctly use and care for make-up and equipment

Dress the performer with any required protective covering to protect performer's hair and clothes

Use suitable cleansing product to cleanse performer's face

Identify and implement health and hygiene procedures during preparation of make-up and cleansing procedure

3. Apply and maintain make-up
- Ensure that the performer's comfort is maintained during make-up application and that they are protected from any hazards
- Apply all products in sequence with appropriate applicators according to the make-up plan and health and hygiene requirements
- Check that the final effect matches the agreed requirements
- Make any required adjustments quickly and accurately at appropriate times during the production
- Identify and implement health and hygiene procedures during preparation, application and maintenance of make-up
4. Remove make-up
- Brief or instruct the performer on the removal of make-up
- Remove make-up using appropriate cleansing products
- Ensure that the performer's comfort is maintained during make-up removal and that they are protected from any hazards
- Wash, disinfect or discard make-up equipment, as appropriate
- Clean and leave the work area and site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

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

## RANGE STATEMENT

Production requirements for make-up may include:

- designers and directors specifications
- venue requirements
- production schedule
- relevant health and hygiene requirements
- performers' requirements
- resource constraints
- lighting effects

Environments where make-up may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night
- soundstage

Types of production may include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama, comedy, variety, sport
- live or pre-recorded television productions
- theatrical productions
- plays
- live performances

Appropriate personnel may include:

- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- costume designer and wardrobe personnel
- continuity personnel
- hairdresser
- director
- designer
- producer
- performer
- production manager
- lighting designer and lighting personnel
- director of photography
- technical director
- other technical staff
- floor manager

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
- removal of body or facial hair
- performers' histories
- duration of the make-up application and the duration of the performance

Make-up products may include:

- pre make-up products and stabilisers
- cleansers
- toners
- moisturisers
- concealers
- foundation (liquid/solid)
- powders
- fixative
- eyeshadows (matte/frosted)
- blushes
- mascaras (powder, liquid, wand or block)
- lipsticks/lip glosses
- 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
- cotton buds
- eye make-up remover pads
- moist towelettes
- powder puffs
- pencil sharpener
- towels
- hairclips and bands
- tissues
- supply of water
- protective bibs and smocks
- airbrushes

Health and hygiene requirements include:

- local, state and federal occupational health and safety regulations
- regulations in the cosmetic environment, eg sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing and substances in the workplace

Oral communication tasks may include:

- discussing with performers their preferences and sensitivities regarding skin care
- discussing performers skin care with other make-up personnel
- consulting with wardrobe and hairdressing personnel regarding the use of gums and glue
- responding to instructions on required adjustments to make-up
- discussing final effect with performer, director, producer, lighting personnel
- 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
- production schedule
- product labels
- manufacturers' guidelines
- make-up plan
- call sheets
- running sheets
- costume plots
- costume breakdown lists
- stock orders

Written tasks may include:

- updating make-up plan as appropriate

Numeracy tasks may include:

- estimating the amount of products required
- estimating the time required to apply make-up

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- 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 make-up application
- 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
- awareness of the effect of changes created by specific make-up products and colour application techniques
- awareness of the effect of changes created by lighting and how make - up colours appear on the screen
- dealing with performers tactfully and respectfully
- meeting deadlines
- ability to work under pressure
- using time effectively to control product waste
- elementary photography
- keeping accurate photographic records for continuity purposes

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSAF01A Follow health, safety and security procedures
- CUFMUP03A Maintain make-up continuity
- WRH12A Dress (style) hair

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors and areas of make-up specialisation. The focus of assessment will depend on the industry sector and areas of make-up specialisation. Assessment must be customised to meet the needs of the particular sector and specialisation in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the area of make-up expertise required. For generic pre-vocational training, organisations should provide training which would provide participants with a breadth of make-up knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative period and specialised make-up designs in accordance with the requirements of the production including:
- identification of facial areas requiring highlighting/shading
- product application techniques
- knowledge of colour design principles
- application to lighting, natural and artificial
- the application of local health and hygiene requirements/regulations
- the application 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
- product application and removal techniques

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of make-up application types.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of products and equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFMUP03A

### Unit Descriptor

## Maintain make-up continuity

This unit describes the skills and knowledge required to determine and research, apply, maintain and remove period and specialised make-up for any production within the cultural industries.

It does not cover the application of special effects make-up which is covered in the unit Design, apply and remove special effects make-up from the entertainment industry training package.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |  |  |
|--|--|
| 1. Determine period and specialised make-up requirements | <p>Participate in preliminary concept meetings to discuss the period and specialised make-up requirements to meet technical, production and/or script requirements of the production</p> <p>Identify all relevant factors which may determine and affect the costume design through the breakdown and interpretation of scripts and liaison with relevant personnel</p> <p>Discuss and agree upon the role of the costume designer in the development, design and implementation stages with relevant personnel</p>          |
| 2. Conduct and evaluate research                         | <p>Undertake appropriate research, collect materials and analyse findings to develop design concepts</p> <p>Organise research materials, findings and documentation for use by all relevant personnel throughout the design development process, updating as required</p> <p>Evaluate initial concepts generated against the research findings and discuss with relevant personnel</p>   |
| 3. Generate and assess ideas                             | <p>Generate a range of ideas for the period and specialised make-up design which respond sympathetically to the brief and provide creative solutions to all design issues</p> <p>Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of a range of ideas and creative solutions to the initial concept</p> <p>Continuously reflect on and appraise creative ideas and solutions for implications on budget and timeline, technical feasibility, and suitability to meet the brief</p> |

4. Develop and document the make-up design

Establish or maintain an accessible recording system for the use of all relevant personnel, to include:

reference/research materials

draft and final make-up designs

performance details and specifications

Hold ongoing discussions with relevant personnel so that additional or changed production requirements and new ideas are considered and incorporated during the development of the design

Ensure that agreement is reached with relevant personnel on a consistent interpretation of character, period and style

Evaluate initial concepts and select the most appropriate idea, giving consideration to:

the budget

ongoing discussions

research findings

ongoing reflection on the design brief

Develop the period and specialised make-up designs from the initial concepts ensuring

consistency with the style requirements of the script/production

that research findings are incorporated

that ideas are technically feasible and demonstrate awareness of parameters and resource constraints

that ideas demonstrate effective use of materials

Discuss and agree upon the period and specialised make-up design with the relevant personnel

Prepare the period and specialised make-up and test plan

5. Prepare to apply period and specialised make-up

Obtain and confirm the special requirements of the performers prior to the confirmation of final design requirements, make-up application and testing

Select products and equipment in accordance with make-up plan and ensure that they are present in sufficient quantity to meet the needs of the production schedule

Complete any required stock orders and ensure availability at the time of the production/shoot

Lay out work area to ensure quick and efficient application of make-up

Identify manufacturer's recommendations and correctly use and care for make-up and equipment

Dress the performer with any required protective covering to protect performer's hair and clothes

Use suitable cleansing product to cleanse performer's face

Identify and implement health and hygiene procedures during preparation of make-up and cleansing procedure
6. Apply and maintain period and specialised make-up

Ensure that the performers' comfort is maintained during period and specialised make-up application and that they are protected from any hazards

Apply all products in sequence with appropriate applicators according to the period and specialised make-up plan and health and hygiene requirements

Check that the final effect matches the agreed requirements

Make any required adjustments quickly and accurately at appropriate times during the production

Identify and implement health and hygiene procedures during preparation, application and maintenance of period and specialised make-up
7. Remove period and specialised make-up

Brief or instruct the performer on the removal of period and specialised make-up

Remove period and specialised make-up using appropriate cleansing products

Ensure that the performer's comfort is maintained during make-up removal and that they are protected from any hazards

Wash, disinfect or discard make-up equipment as appropriate

Clean and leave the work area and site in the original or improved condition, ensuring that there has been no adverse impact on the site



## KEY COMPETENCIES

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

## RANGE STATEMENT

Period and specialised make-up may include:

- period make-up for any historical period, modern or ancient
- specialised make-up:
- body painting
- tattoos
- racial characters
- ageing techniques by using make-up, creams, stipple, latex and spirit gum, foam pieces
- use of latex
- the fitting and application of make-up to bald caps, removal and storage of bald caps

Production requirements for make-up may include:

designers and directors specifications  
location / venue requirements  
production schedule  
relevant health and hygiene requirements  
performers' requirements  
resource constraints  
lighting effects

Relevant factors which may determine and affect the period and specialised make-up design and implementation may include:

- characters:
- number
- type
- changes
- production
- location
- seasons
- time span
- materials:
- type
- availability
- quantity
- budget
- deadlines/timeline
- available personnel

Relevant research may include:

- style:
- men, women, children
- silhouette and body shapes
- fabrics
- foundation garments
- trims
- accessories
- period
- genre
- historical factors
- cultural factors

Research materials may include:

- history books
- writings of the period
- paintings and illustrations of the period
- photographs
- film, video
- the internet
- specialist services available for make-up and hair
- journals
- texts

Organisation of research findings and recording of designs may include the use of:

- computer database
- manual files
- library

Presentation media for design ideas include:

- models
- collage
- sketches
- coloured design illustrations
- production requirements and specifications
- digital images

Research techniques may include:

- talking and listening to experts
- watching documentary films and videos
- reading newspapers, books and other references
- use of the internet
- contact with historical associations

Documentation may be:

- computer generated
- manually written

Accessible recording system may include:

- specialist services available
- reference/research materials
- draft and final make-up and hair designs
- performance details and specifications

Environments where make-up may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night
- soundstage

Types of production may include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions
- live events/performances
- theatre/stage productions

Appropriate personnel may include:

- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- costume designer and wardrobe personnel
- continuity personnel
- lighting designer and lighting personnel
- hairdresser
- director
- designer
- producer
- performer
- production manager
- director of photography
- technical director
- other technical staff
- floor manager

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
- removal of body or facial hair
- performers' histories
- duration of the make-up application and the duration of the performance

Make-up products may include:

- pre-make-up products and stabilisers
- cleanser
- toner
- moisturiser
- concealer
- foundation (liquid/solid)
- powder
- fixative
- eyeshadow (matte/frosted)
- blushe
- mascara (powder, liquid, wand or block)
- lipsticks/lip gloss
- pencil
- protective gel and cream
- sunscreen
- latex
- make-up grade
- glue/gum

Make-up equipment may include:

- sponges
- brushes
- applicators
- pallets or tiles
- lash curlers
- artificial lashes
- latex
- bald caps
- tweezers
- magnifying mirror
- containers/tray etc
- spatulas
- make-up box
- cotton buds
- eye make-up remover pads
- moist towelettes
- powder puffs
- pencil sharpener
- towels
- hairclips and bands
- tissues
- supply of water
- protective bibs and smocks
- airbrushes

Health and hygiene requirements include:

- local, state and federal occupational health and safety regulations
- regulations in the cosmetic environment, eg sterilisation and sanitation procedures, storage and handling of hazardous substances and protective clothing

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
- consulting with wardrobe and hairdressing personnel regarding the use of gums and glue
- responding to instructions on required adjustments to make-up
- discussing final effect with performer, director, producer, lighting personnel
- 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
- budgets
- synopsis breakdown of characters
- research documents
- copyright of body paint designs
- product labels
- manufacturers' guidelines
- make-up plan
- costume design
- scripts
- production schedules
- call sheets
- running sheets
- costume plots
- costume breakdown lists
- stock orders

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
- estimating the number of make-up personnel required

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- 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
- reading, understanding and breaking down a script
- interpreting the script and/or production brief and designing a make-up plan including:
  - facial areas requiring highlighting/shading
  - interpreting the director's requirements
- knowledge of colour physics and its application in make-up application
- awareness of characters in the production and how to interpret the make-up needs to create the character
- awareness of the effect of changes created by specific make-up products and colour application techniques
- awareness of the effect of changes created by lighting and how make-up colours appear on the screen
- dealing with performers tactfully and respectfully
- conflict resolution techniques
- meeting deadlines
- ability to work under pressure
- using time effectively to control product waste

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSAF01A Follow health, safety and security procedures
- CUSGEN04A Participate in negotiations
- CUSRAD02A Conduct research
- CUFMUP03A Maintain make-up continuity
- WRH12A Dress (style) hair

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors and areas of make-up specialisation. The focus of assessment will depend on the industry sector and areas of make-up specialisation. Assessment must be customised to meet the needs of the particular sector and specialisation in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the area of make-up expertise required. For generic pre-vocational training, organisations should provide training which would provide participants with a breadth of make-up knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative period and specialised make-up designs in accordance with the requirements of the production including:
  - identification of facial areas requiring highlighting/shading
  - product application techniques
  - knowledge of colour design principles
  - application to lighting, natural and artificial
- the application of local health and hygiene requirements/regulations
- the application 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
- the consistent use of effective questioning and active listening techniques



**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of make-up application types.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of products and equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFPOP02A****Unit Descriptor****Breakdown a script**

This unit describes the skills and knowledge required to break down a script to determine production resources and cost for any production within the cultural industries

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |  |   |
|--|---|
| 1. Identify requirements from script                   | 1.1 Read and analyse script thoroughly, scene by scene<br>1.2 Identify and mark relevant sections and information noted in each scene according to appropriate production requirements<br>1.3 Establish appropriate depth and detail of information required from script according to production  |
| 2. Prepare and present estimates                       | 2.1 Make informed estimates of production resource requirements taking into account all relevant considerations<br>2.2 Calculate and prepare estimates of production times<br>2.3 Communicate clearly with relevant personnel to discuss implications of conflicting production requirements and the impact these may have on the production parameters<br>2.4 Clarify division of requirements and responsibility from one department to another<br>2.5 Present estimates to relevant personnel for discussion, negotiating changes and compromises as necessary |
| 3. Prepare a schedule of resources from the break down | 3.1 Establish costings and availability of required resources from reliable contacts and information sources<br>3.2 Prepare and present budget to relevant personnel for approval, ensuring necessary modifications and compromises are incorporated as necessary<br>3.3 Ensure budget reflects realistic achievement of creative and technical production requirements, availability of resources and personnel requirements<br>3.4 Compile, adjust and finalise a resource schedule, ensuring sufficient contingency is available as necessary                  |

**REQUIRED SKILLS AND KNOWLEDGE**

This describes the essential skills and knowledge and their level, required for this unit.

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	3
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	1

## RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that will affect performance.

The following variables may be present with training and assessment depending on the work situation, needs of the learner, accessibility of the item and local industry and regional contexts. Bold italicised text from the performance criteria is detailed here.

Production requirements may include:

- art department - significant props
- actors/performers/cast
- costume
- camera - tracking
- location
- studio
- action
- background action
- director's requirements
- post-production facilities
- catering

Production parameters may include:

- budget
- timeframe
- medium to be shot on

Production times may include:

- shooting time for each scene
- shooting time for the entire shoot
- time spent on location
- time spent in studio
- post-production time
- pre-production time
- time scheduled for specialist personnel

Relevant considerations in terms of estimations may include:

- budget - fees
- schedule
- timeline
- amount of time:
  - on location
  - in studio
- resources:
  - personnel - cast, crew
  - equipment
  - consumables

Relevant personnel may include:

- producer
- director
- technical director
- technical producer
- heads of department
- lighting personnel
- sound personnel
- camera personnel
- art department personnel
- other production staff
- other technical staff
- site safety officer
- special effects supervisor
- performers
- cast

Productions may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:
  - music, drama, comedy, variety, sport, news, current affairs, game shows
  - forums or special events
- live or stage performances
- theatre
- multimedia productions

## EVIDENCE GUIDE

The evidence guide describes the required knowledge and skills that must be demonstrated to prove competence. It is essential for assessment and must be read in conjunction with the performance criteria, the range statement and the assessment guidelines of the relevant Training Package.

### Overview of Assessment Requirements

A person who demonstrates competency in this unit must be able to plan and produce a range of hand tied floral designs in accordance with customer requirements and all legislative and workplace requirements. The evidence provided must demonstrate the interpretation of the elements and principles of design and the application of hand tied techniques for a range of floral designs and purposes.

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- ability to analyse a script in relation to specific area of production
- detailed knowledge of specific area of expertise
- ability to research information, costings and gain quotes
- ability to make a budget
- ability to negotiate
- ability to solve problems
- ability to prepare relevant documentation and production information
- knowledge of and ability to apply effective communication techniques
- understanding the artistic and technical elements of a production
- making decisions within responsibility and authority
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of and ability to consistently apply organisational and legislative occupational health and safety requirements
- managing work effectively to achieve goals and results

### Linkages to other units

This unit has linkages to the range of production planning and operations units found within this training package and combined training delivery and/or assessment may be appropriate.

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUSRAD01A Collect and organise information
- CUEFIN1A Develop a budget
- CUSGEN04A Participate in negotiations

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- using analytical and interpretive skills and techniques to determine requirements
- negotiation skills
- effective verbal and written communication
- effective listening skills

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

This unit requires access to the sources of information needed to break down a script, and a computer and appropriate software.

## CUFPOP03A

### Unit Descriptor

## Compile a production schedule

This unit describes the skills and knowledge required to plan and compile a production schedule which identifies all required resources and timelines for the completion of all stages of a production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Identify the resources required to meet the creative brief

Analyse and interpret the production brief to identify the resources required for each stage in the production process

Consult with all departments involved in the production to clarify and confirm their requirements

Confirm that the estimates of the required resources are justifiable in terms of the needs of the production

Ensure calculations of quantities are correct

Conduct discussions with departments in a manner which promotes positive working relationships, ensuring compromises to requests are reached to the satisfaction of all relevant personnel

Ensure the total resources identified are sufficient to meet the needs of the production

Collate and compile information regarding the range of resources, recording it accurately and storing it safely

2. Compile the production schedule

Create an appropriate production timeline graphically, ensuring the schedule identifies clearly and accurately the major responsibilities, stages, tasks and target dates required to deliver the production within budget and to deadline

Ensure the schedule clearly and realistically allocates the resources required

Identify and accommodate factors affecting the timing and sequence of tasks within the schedule

Allocate time to each stage of the production that is realistic and sufficient to enable the objectives to be met

Ensure the time allocated enables the efficient use of resources

Identify potential factors which may cause delays to production and develop contingency plans to accommodate potential delays

3. Agree to and distribute the production schedule
- Ensure the schedule is accurate, comprehensive and presented clearly
  - Ensure the schedule clearly specifies timescales and the allocation of resources
  - Distribute schedule promptly to all relevant personnel
  - Allow adequate opportunities for relevant personnel to ask questions and seek clarification
  - Resolve difficulties and/or ambiguities in the understanding or implementation of the schedule as required
  - Communicate any changes to the schedule promptly to all relevant personnel

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	1

## RANGE STATEMENT

- Resources may include:
- personnel - crew, cast
  - equipment
  - materials
  - facilities
- Stages in production process may include:
- pre-production
  - production/principle photography
  - post-production
- Timeline may be produced:
- graphically:
  - manually
  - by computer generation



Factors affecting scheduling may include:

- continuity
- logistics
- contract agreement and compliance
- legal requirements
- religious and cultural holidays
- climate and weather
- daylight hours
- availability of performers and contributors
- access to venue/location

Factors which may cause delay may include:

- weather
- illness
- equipment failure
- industrial action
- community/local action against factors within production

Communication may include:

- oral
- written
- solving problems
- communication of production needs and changes to appropriate personnel
- liaison with all production personnel
- resolving conflict and cross-cultural mis-communication
- giving and receiving instruction
- making announcements

Relevant personnel may include:

- director
- producer
- production staff
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- design personnel
- wardrobe department
- make-up department
- sets and props department
- art and construction department
- special effects department
- other technical staff
- site safety officer
- special effects supervisor
- stunts supervisor
- performers
- cast
- talent
- presenters

Productions may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:

music, drama, comedy, variety, sport, news, current affairs,  
game shows

forums or special events

- live or stage performances
- theatre
- a range of multimedia productions

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- ability to interpret and analyse a creative brief
- ability to interpret and, where necessary, prepare running sheets
- understanding of production stages, process, and potential contingencies to plan for
- ability to develop timelines and organise a complex range of activities
- ability to make best use of resources
- calculation of quantities and estimation of resources
- sources of information on resources - pricing, availability
- ability to maintain accurate records of estimates
- ability to prepare relevant documentation and production information including different ways of presenting schedules
- knowledge of and ability to apply effective communication techniques, including ability to explain details of schedule to a range of people
- ability to solve problems
- negotiation skills
- understanding the artistic and technical elements of a production
- broad knowledge of technical areas, eg sound, lighting, camera
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of organisational and legislative occupational health and safety requirements, including maintaining a safe production environment
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFPOP02A Breakdown a script
- CUSGEN04A Participate in negotiations
- CUEFIN1A Develop a budget
- CUEFIN2A Manage a budget

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- scheduling a range of tasks accurately
- using scheduling tools and techniques to organise and prioritise information and a range of tasks and resources
- time management
- effective verbal and written communication

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation. The simulated assessment event should involve all the team members that would normally participate in a cultural industry production.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

This unit requires access to the sources of information needed to prepare a production schedule. There is no specialist equipment required apart from access to a computer and appropriate software.

**CUFPOP04A****Compile a daily production schedule/running sheet****Unit Descriptor**

This unit describes the skills and knowledge required to produce a daily production schedule/running sheet for any production within the cultural industries.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Obtain daily production information

Read and interpret all necessary documentation including the production schedule and script

Ensure timings within the production schedule and script add up to scheduled daily production duration

2. Prepare a call/running sheet

Prepare a call sheet to inform crew, cast and other service personnel of their daily schedule

Check and document transport pick up and drop off times for cast, crew and other production resources

Specify call time, set up times in terms of the requirements of the hot camera time/ production requirements

Check and document the times, scheduled for use of a facility

Include correct wrap and/ or departure times for cast, crew and other production resources

Identify full location details of all facilities to be used

Identify contact details for all relevant personnel

3. Distribute the call/running sheet

Ensure the call sheet is accurate, comprehensive and presented clearly

Attach other relevant documentation to the call sheet and distribute promptly to all relevant personnel

Communicate any changes to the call sheet promptly to all relevant personnel

## KEY COMPETENCIES

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

## RANGE STATEMENT

Daily production schedule/running sheet may include the following information:

- job
- client
- shooting dates
- call times
- wet weather contingencies
- crew name and contact phone numbers
- cast name and contact phone numbers
- time booked for the use of a facility
- equipment
- locations
- wrap times

Shooting information may include:

- shot numbers
- shot descriptions
- camera numbers
- floor manager cues
- lighting cues
- video tape track information
- graphics or digital effects information

Preparation for production may include becoming familiar with:

- subject matter or script content
- scheduled dates and locations
- cast and crew names

Call time may depend on production requirements which may include:

- hot camera time
- rehearsal time
- re-shoot
- make up
- wardrobe

Set up times may depend on production requirements which may include:

- sets
- props
- lighting
- cameras

Daily transport schedule may include:

- flights
- buses
- trains
- walking
- biking
- pick up
- independent travel

Departures may include:

- from set
- release for the day

Relevant personnel may include:

- director
- producer
- production staff
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- design, art department personnel
- other technical staff
- site safety officer
- special effects supervisor
- stunts supervisor
- performers
- cast
- talent
- presenters
- contestants
- extras
- general public

Productions may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:
- music, drama, comedy, variety, sport, news, current affairs, game shows
- forums or special events
- live or stage performances
- theatre
- a range of multimedia productions

Other relevant documentation

- marked up script
- resource schedule

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- ability to interpret a production schedule
- broad knowledge of technical areas, eg sound, lighting, camera
- managing work effectively to achieve goals and results
- ability to prepare relevant documentation and production information
- knowledge of and ability to apply effective communication techniques
- broad understanding of the artistic and technical elements of a production

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUSRAD01A Collect and organise information



**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- compiling a range of tasks into a daily schedule
- managing work calmly and patiently
- using scheduling tools and techniques to organise and prioritise work
- effective verbal and written communication

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

There are no significant resource implications for the assessment of this unit.

The workplace based assessment should use the range of equipment currently used in that workplace environment.

## CUFPOP05A

### Unit Descriptor

## Book and coordinate production resources

This unit describes the skills and knowledge required to book and coordinate production resources for any production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Identify booking requirements

Read and interpret all relevant documentation including production schedule and script

Identify producer's requirements accurately, based on scale and concept of the production and production requirements

Identify resources required to meet producer's brief

Maintain accurate records of resource requirements and producer's brief

2. Book production resources

Book resources as required to meet production brief and budget, and in accordance with organisational procedures

Prepare letters of agreement for resources according to producer's requirements as required

Identify and clarify appropriate responsibilities of all relevant personnel in relation to resources

Seek alternatives if resources requested are not available after consultation with relevant personnel

Ensure personnel is briefed in correct usage of equipment

3. Update and finalise bookings

Make and record amendments and adjustments accurately according to organisational procedures

Action and record payment requirements at the appropriate time according to organisational procedures

Update suppliers regarding changes to bookings according to agreed procedures

Advise suppliers of final details and requirements according to the particular booking and organisational procedures

4. Organise transport of resources
  - Choose method of transport according to job requirements and equipment specifications
  - Make arrangements to enable all resources to arrive at destination on schedule
  - Confirm return transport with transporter and relevant personnel
  - Ensure resources are not unduly exposed to loss, damage or theft during transport
  - Ensure communication with relevant personnel is made before dispatch of resources, and during, if appropriate
5. Monitor progress of resources throughout production
  - Check supply and condition of resources with relevant personnel as required by producer
  - Manage distribution of resources throughout production efficiently, maintaining sufficient supply of resources as required to meet production requirements, budget and schedule
  - Ensure resources meet production specifications and requirements
  - Ensure resources are handled and stored as appropriate
6. Keep records of bookings and resources
  - Keep inventories of resources in accordance with organisational procedures
  - Record and file booking details, including request, confirmation and future action, according to organisational procedures
  - Ensure all clearances and permits needed for international dispatch are described in terms of customs requirements
  - Record and check points of dispatch and return in accordance with organisational procedures
  - Make back ups of computer records according to organisational procedures

## KEY COMPETENCIES

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

## RANGE STATEMENT

Production requirements may include:

- art department - significant props
- actors/performers/cast
- crew
- other personnel
- costume
- camera - tracking
- location
- studio

Resources may include:

- personnel:
- crew
- production office staff
- equipment:
- cameras
- sound
- lighting
- grip - dollies, cranes, tracks
- rigging
- special effects requirements
- facilities:
- studio
- post-production facilities
- consumables:
- film, digital and/or tape stock
- travel:
- vehicles
- administration:
- production office resources:
- production office space
- office equipment
- communication equipment
- stationery
- accommodation
- catering

Letters of agreement may relate to:

- studio/s
- location/s
- recording equipment
- post-production facilities

Organisational procedures may include:

- cost
- payment requirements
- nature of resources/service to be provided
- special requests or requirements

Relevant personnel may include:

- director
- producer
- production staff
- supplier:
- internal or external to organisation
- technical director
- technical producer
- all heads of departments
- lighting personnel
- sound personnel
- camera personnel
- design personnel
- wardrobe personnel
- make up personnel
- other technical staff

Resource inventories may include:

- type
- amount
- resource location
- future bookings
- resource history
- scheduled servicing
- advised but unscheduled servicing requirements

Briefing of personnel may include:

- use of unfamiliar resources/equipment
- technical limitations
- international jargon/terminology
- technical terms

Methods of transport may include:

- by air
- sea
- on and off road vehicles
- hand carried

Responsibilities may include:

- liability for damage
- insurance
- payment
- non-performance
- grievances

Productions may include:

- electronic field production (EFP)
- electronic news gathering (ENG)
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:
  - music, drama, comedy, variety, sport, news, current affairs, game shows
  - forums or special events
  - live or stage performances
- theatre
- a range of multimedia productions

Bookings may be made:

- manually
- on a computerised system

## EVIDENCE GUIDE

### **Underpinning skills and knowledge**

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge of typical industry booking systems and procedures
- product/resource/equipment knowledge as appropriate
- principles that underpin reservations and booking procedures
- ability to prepare relevant documentation and production information
- ability to maintain records and booking information
- ability to interpret a production schedule
- broad knowledge of technical areas, eg sound, lighting, camera
- knowledge of organisational and legislative occupational health and safety requirements
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to solve problems quickly
- knowledge of and ability to apply effective communication techniques
- understanding the artistic and technical elements of a production

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUSADM01A Purchase or hire equipment/supplies
- CUSRAD01A Collect and organise information
- CUSGEN04A Participate in negotiations

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- ability to coordinate effectively the booking process from initial request to finalisation of the booking
- application of correct procedures and effective recording of bookings
- knowledge of industry booking systems and procedures for a range of resources/equipment and services
- managing a range of tasks concurrently
- managing work calmly and patiently
- using scheduling tools and techniques to organise and prioritise work
- effective verbal and written communication

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFPOP06A

### Unit Descriptor

## Survey locations

This unit describes the skills and knowledge required to carry out the research, assessing and contracting of locations for any production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Carry out research and assess the suitability of location
  - Identify and confirm shooting and production requirements through discussion with director/appropriate personnel
  - Gather and present information regarding potential locations to meet director's requirements
  - Establish and maintain database of relevant contacts for specific sites and locations
  - Compile assessments of potential site suitability in discussion with relevant personnel, using gathered location information and documentation
  - Prepare location reports and compile final list of suitable locations
2. Arrange contracts, access and use of location
  - Seek and obtain permission to use location from owner or authority
  - Negotiate clearances and agreements for use and access to location
  - Formalise agreements by written contract where necessary according to production/organisational procedures
  - Maintain and file records of all agreements and contracts according to organisational procedures

### KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	1



## RANGE STATEMENT

Location information may include:

- power
- access
- sun
- shelter
- artistic suitability
- scene concept
- availability
- legal restrictions
- geographical restrictions

Presentation of location information may include:

- photographs
- maps
- charts

Relevant personnel may include:

- director
- producer
- design personnel
- production staff
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- other technical staff
- cast, performers

Owner or authority may include:

- private owner
- territorial authority
- police
- authority responsible for site/location

Location use and access may include:

- dates
- times
- access
- noise restrictions
- use of heavy vehicles
- permission to change elements
- condition of return to owner
- damage recovery liability
- payment bond
- Indigenous rights or customs specific to site

Productions may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:
- music, drama, comedy, variety, sport
- forums or special events
- live or stage performances
- theatre
- a range of multimedia productions

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- understanding the creative and technical elements of a production and these implications on location requirements
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to negotiate
- legal and administrative implications and requirements of contracts and agreements
- ability to prepare relevant documentation and production information clearly and succinctly
- knowledge of and ability to apply effective communication techniques

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUSRAD02A Conduct research
- CUSADM07A Establish and maintain work/contractual relationships
- CUSGEN04A Participate in negotiations

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- gathering and collating information
- assessment of information
- negotiation skills
- development of contracts
- negotiate with sensitivity and good faith in relation to the rights of owners/authorities
- effective verbal and written communication

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including surveying of locations.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

There are no significant resource implications for the assessment of this unit.

The workplace based assessment should use the range of equipment currently used in that workplace environment.

## CUFPOP07A

### Unit Descriptor

## Manage a film or television shoot

This unit describes the skills and knowledge required to coordinate all aspects of the project on site at the time of production and to effectively communicate with the production team. This includes the management of studio floors in a television studio environment

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Establish on site production parameters

Confirm and discuss production requirements and schedule with relevant personnel

Provide advice regarding technical, artistic and safety concerns that may affect the production schedule as necessary and appropriate

2. Oversee preparation for the production

Identify and rectify potential problems and difficulties that could impact on the smooth running of the production and inform the appropriate personnel as required

Communicate with appropriate personnel to ensure that all technical pre-production checks are completed within the required time frame and make the required technical adjustments as required

Communicate with appropriate personnel to ensure that all props, set pieces, costumes, equipment and special effects are correctly arranged, check to ensure that they are operable and in accordance with design specifications and occupational and public health and safety legislative requirements

Check that appropriate personnel, including performers and extras, are briefed accordingly and are present at the specified time

Make time calls and announcements appropriately and accurately to ensure that they are received by all the appropriate personnel

Ensure cast and crew valuables are secured according to organisational policy

3. Run the production
  - Ensure that equipment is operated to performance requirements and organisational standards as necessitated by the production and the staffing/crew levels
  - Identify any problems and resolve conflicts with minimum disruption to the production
  - Communicate any changes to the production promptly to all appropriate personnel, ensuring all changes meet production standards
  - Ensure the movement of physical elements occurs in accordance with production schedule/running sheet, timing and meets production requirements
  - Monitor production and performance elements to ensure consistency and quality
4. Maintain working relations and communication with production team during production
  - Communicate with performers and crew regularly throughout the production in an open manner to maintain positive working relations.
  - Provide clear instructions and cues in a manner that is appropriate to the production requirements, ensuring that timing is maintained and precise
  - Communicate with personnel in a clear and concise manner to ensure efficient production practices and protocols
5. Finalise the production
  - Prepare any documentation required after production according to organisational procedures, including relevant information
  - Organise the clearance and cleaning of the production site, studio as required
  - Secure valuable props and any firearms and complete any necessary documentation
  - Store and/or dispose of consumable props as necessary
  - Maintain required production facilities and consumables
  - Identify any repairs required and take appropriate action in accordance with production requirements, production schedule and budgetary constraints

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	2

**RANGE STATEMENT**

Environments where production may take place include:

- in a studio
- on location - interior
- on location - exterior
- day
- night

Instructions and cues may include:

- changes to shoot/production schedule
- standbys
- cues:
- hand signals
- visual - light, torch
- verbal
- computer software if available

Relevant personnel may include:

- director
- producer
- production staff
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- lighting personnel
- other technical staff
- performers
- cast
- talent
- presenters
- contestants
- extras
- general public
- audience

Potential problems may include:

- technical
- punctuality of cast/extras/crew
- inappropriate audience behaviour
- poor weather conditions
- equipment failure
- no shows of equipment, performers or crew

Pre-production technical checks may include:

- camera
- sound
- lighting
- communication - microphones, headphones

Productions may include:

- electronic field production (EFP)
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or stage performances
- theatre
- a range of multimedia productions
- live or pre-recorded television productions of any type:

music, drama comedy, variety, sport, news, current affairs, game shows

forums or special events

Items required for the production may include:

- costume
- make-up and hair and/or wigs
- microphones, eg radio microphones
- hand props
- sets

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, eg Building Code of Australia
- relevant local government legislation and regulation

Equipment operated may include:

- lighting
- sound
- cameras
- audiovisual equipment
- special effects
- pyrotechnics

Maintaining working relations and communication may include:

- making announcements
- solving problems quickly
- monitoring receipt of cues
- communication of production changes to personnel
- liaison and negotiation with all production personnel
- meeting and greeting cast and extras
- resolving conflict and cross-cultural mis-communication
- monitoring performance styles
- fine-tuning of changes and cues
- ongoing communication with director and producer
- giving and receiving instruction
- gathering information for production report
- familiarising non-regular performers/extras with staging, movements, and props

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- ability to interpret a production schedule
- broad knowledge of technical areas, eg sound, lighting, camera
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of and ability to consistently apply organisational and legislative occupational health and safety requirements, including maintaining a safe production environment
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to solve problems quickly
- ability to prepare relevant documentation and production information
- knowledge of and ability to apply effective communication techniques
- understanding the artistic and technical elements of a production

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- BSXFM1404A Participate in, lead and facilitate a team
- CUEOHS1A Implement workplace health, safety and security procedures



**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- managing a range of tasks concurrently
- managing work calmly and patiently
- using scheduling tools and techniques to organise and prioritise work
- effective verbal and written communication

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a film or television production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment currently used by the cultural industries.

## **CUFPOP08A**

### **Unit Descriptor**

## **Location manage a film or television shoot**

This unit describes the skills and knowledge required to prepare for and coordinate all aspects of the location chosen for the production of a film or television shoot. This includes the coordination of outside television broadcasts.

### **Unit Sector**

No sector assigned

### **ELEMENT**

### **PERFORMANCE CRITERIA**

1. Determine requirements for shooting at location

Liaise with the relevant personnel, read, interpret and confirm pre-production paperwork, to determine the site resource requirements

Where appropriate, carry out a site inspection with relevant personnel to determine that the production requirements can be met

Develop an operational plan to establish the site production requirements

Select and document equipment that meets production requirements in discussion with relevant personnel

2. Confirm location details

Notify authorities regarding location and production requirements where necessary

Check and confirm access points and parking arrangements, ensuring availability of keys and/or other means of entry to site

Check and confirm mains power supply and other relevant services and identify clearly

3. Prepare location for shooting
- Ensure that pre departure checks are conducted on all equipment to be used at the site
  - Ensure that any required stock orders are completed and available at the time of the shoot/production
  - Coordinate the safe and efficient transport of equipment to the site area, ensuring that all items are available at the correct location and time of the shoot/production and that:
    - transportation method is suitable to the nature and quantity of equipment and accessible to the location
    - instructions to transport provider are clear, accurate and complete
    - packaging and handling are suitable to avoid damage to all items of equipment
  - Adapt site to achieve creative and technical production requirements
  - Ensure that power supply and communication/transmission facilities are established and operated to meet the production needs
  - Ensure that mains power cables and secondary supplies are installed and labelled correctly
  - Clear site of unwanted objects and store these safely for return at end of production
4. Oversee set up of equipment and shooting requirements
- Check the condition of all equipment, shooting requirements and items transported to the site
  - Ensure equipment and shooting requirements are unloaded according to safe lifting and carrying procedures
  - Ensure equipment is positioned and connected according to production requirements and safety guidelines
  - Ensure that all equipment is checked to be fully operational and that any equipment faults are reported to relevant personnel or minor faults are repaired if possible
  - Ensure shooting requirements are positioned according to production requirements and checked according to safety guidelines
  - Ensure any technical and creative checks are carried out as and necessary adjustments made as required

- |  |  |
|--|--|
| 5. Arrange cast and crew services  | Arrange shelter if required for outdoor shoots to accommodate equipment, crew, cast and catering<br><br>Ensure toilet, phones and power sources are made available to cast and crew as required<br><br>Finalise catering arrangements to meet crew and cast requirements<br><br>Ensure necessary facilities for cast and crew are available throughout shooting  |
| 6. Manage the public   | Minimise potential or stop interference from the public by taking appropriate action<br><br>Minimise disruption to normal traffic and pedestrian movement by making alternative arrangements as required   |
| 7. Monitor production and oversee safety of crew, cast and equipment on location | Resolve technical and creative problems where possible before they interfere with the shooting<br><br>Identify potential hazards of location and minimise if possible<br><br>Ensure that all activities complies with production safety plan and organisational policy and procedure<br><br>Ensure accidents or incidents are attended to swiftly and decisively, ensuring emergency services are contactable<br><br>Consider implications of prevailing weather conditions and take necessary action to minimise potential disruption and damage  |
| 8. Finalise location production operations                                       | Ensure location is returned to its original state<br><br>Ensure packing of hazardous items comply with current occupational health and safety regulations<br><br>Label containers accurately, clearly and ensure durability<br><br>Complete storage and packing of equipment and shooting requirements within the planned timelines, production and scheduling requirements<br><br>Ensure documentation for packed equipment and shooting requirements is accurate and legible<br><br>Arrange for safe securing of any equipment and shooting requirements left at location<br><br>Report any faults to relevant personnel |

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	2

**RANGE STATEMENT**

Production requirements may include:

- capabilities and conditions of location/site
- duration
- style
- content
- budget
- deadlines
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- interviews

Authorities may include:

- private owner
- territorial authority
- local, state, federal authority
- police
- emergency services
- authority responsible for site/location

Services may include:

- electricity
- water
- gas
- access:
- pedestrian
- vehicular
- sewage/drainage
- transmission facilities:
- satellite
- microwave links

Creative and technical shooting requirements may include:

- set dressing
- props
- wardrobe
- make-up
- outside broadcast requirements:
- audio isolation
- space
- ambience
- electrical power
- security
- safety site plans
- amenities
- traffic
- monitoring of background noise
- satellite facilities
- image and audio monitoring
- live to air broadcast

Facilities to be available throughout the shoot include:

- food and beverage
- toilets
- communication

Communication facilities may include:

- intercom systems
- two-way radios
- mobile phones
- hard-wired RF
- suitable signage for communication to the public

Transport needs may include:

- vehicles - company, organisation, hired, private

Power supplies may include:

- single and three phase power
- switchboards
- leads and cables
- underwater lights
- portable power generators
- local power providers/ local electricians

Equipment may include:

- cameras
- lighting
- sound
- two way communication
- microphones
- headphones
- cables
- vision and audio mixing equipment
- monitoring equipment
- processing equipment
- recording and playback equipment
- headphones
- announcers' and guests' chairs
- sets
- props
- outside broadcast vehicle
- scaffolds and other support equipment

Relevant personnel may include:

- director
- producer
- production staff
- writer
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- other technical staff
- cast, performers
- presenters
- announcer
- contestants
- extras
- general public
- audience
- emergency services

Methods used to minimise or stop public interference may include:

- barricades
- signs
- security personnel
- announcements
- individual requests to leave or move
- removal

Potential problems may include:

- technical:
- equipment failure
- equipment malfunction
- connection discrepancies
- transmission interruption or failure
- punctuality of cast/extras/crew
- audience or general public interference

Emergency services may include:

- ambulance
- fire department
- police
- police rescue services
- security services
- helicopter services
- trained medical personnel

Pre-shoot/production technical checks may include:

- camera
- sound
- lighting
- communication - microphones, headphones
- live feeds
- links with station
- links with satellite

Productions may include:

- feature film
- short film
- live events or performances
- variety programs
- news and current affairs
- drama
- documentaries
- sporting events
- game shows
- forum or special guest programs

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, eg Building Code of Australia
- relevant local government legislation and regulation

Station requirements may include:

- broadcast law including defamation legislation
- Indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Technical checks may include:

- environmental sound checks
- lighting checks
- sight lines



## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge of technical areas, eg sound, lighting, camera, broadcast
- broad knowledge of a range of equipment and as required by the job role
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of and ability to consistently apply organisational and legislative occupational health and safety requirements, including the maintaining a safe backstage environment
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to solve problems quickly
- ability to prepare relevant documentation and production information as defined in the range of variables
- knowledge of and ability to apply effective communication techniques
- understanding the artistic elements of a production
- knowledge of ethics and industry regulations

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFPOP09A Conduct a briefing
- CUFPOP03A Compile a production schedule
- CUFPOP12A Coordinate cast and crew

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- managing a range of tasks concurrently
- managing work calmly and patiently
- effective verbal and written communication with a range of individuals and organisations
- knowledge and application of relevant local occupational health and safety and safety legislation
- technical knowledge of a broad range of equipment

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a film or television production and the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film and television industry.

**CUFPOP10A****Plan and coordinate the post-production pathway****Unit Descriptor**

This unit describes the skills and knowledge required to identify the creative brief and determine and coordinate the post-production pathway for film, television, radio and multimedia productions. Coordination will apply whether using film, video or digital media in the editing process.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Identify and interpret the brief for the post-production pathway

Participate in meetings to discuss the requirements for post-production and determine, as required:

- the medium to be used
- the editing medium to be used
- the editing method to be used
- sound post-production including music, ADR, dialogue, sound effects
- computer generated images
- delivery items/platform/formats
- unusual or innovative aspects of the production

Identify the available budget for post-production

Identify the timelines for post-production and the deadline for completion of the final product

Liaise with the relevant personnel and interpret and confirm the technical and creative requirements for post-production

2. Liaise with others to determine an operational plan

Develop an operational plan and develop and document schedules for the completion of various stages of post-production to ensure deadlines can be met

Identify solutions to any identify post-production problems and communicate any difficulties promptly to relevant personnel

Ensure that occupational health and safety requirements are met and the post-production schedule is adhered to

3. Communicate ideas and determine post-production requirements/pathway

Discuss and negotiate post-production plan with the relevant personnel for acceptance

Agree upon and determine the post-production pathway including media requirements and methods

4. Plan and confirm the post-production process
  - Investigate the availability and cost of suitable post-production resources necessary to fulfil the post-production requirements
  - Book and re-confirm appropriate post-production resources
  - Finalise any contractual agreements, as required and according to enterprise procedures
  - Establish or maintain an accessible documentation system for the use all relevant personnel, to include:
    - editing requirements, media and methods
    - timetable for post-production
    - specialist services and facilities to be used during the post-production process
    - role of various members of the post-production team
  - Seek and receive approval to amend post-production arrangements, if necessary, before proceeding with work
5. Monitor the completion of post-production
  - Receive lock off approval for project from relevant personnel
  - Determine, in conjunction with relevant personnel, any additional post-production requirements
  - Brief relevant personnel involved in any post-production activities
  - Ensure that all post-production services are completed and evaluated
  - Attend any ongoing post-production evaluation sessions to ensure all requirements are being met
  - Continue to take an active role in maintaining a creative and technical overview of the project
  - Ensure that the final product meets the creative, technical and budgetary requirements of the production and that all relevant personnel are satisfied

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	2

## RANGE STATEMENT

Post-production resources may include:

- facilities
- suites
- equipment
- consumable materials
- personnel
- laboratory services

Medium may be:

- film of any gauge
- video of any format
- magnetic sound tape
- digitised media - vision, sound
- still imagery
- graphics
- computer generated imagery

Editing medium may be:

- film
- video
- computerised data

Editing methods may include:

- digital non-linear
- linear
- on-line
- off line

Types of production may include:

- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions
- radio productions
- multimedia productions

Relevant personnel may include:

- director
- producer
- production manager
- director of photography
- editor
- assistant editor
- picture editing personnel
- sound editing personnel
- music composer
- sound effects personnel
- computer generated imagery (CGI) personnel
- editing suite personnel
- laboratory personnel
- sound recordist
- telecine operator
- floor manager
- production designer
- technical director
- other technical staff
- other specialist staff
- designers

Lock off may apply to:

- vision
- sound

Editing facilities/suites may include:

- in-house facilities
- commercial facilities

Documentation may be:

- computer generated
- manually written
- hire agreements
- memos of instruction
- flex-files
- budgets
- scripts
- marked up scripts
- production schedules
- call/running sheets
- continuity reports
- camera reports
- sound reports
- operational/project plan
- manufacture schedules
- manufacturers' specifications/instructions
- contracts

Post-production requirements may include:

- sound post requirements:
- additional dialogue recording (ADR)
- music
- voice over
- sound effects
- foley
- atmosphere
- on-line editing services
- laboratory services
- editing pathways
- digital non-linear processes
- linear
- delivery platform/format
- titling
- credits
- subtitles
- special effects
- opticals
- computer generated images (CGI)

Delivery platform may include:

- film
- video
- CD ROM
- electronic multimedia product of any type

Editing equipment may include:

- source and record machines
- edit controllers
- mixers
- sound mixers
- multi track audio recorder
- vision mixers
- vision switcher
- title generator
- graphics and special effects programs
- computer editing programs (eg Shotlister, Avid, Media 100, Lightworks)
- re-winders
- splicers
- viewers
- synchronisers
- sound readers/amplifiers
- film editing flatbed
- digital video effects system (DVE)
- digital disk recorder (DDR)
- video transfer recorder (VTR)
- DAT players

Editing consumable materials may include:

- magnetic sound tape
- video tape
- computer disks
- splicing tape
- film leader
- film cans
- viewer globes
- labels
- cotton gloves
- chinagraph pens

Laboratory services may include:

- development of exposed camera film
- production of contact work print
- production of daily rushes
- negative matching
- transfer of video to film (kine)
- telecine - film to tape
- production of opticals and titles
- production of answer and release prints
- production of pre mix and final mix prints



## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- understanding the creative and technical elements of a production
- production scheduling
- resource management including human resources
- team leading skills
- problem solving techniques
- budget management
- project management
- report writing
- research
- principles of negotiation
- information management
- sources of products/supplies/equipment
- communication and presentation techniques
- understanding the capabilities of personnel
- familiarity with current post-production techniques/methods and equipment
- broad knowledge of the application of different editing methods
- editing conventions
- filmic language and other relevant terminology, as required
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment may be appropriate:

- CUSADM02 Coordinate the purchase or hire of equipment or supplies
- BSXFMI404A Participate in, lead and facilitate a team
- CUEFIN2A Manage a budget
- CUSADM10A Establish and manage contracts

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- the coordination of creative and technical solutions which meet practical requirements within resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations
- knowledge of post-production resources

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The assessment event in the simulated workplace environment should involve all the team members that would normally participate in a film and or television, or radio or multimedia production and the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Evidence of competence would be best obtained by evaluation of a range of post-production coordination tasks.

**Resource requirements**

Workplace based assessment should use the range of equipment currently used in that workplace environment.

Assessment requires access to a range of equipment and resources currently used by the film, television, radio and multimedia industry.

## CUFPOP11A

### Unit Descriptor

#### Unit Sector

## Coordinate continuity

This unit describes the skills and knowledge required to provide continuity services for any production within the cultural industries.

No sector assigned

#### ELEMENT

#### PERFORMANCE CRITERIA

1. Mark up script for continuity

Break down script in terms of elements liable to change

Identify story days and sequence of story within the script and mark against the production schedule

Note elements on script, production schedule or in a continuity diary

Confirm dialogue with appropriate personnel in terms of purpose and storyline

Time script in hours, minutes and seconds using appropriate timing tools accurately

2. Write up shots

Mark each shot on the script or in diary according to organisational or standard industry practices

Note details of characters' wardrobe and hair in terms of exact future reproduction

Take polaroid shots of characters and sets in terms of continuity needs

Describe use of props in terms of continuity requirements

Describe shots to include technical information according to organisational and industry standards

Provide progress reports as required by the producer on a daily basis

## 3. Maintain continuity

Develop, maintain and accurately update continuity documentation on an ongoing basis throughout the production

Use all continuity documentation to ensure that continuity is maintained throughout the production , including:

- personal appearance of the performer including make-up and hair
- costume appearance and condition
- placement of accessories
- sets
- props
- lighting
- dialogue
- camera position
- weather conditions
- special requirements of action sequences, if included

Ensure all details are checked on an ongoing basis throughout the production, to reproduce exact elements of a previous take

## 4. Advise on continuity during shooting

Advise director of effects of changes to dialogue and other elements

Advise crew and cast of approved changes in terms of the effects on them

Advise director of continuity problems in accordance with organisational procedures

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	1

## RANGE STATEMENT

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions
- live or stage performances
- theatre
- a range of multimedia productions

Elements liable to change may include:

- character make up
- hair
- wardrobe
- props
- moving props
- sets
- weather conditions
- lighting
- camera position
- dialogue

Elements to note may include:

- time
- movement
- wardrobe
- makeup
- hair
- props
- sets
- dialogue

Appropriate personnel may include:

- director
- producer
- writer
- performer
- script editor
- production personnel
- wardrobe personnel
- make up personnel
- sets and props personnel
- studio personnel
- camera personnel
- lighting personnel
- sound personnel

Timing of script may be:	<ul style="list-style-type: none"><li>• scene by scene</li><li>• overall</li></ul>
Timing tools may include:	<ul style="list-style-type: none"><li>• stop watch</li><li>• timer</li></ul>
Continuity problems may include:	<ul style="list-style-type: none"><li>• storytelling</li><li>• logic of action</li><li>• viewer experience</li><li>• screen direction</li><li>• crossing the line</li></ul>
Wardrobe and hair details may include:	<ul style="list-style-type: none"><li>• wardrobe:</li><li>• what is worn</li><li>• how it is worn</li><li>• hair:</li><li>• styling</li><li>• cleanliness</li><li>• condition</li><li>• accessories</li></ul>
Use of props may include:	<ul style="list-style-type: none"><li>• moving props</li><li>• hand props</li><li>• consumables</li></ul>
Shot description may include:	<ul style="list-style-type: none"><li>• technical information</li><li>• slate numbers</li><li>• camera and sound rolls</li><li>• number of takes</li><li>• duration</li><li>• comment</li><li>• reasons for not using if required by director or producer</li></ul>
Progress report may include:	<ul style="list-style-type: none"><li>• start and finish times</li><li>• crew overtime</li><li>• scenes shot</li><li>• scene timings</li><li>• overall timings</li><li>• ratio of film shot to screen time</li><li>• reasons for incomplete shooting</li><li>• progress against schedule</li></ul>

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- continuity conventions including:
- direction/line of action, crossing the line, eyeline, types of shots, angles, position of camera, position of performer, script changes
- principles of screen production which may include:
- timing
- framing
- pacing
- composition
- soundtrack
- dialogue
- music
- coverage
- special effects
- frame ratio and rate
- tempo - duration of shots and segments
- visualisation and interpretation of creative and technical concepts
- understanding the artistic and technical elements of a production
- filmic language and other relevant terminology, as required
- breakdown of scripts
- interpreting script and production schedules
- relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

Linkages may include:

- CUFPOP02A Breakdown a script
- CUSRAD01A Collect and organise information

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- attention to detail
- note taking
- organisation of information
- knowledge of effective communication techniques

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation. The assessment event in the simulated workplace environment should involve all the team members that would normally participate in a film or television production and the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- case studies

work samples or simulated workplace activities

oral questioning/interview

projects/reports/logbooks

third party reports and authenticated prior achievements

- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of continuity tools currently used by different sectors within the cultural industries.



## CUFPOP12A

### Unit Descriptor

## Coordinate cast and crew

This unit describes the skills and knowledge required to prepare for and coordinate all aspects of the location chosen for the production of a film or television shoot. This includes the coordination of outside television broadcasts.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Determine requirements for shooting at location

Liaise with the relevant personnel, read, interpret and confirm pre-production paperwork, to determine the site resource requirements

Where appropriate, carry out a site inspection with relevant personnel to determine that the production requirements can be met

Develop an operational plan to establish the site production requirements

Select and document equipment that meets production requirements in discussion with relevant personnel

2. Confirm location details

Notify authorities regarding location and production requirements where necessary

Check and confirm access points and parking arrangements, ensuring availability of keys and/or other means of entry to site

Check and confirm mains power supply and other relevant services and identify clearly

3. Prepare location for shooting
- Ensure that pre departure checks are conducted on all equipment to be used at the site
  - Ensure that any required stock orders are completed and available at the time of the shoot/production
  - Coordinate the safe and efficient transport of equipment to the site area, ensuring that all items are available at the correct location and time of the shoot/production and that:
    - transportation method is suitable to the nature and quantity of equipment and accessible to the location
    - instructions to transport provider are clear, accurate and complete
    - packaging and handling are suitable to avoid damage to all items of equipment
  - Adapt site to achieve creative and technical production requirements
  - Ensure that power supply and communication/transmission facilities are established and operated to meet the production needs
  - Ensure that mains power cables and secondary supplies are installed and labelled correctly
  - Clear site of unwanted objects and store these safely for return at end of production
4. Oversee set up of equipment and shooting requirements
- Check the condition of all equipment, shooting requirements and items transported to the site
  - Ensure equipment and shooting requirements are unloaded according to safe lifting and carrying procedures
  - Ensure equipment is positioned and connected according to production requirements and safety guidelines
  - Ensure that all equipment is checked to be fully operational and that any equipment faults are reported to relevant personnel or minor faults are repaired if possible
  - Ensure shooting requirements are positioned according to production requirements and checked according to safety guidelines
  - Ensure any technical and creative checks are carried out as and necessary adjustments made as required

- |  |  |
|--|--|
| 5. Arrange cast and crew services  | Arrange shelter if required for outdoor shoots to accommodate equipment, crew, cast and catering<br><br>Ensure toilet, phones and power sources are made available to cast and crew as required<br><br>Finalise catering arrangements to meet crew and cast requirements<br><br>Ensure necessary facilities for cast and crew are available throughout shooting  |
| 6. Manage the public   | Minimise potential or stop interference from the public by taking appropriate action<br><br>Minimise disruption to normal traffic and pedestrian movement by making alternative arrangements as required   |
| 7. Monitor production and oversee safety of crew, cast and equipment on location | Resolve technical and creative problems where possible before they interfere with the shooting<br><br>Identify potential hazards of location and minimise if possible<br><br>Ensure that all activities complies with production safety plan and organisational policy and procedure<br><br>Ensure accidents or incidents are attended to swiftly and decisively, ensuring emergency services are contactable<br><br>Consider implications of prevailing weather conditions and take necessary action to minimise potential disruption and damage  |
| 8. Finalise location production operations                                       | Ensure location is returned to its original state<br><br>Ensure packing of hazardous items comply with current occupational health and safety regulations<br><br>Label containers accurately, clearly and ensure durability<br><br>Complete storage and packing of equipment and shooting requirements within the planned timelines, production and scheduling requirements<br><br>Ensure documentation for packed equipment and shooting requirements is accurate and legible<br><br>Arrange for safe securing of any equipment and shooting requirements left at location<br><br>Report any faults to relevant personnel |

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	2

## RANGE STATEMENT

Production requirements may include:

- capabilities and conditions of location/site
- duration
- style
- content
- budget
- deadlines
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- interviews

Authorities may include:

- private owner
- territorial authority
- local, state, federal authority
- police
- emergency services
- authority responsible for site/location

Services may include:

- electricity
- water
- gas
- access:
- pedestrian
- vehicular
- sewage/drainage
- transmission facilities:
- satellite
- microwave links

Creative and technical shooting requirements may include:

- set dressing
- props
- wardrobe
- make-up
- outside broadcast requirements:
- audio isolation
- space
- ambience
- electrical power
- security
- safety site plans
- amenities
- traffic
- monitoring of background noise
- satellite facilities
- image and audio monitoring
- live to air broadcast

Facilities to be available throughout the shoot include:

- food and beverage
- toilets
- communication

Communication facilities may include:

- intercom systems
- two-way radios
- mobile phones
- hard-wired RF
- suitable signage for communication to the public

Transport needs may include:

- vehicles - company, organisation, hired, private

Power supplies may include:

- single and three phase power
- switchboards
- leads and cables
- underwater lights
- portable power generators
- local power providers/ local electricians

Equipment may include:

- cameras
- lighting
- sound
- two way communication
- microphones
- headphones
- cables
- vision and audio mixing equipment
- monitoring equipment
- processing equipment
- recording and playback equipment
- headphones
- announcers' and guests' chairs
- sets
- props
- outside broadcast vehicle
- scaffolds and other support equipment

Relevant personnel may include:

- director
- producer
- production staff
- writer
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- other technical staff
- cast, performers
- presenters
- announcer
- contestants
- extras
- general public
- audience
- emergency services

Methods used to minimise or stop public interference may include:

- barricades
- signs
- security personnel
- announcements
- individual requests to leave or move
- removal

Potential problems may include:

- technical:
- equipment failure
- equipment malfunction
- connection discrepancies
- transmission interruption or failure
- punctuality of cast/extras/crew
- audience or general public interference

Emergency services may include:

- ambulance
- fire department
- police
- police rescue services
- security services
- helicopter services
- trained medical personnel

Pre-shoot/production technical checks may include:

- camera
- sound
- lighting
- communication - microphones, headphones
- live feeds
- links with station
- links with satellite

Productions may include:

- feature film
- short film
- live events or performances
- variety programs
- news and current affairs
- drama
- documentaries
- sporting events
- game shows
- forum or special guest programs

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, eg Building Code of Australia
- relevant local government legislation and regulation

Station requirements may include:

- broadcast law including defamation legislation
- Indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Technical checks may include:

- environmental sound checks
- lighting checks
- sight lines

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge of technical areas, eg sound, lighting, camera, broadcast
- broad knowledge of a range of equipment and as required by the job role
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of and ability to consistently apply organisational and legislative occupational health and safety requirements, including the maintaining a safe backstage environment
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to solve problems quickly
- ability to prepare relevant documentation and production information as defined in the range of variables
- knowledge of and ability to apply effective communication techniques
- understanding the artistic elements of a production
- knowledge of ethics and industry regulations

### Linkages to other units

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFPOP09A Conduct a briefing
- CUFPOP03A Compile a production schedule
- CUFPOP12A Coordinate cast and crew

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- managing a range of tasks concurrently
- managing work calmly and patiently
- effective verbal and written communication with a range of individuals and organisations
- knowledge and application of relevant local occupational health and safety and safety legislation
- technical knowledge of a broad range of equipment



**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a film or television production and the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film and television industry.

## CUFPOP13A

### Unit Descriptor

## Manage rehearsals

This unit describes the skills and knowledge required to manage rehearsals with the cast and crew of any production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Prepare for rehearsals
  - Photocopy and distribute scripts and schedules to relevant personnel as required
  - Tape up floor according to floor plan as required
  - Position props according to rehearsal requirements
  - Liaise with crew regarding call times
  - Assemble crew and cast as required by rehearsal schedule at the specified time
2. Set up and run rehearsals
  - Direct crew and cast to designated areas in accordance with production requirements and schedule
  - Ensure that the cast/extras are clearly informed of what is required of them, their cues, production schedule and facilities available to them
  - Ensure appropriate personnel/make-up and hairdressers and wardrobe assistants are on location as required
  - Conduct rehearsals with cast/extras or action to ensure technical details are all operational
  - Rehearse cast/extras performers to the artistic and technical standard required for performance
  - Schedule cast/extras as required by the production and notify appropriate personnel as necessary
3. Manage extras
  - Confirm production requirements for number and description of extras with appropriate personnel
  - Confirm method of payment with appropriate personnel
  - Brief extras to arrive prepared according to production schedule
  - Ensure ability of extra is matched to role requirements in discussion with relevant personnel
  - Brief and coach extras to meet their performance requirements
  - Collect extras time sheets and submit to appropriate personnel in time for processing

- |   |   |
|---|---|
| 4. Confirm and prepare for next rehearsal set-up                                    | <p>Confirm required elements of the next set-up with the appropriate personnel</p> <p>Confirm next set-up is in accordance with production's safety plan with relevant personnel</p> <p>Advise design and technical crew of schedule changes necessary to meet rehearsal requirements</p> <p>Inform appropriate personnel of the readiness of the next set-up in terms of meeting rehearsal requirements</p>                  |
| 5. Maintain working relations and communication with cast and crew during rehearsal | <p>Communicate with performers and crew regularly throughout the rehearsal in an open manner to maintain positive working relations</p> <p>Provide clear instructions and directions in a manner that is appropriate to the rehearsal requirements, ensuring that rehearsal schedule is maintained</p> <p>Communicate with personnel in a clear and concise manner to ensure efficient production practices and protocols</p> |

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	1

## RANGE STATEMENT

- Method of payment of extras may include:
- individual payment
  - group payment
  - contra
  - donation
  - gift

- Call time may depend on production requirements which may include:
- hot camera time
  - rehearsal time
  - re-shoot
  - make up
  - wardrobe

Set up times may depend on production requirements which may include:

- sets
- props
- lighting
- cameras

Designated areas may include:

- wardrobe
- make-up
- green room
- special effects

Rehearsal requirements may include:

- scheduled make-up and wardrobe calls
- action
- background action
- director's requirements

Elements for the next set-up may include:

- design elements:
- props
- set dressings
- wardrobe
- make-up
- special effects
- technical elements:
- lighting
- grip
- sound
- special effects

Relevant personnel may include:

- director
- producer
- production staff
- technical director
- technical producer
- lighting personnel
- sound personnel
- camera personnel
- lighting personnel
- other technical staff
- site safety officer
- special effects supervisor
- stunts supervisor
- performers
- cast
- talent
- presenters
- contestants
- extras
- general public
- audience

Productions may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- live or pre-recorded television productions of any type:

music, drama, comedy, variety, sport, news, current affairs,  
game shows

forums or special events

Maintaining working  
relations and  
communication may  
include:

- making announcements
- solving problems quickly
- communication of production changes to appropriate personnel
- liaison with all production personnel
- meeting and greeting cast and extras
- resolving conflict and cross-cultural mis-communication
- giving and receiving instruction
- familiarising non-regular performers/extras with staging, movements and props

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- ability to interpret a script, production schedule and call/running sheet
- ability to work with a range of people
- sensitivity to people's needs
- broad knowledge of technical areas, eg sound, lighting, camera
- knowledge of relevant industrial awards and enterprise agreements
- knowledge of and ability to consistently apply organisational and legislative occupational health and safety requirements, including maintaining a safe production environment
- managing work effectively to achieve goals and results
- making decisions within responsibility and authority
- ability to solve problems quickly
- ability to prepare relevant documentation and production information
- knowledge of and ability to apply effective communication techniques
- understanding the artistic and technical elements of a production

### Linkages to other units

This unit has linkages to the range of production planning and operations units found within this training package and combined training delivery and/or assessment may be appropriate.

These linkages may include:

- CUFPOP12A Coordinate cast and crew
- CUFPOP09A Conduct a briefing
- CUFPOP04A Compile a daily production schedule/running sheet

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- managing a range of tasks concurrently
- managing work calmly and patiently
- using scheduling tools and techniques to organise and prioritise work
- effective verbal and written communication

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation. The simulated assessment event should involve all the team members that would normally participate in a film or television production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFPOP14A

### Unit Descriptor

## Produce a pre-recorded program segment

This unit describes the skills and knowledge required to establish the segment topic, prepare and record source material for the segment, and compile the segment for any television or radio program.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Establish segment topic
  - Identify and establish segment topic that meets target audience requirements
  - Plan and develop segment according to production and station requirements
2. Coordinate material for the segment
  - Research and choose material that is relevant to the style of the segment
  - Arrange for copyright clearance of any material to be dubbed
  - Obtain agreement from relevant personnel to record their contributions
  - Arrange for segment to be recorded and edited in time for broadcast
  - Ensure technical quality of source material meets station requirements
  - Ensure that sufficient quantity of material is recorded to allow for editing
3. Compile segment
  - Ensure script is written in appropriate style including presentation instructions and inserts
  - Ensure completed segment meets production requirements

### KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	-
Solving problems	2
Using technology	1



## RANGE STATEMENT

Types of programs may include:

- music
- talkback
- news and current affairs
- commercials
- drama
- documentaries
- live events and performances
- sport
- lifestyle

Relevant material may include:

- actual events
- existing dramatic material
- news and current affairs
- interviews
- vox pops
- music
- sound effects
- stock footage
- archival material

Production requirements may include:

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- clearance rights
- royalties
- schedule
- direct quotes
- attributions
- interviews
- studio time

Relevant personnel may include:

- producers
- program directors
- writers
- editors
- station managers
- announcers
- broadcasters
- presenters
- contributors
- guests
- general public
- studio panel operator
- clients/customers
- sales representatives
- performers
- other technical staff
- other specialist staff

Target audience requirements may include:

- understanding
- key points
- full coverage
- retention
- attraction

Station requirements may include:

- broadcast law including defamation legislation
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Appropriate style may include:

- articulation
- enunciation
- inflection
- adequate pauses
- tone of voice
- pace
- mood

Presentation material may include:

- scripts
- music
- news
- commercials
- on-air front and back announcements
- interviews
- telephone calls

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge and understanding of the principles and practices of broadcast transmission
- knowledge of television or radio conventions, as required
- knowledge of television or radio environment, as required
- knowledge and understanding of the structure of television or radio programs, as required
- visual and aural discrimination
- reading and interpreting documentation
- broad understanding of equipment and recording formats
- knowledge of effective communication techniques including effective listening, questioning and non-verbal communication
- knowledge of relevant organisational and/or legislative occupational health and safety requirements
- understanding of broadcast law including standards and regulations

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

Linkages may include:

- CUSRAD02A Conduct research
- CUSADM08A Address copyright requirements

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- the ability to conduct research and coordinate production of segments
- knowledge of effective communication techniques

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film, radio and television industry.

## CUFPOP15A

### Unit Descriptor

## Produce pre-recorded programs

This unit describes the skills and knowledge required to prepare for production and direct the recording and production of any television or radio program.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |                           |  |
|---------------------------|--|
| 1. Prepare for production | <p>Ensure and confirm legal production requirements are met according to station requirements</p> <p>Identify technical elements of the production</p> <p>Evaluate and agree upon strategies for achieving technical requirements with relevant personnel</p> <p>Evaluate and identify whether program meets requirements of target audience</p> <p>Ensure relevant presentation material is completed and available to relevant personnel</p> <p>Select relevant personnel that meet with the production requirements</p> |
| 2. Direct the production  | <p>Rehearse and direct relevant personnel to achieve appropriate style for production</p> <p>Liaise with relevant personnel to implement any necessary changes</p> <p>Ensure all elements are included that meet the requirements of the program</p> <p>Ensure elements enhance an appropriate style that meets the requirements of the program</p> <p>Ensure program meets production and station requirements</p>  |
| 3. Complete production    | <p>Document and maintain records of all relevant production information according to station requirements</p> <p>Liaise with relevant personnel to obtain approval before program is broadcast and formalise agreements according to station requirements</p> <p>Assess and/or modify any accompanying presentation material to meet production and station requirements before program is broadcast</p> <p>Establish program ready for broadcast</p>  |

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	2

**RANGE STATEMENT**

Types of programs may include:

- music
- talkback
- news and current affairs
- commercials
- drama
- documentaries
- live events and performances
- special features and forums
- sporting events
- game shows

Production requirements may include:

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- studio time

Relevant personnel may include:

- producers
- program directors
- writers
- editors
- program managers
- announcers
- presenters
- performers
- broadcasters
- studio panel operator
- clients/customers
- sales representatives
- other technical staff
- other specialist staff

Technical requirements may include:

- stereo imaging
- archival sources
- sound effects
- visual effects
- special effects
- voices - speaking, choral
- tone of voice
- music

Station requirements may include:

- broadcast law including defamation legislation
- Indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- editorial guidelines
- ethical standards

Appropriate style may include:

- articulation
- enunciation
- inflection
- adequate pauses
- tone of voice
- pace
- mood
- visual presentation
- body language
- dress, hair and make-up

Presentation material may include:

- scripts
- music
- sound
- news
- commercials
- on-air front and back announcements
- community announcements
- interviews
- telephone calls

Relevant production information may include:

- logs
- dates
- titles
- key numbers
- master
- track numbers
- broadcast times
- plot and thematic information

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge of television and/or radio conventions, as required
- knowledge of broadcast environment and its equipment
- knowledge and understanding of the structure of programs
- visual and aural discrimination
- reading and interpreting documentation
- knowledge of effective communication techniques including effective listening, questioning and non-verbal communication
- knowledge of relevant organisational and or legislative occupational health and safety requirements
- understanding of broadcast law including standards and industry regulations
- knowledge of copyright, ethics and moral rights

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

- CUFPOP13A Manage rehearsals
- CUSADM09A Address legal and administrative requirements



**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Since this unit focuses on producing pre-recorded programs for television and/or radio, assessment must ensure that a sufficient range of producing tasks are covered.

The following evidence is critical to the judgement of competence in this unit:

- knowledge of effective communication techniques
- knowledge of industry regulations

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule.

The assessment event in the simulated workplace environment should involve all the team members that would normally participate in a television or radio production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the television or radio industry.

## CUFPOP16A

### Unit Descriptor

## Produce live-to-air programs

This unit describes the skills and knowledge required to prepare and provide production services during a television or radio broadcast.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Plan and prepare the program content

Identify production requirements that meet requirements of target audience

Research, collect and organise program content before broadcast and ensure that all content meets the ethical, legal and broadcast standards

Structure the program to allow for budgetary and time constraints

Identify and provide contributors that meet target audience requirements

Brief contributors in accordance with station and production requirements

Brief relevant personnel about program content and other production requirements

2. Provide services during broadcast

Provide presentation personnel with advice, ensuring interaction with contributors/guests meets station and production requirements

Ensure contributions from relevant personnel and guests meet station and broadcast requirements

Communicate with relevant personnel to rectify problems and ensure all production requirements are met

Monitor and pursue any issues arising from broadcast, allowing for presenter to respond to issues before end of program, if required

Check presentation material adheres to station and production requirements before being broadcast

Advise relevant personnel of any technical problems as they occur

3. Review broadcast

Review negative and positive elements of performance with relevant personnel

Suggest alternative approaches and strategies to improve and meet required production standards

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	3

**RANGE STATEMENT**

Types of production may include:

- music programs
- news and current affairs
- special features and forums
- live events and performances
- sporting events
- talkback programs

Relevant sources may include:

- electronic media
- reference books
- libraries
- industry associations and organisations
- industry journals
- publications - newsletters, magazines, bulletins, journals and letters
- computer data, including the internet
- personal observations and experience
- specialist technical publications
- manuals and promotional material
- occupational health and safety laws, regulations, journals
- actual events
- in-house training materials

Production requirements  
may include:

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- capabilities of the studio
- ethics

Relevant personnel may  
include:

- producers
- announcers
- program hosts
- program managers/directors
- broadcasters
- presenter
- journalists
- interview subjects
- clients/customers
- sales representatives
- performers
- contestants
- other technical staff
- other specialist staff

Target audience  
requirements may include:

- understanding
- entertainment
- information
- education
- access and representation

Station requirements may  
include:

- broadcast law and defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- editorial policy
- ethical standards

Presentation material may include:

- music
- news
- current affairs
- commercials/sponsorship
- community announcements
- interviews
- telephone calls
- front and back announcements
- comedy segments
- drama segments
- other recorded information

Contributors/guests to program may include:

- government representatives
- community representatives
- politicians
- scientists
- historians
- philosophers
- academics
- artists
- performers
- sports people
- news-makers
- topic specialists
- contestants
- general public

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge and understanding of the principles and practices of producing for immediate transmission
- knowledge of television and/or radio broadcast conventions, as required
- knowledge and understanding of the structure of on air productions
- knowledge of studio panel operation
- content analysis
- reading and interpreting documentation
- knowledge of effective communication techniques including listening, questioning and non-verbal communication
- knowledge of relevant organisational and or legislative occupational health and safety requirements

**Linkages to other units**

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

- CUSRAD02A Conduct research
- CUFPOP09A Conduct a briefing

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Since this unit focuses on producing for live air broadcasts, assessment must ensure that a sufficient range of on-air producing tasks are covered. A sufficient number of on-air producing exercises and studio panel equipment should be used.

The following evidence is critical to the judgement of competence in this unit:

- knowledge of effective communication techniques, especially content analysis
- knowledge of technical and aesthetic proficiencies

**Method and context of assessment**

Assessment of this unit must be undertaken in the workplace on the job due to the specific workplace environment requirements

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the radio industry.

## CUFPOP17A

### Unit Descriptor

## Plan and prepare a program

This unit describes the skills and knowledge required to evaluate and develop a program for a television or radio production.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |   |   |
|---|---|
| 1. Evaluate a program                                   | <p>Evaluate whether program provides sufficient information to fill production requirements</p> <p>Ensure that the program proposal can be realised within production requirements</p> <p>Identify potential audiences and markets, and support findings with sufficient accurate evidence</p>  |
| 2. Design running sheet                                 | <p>Compile all segments/elements according to time restrictions for the program</p> <p>Ensure all program segments/elements are included in correct delivery sequence</p> <p>Check and document the duration of all program segments/elements</p> <p>Ensure that the transition from one segment/element to the next is designed to meet target audience requirements</p> <p>Ensure that the segments/elements are programmed to meet the needs and expectations of the target audience</p> |
| 3. Prepare material for program                         | <p>Research material according to production requirements</p> <p>Ensure that material meets all production and station requirements</p> <p>Ensure that the program meets the broadcast deadline</p>   |
| 4. Record and edit material to be used in the broadcast | <p>Ensure that all the material is recorded to meet technical production requirements according to station requirements</p> <p>Ensure that all the recorded material is relevant and adheres to the original program concept</p> <p>Ensure that a sufficient quantity of material is recorded to meet requirements of the editing process</p> <p>Ensure that all the required recorded material is edited to meet the program requirements</p>  |

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	2

**RANGE STATEMENT**

Types of production may include:

- music programs
- news and current affairs
- drama programs
- documentaries
- special features and forums
- live events and performances
- sports events
- talkback programs

Relevant sources may include:

- electronic media
- reference books
- libraries
- archival material
- industry associations and organisations
- government organisations and departments
- educational organisations
- publications - newsletters, magazines, bulletins, journals and letters
- computer data, including internet
- personal observations and experience
- personal contacts
- specialist technical publications
- promotional material
- occupational health and safety laws, regulations, journals
- actual events
- existing dramatic material



Production requirements may include:

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- capabilities and conditions of studio

Appropriate personnel may include:

- producers
- announcers
- presenters
- program hosts
- program managers/directors
- broadcasters
- journalists
- clients/customers
- sales representatives
- performers
- interview subjects
- other technical staff
- other specialist staff

Station requirements may include:

- broadcast law including defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Presentation material may include:

- music
- news
- commercials
- interviews
- telephone calls
- front and back announcements
- comedy segments
- drama segments
- archival material
- other recorded information

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge of television and/or radio conventions, as required
- knowledge and understanding of the structure of television and/or radio programs, as required
- visual and aural discrimination
- reading and interpreting documentation
- evaluation methods
- research techniques
- knowledge of effective communication techniques including listening, questioning and non-verbal communication
- knowledge of relevant organisational and/or legislative occupational health and safety requirements

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate. Other linkages include:

- CUSRAD02A Conduct research

### Critical aspects of evidence

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Since this unit focuses on producing for television and radio, assessment must ensure that a sufficient range of producing tasks is covered.

The following evidence is critical to the judgement of competence in this unit:

- knowledge of effective communication techniques
- ability to undertake research and to apply visual and aural discrimination in the choice of program content

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film, radio and television industry.

## CUFPOP18A

### Unit Descriptor

## Design a program format

This unit describes the skills and knowledge required to research markets and to design a television or radio program format according to research findings. This unit covers the initial design and ongoing monitoring of a program format but not the skills required to regularly prepare program content, which is covered by the unit Plan and prepare a program.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

#### 1. Determine market requirements

Identify any gaps within existing current local formats and performance

Assess viability of the program according to the size of available market segments and identify which segments are already taken into account

Assess viability of program according to audience market share

Assess viability of program according to revenue produced by station market share

Assess the program's viability according to the station's target audience

Assess the program's viability according to the station charter, the relevant station policies and any identified community need

Assess the program's viability according to the appropriate codes of practice

#### 2. Design format

Propose a format that attracts a viable share of the desired market according to station requirements

Propose a format that meets the appropriate codes of practice

Structure a format to include relevant programming segments/elements according to station charter and policies

Ensure all programming segments/elements within their particular categories have appropriate weighting in terms of proposed impact and response

Ensure programming segments/elements in each category provide variety and interest

Assess the technology available to deliver the finished product

#### 3. Monitor formats

Monitor and evaluate and continually assess suitability of programming segments/elements with reference to their program objectives

Modify programming segments/elements as required

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	1

## RANGE STATEMENT

Types of program may include:

- music
- talkback
- news and current affair
- live
- lifestyle
- documentary
- arts/review
- interview
- forum or panel
- youth
- children
- sport
- game shows
- drama
- comedy
- political satire
- cooking shows

Segments/elements may include:

- music
- guest interviews
- guest performers
- review
- panel discussion/forum
- vox pop
- reporting
- live cross to outside event
- debate
- competition
- pre-recorded
- personalities
- inventory level
- station identification
- music rotates
- talk
- contests/competitions
- features
- station imaging and branding
- news
- information
- commercials
- trailers
- liners
- front and back sells

Production requirements may include:

- duration
- style
- research
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews

Target audience requirements may include:

- understanding
- key points
- full coverage
- attraction

Station requirements may include:

- broadcast law including defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Monitoring and evaluating program formats may include:

- conducting air checks of programs to ensure relevant personnel adhere to required format
- ratings results
- audience feedback
- results of enquiries

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge and understanding of the principles and practices of broadcast transmission
- knowledge of television and radio conventions
- market research skills
- knowledge of particular audience markets and their characteristics
- ability to evaluate ratings
- knowledge and understanding of the structure of television and radio presentation
- visual and aural discrimination
- reading and interpreting documentation
- knowledge of effective communication techniques including effective listening, questioning and non-verbal communication
- knowledge of relevant organisational and/or legislative occupational health and safety requirements, including safe noise levels
- knowledge

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

Linkages may include:

- CUSRAD02A Conduct research
- CUEMAR2A Undertake market research
- CUFRAD01A Originate and develop the concept

**Critical aspects of evidence**

The following evidence is critical to the judgement of competence in this unit:

- the ability to assess the results of market research
- the ability to design program formats to meet specific market needs

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film and television industry.



## CUFPOP25A

### Unit Descriptor

## Develop and monitor a program schedule

This unit describes the skills and knowledge required to research markets and to design a television or radio program schedule according to research findings.

This unit covers the initial design and ongoing monitoring of the overall program schedule for a broadcaster. It does not cover the skills required to design individual program formats or to regularly prepare individual program content which is covered by the units Design a program format and Plan and prepare a program.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Determine market requirements

Use findings of market research and ratings to identify the current performance of the station's overall program

Identify and document consumer use patterns

Identify target audiences/markets and demographic parameters from research findings for overall program schedule

2. Assess current program schedule

Assess viability of the current program schedule according to the size of available market segments and identify which segments are already taken into account in the schedule

Assess viability of the current program schedule according to revenue produced by station

Assess the viability the current program schedule according to the station's target audience

Assess the schedule's viability according to the station charter the relevant station policies and any identified community need

3. Design a program schedule

Propose a program schedule that attracts a viable share of the desired market according to station requirements

Propose a program schedule that meets the appropriate codes of practice

Structure a program schedule to include relevant programs which meets station charter and policies

Ensure all programs have appropriate weighting in terms of proposed impact and response

Ensure the schedule of programs provides variety and interest

4. Monitor program schedule Monitor and evaluate and continually assess suitability of the program schedule to ensure:

- profitability
- audience satisfaction
- target market reach
- station charter and policies are achieved

Modify the program schedule as required

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	3
Solving problems	2
Using technology	1

## RANGE STATEMENT

Program types included in the schedule may be:

- drama
- music
- religious
- education
- talkback
- news and current affair
- live
- lifestyle
- documentary
- arts/review
- interview
- forum or panel
- youth
- children
- sport
- game shows
- comedy
- political satire
- cooking shows

Program schedule may include:

- community announcements
- music
- news and weather breaks
- competitions
- station identification
- station imaging and branding
- commercial advertising
- trailers
- liners
- front and back sells

Consumer use patterns may include:

- viewing television
- listening to radio

Target audience requirements may include:

- understanding
- key points
- full coverage
- attraction

Station requirements may include:

- broadcast law including defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

Monitoring and evaluating program schedule may include:

- conducting air checks of programs to ensure relevant personnel adhere to required format
- ratings results
- audience feedback
- results of enquiries
- market research
- testing of programs

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- knowledge and understanding of the principles and practises of broadcast transmission
- knowledge of television and radio conventions
- market research skills
- knowledge of particular audience markets and their characteristics
- ability to evaluate ratings
- knowledge and understanding of the structure of television and radio presentation
- visual and aural discrimination
- reading and interpreting documentation
- knowledge of effective communication techniques including effective listening, questioning and non-verbal communication
- knowledge of relevant organisational and or legislative occupational health and safety requirements, including safe noise levels

### Linkages to other units

This unit has linkages to the range of production operations units found within this training package and combined training delivery and/or assessment may be appropriate.

Linkages may include:

- CUSRAD02A Conduct research
- CUEMAR2A Undertake market research

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- the ability to assess the results of market research
- the ability to design program schedules to meet specific market needs

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film and television industry.

**CUFSFX01A****Develop and implement special effects designs for the screen****Unit Descriptor**

This unit describes the skills and knowledge required to interpret the creative brief, develop and implement special effects designs for productions within the cultural industries. Designs may be for physically constructed or computer generated special effects.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |  |   |
|--|---|
| 1. Receive and interpret the brief for special effects design  | <p>Liaise with the relevant personnel and interpret and confirm the special effects requirements so that technical and script or production requirements are met</p> <p>Participate in preliminary concept meetings to discuss the special effects requirements of the production</p> <p>Identify the available budget for the production</p> <p>Identify the deadline for production and implementation of the special effects design</p>            |
| 2. Breakdown scripts to produce a plan for the special effects | <p>Produce and maintain master script or production schedule breakdown</p> <p>Determine and document the volume and types of special effects required, for the use of all relevant personnel during the design development</p>  |
| 3. Generate and assess ideas                                   | <p>Generate a range of ideas for the special effects design which present a technically feasible response to the brief and provide creative solutions to the design issues</p> <p>Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept</p> <p>Continuously reflect on and appraise ideas for implications on cost, technical feasibility, and suitability to meet the brief</p> |

4. Conduct research and experimentation
- Research the style and genre of the of the production
  - Identify any factors that might influence special effects styles and production techniques
  - Undertake research into the resources necessary to fulfil the production requirements and their cost
  - Trial various techniques to test the suitability of their use in the final production of the special effects
  - Organise research and experimentation material for ease of use of all relevant personnel during the design development process
  - Analyse and document research and experimentation findings for use during the development of the special effects design
  - Evaluate the initial concepts generated, against the research and experimentation findings

5. Develop and document the special effects design

Establish or maintain an accessible recording system for the use of all relevant personnel, to include:

- specialist services/personnel available for special effects production
- reference/research materials
- draft and final special effects designs
- performance details and specifications

Hold ongoing discussions with relevant personnel so that additional or changed production requirements and new ideas are considered and incorporated during the development of the design

Ensure that agreement is reached with relevant personnel on a consistent interpretation of special effects requirements

Evaluate initial concepts and select the most appropriate idea, giving consideration to:

- the budget
- ongoing discussions
- research findings
- ongoing reflection on the design brief

Develop the special effects designs from the initial concepts ensuring:

- consistency with the requirements of the script or production
- that research findings are incorporated
- that ideas are technically feasible and demonstrate awareness of parameters and resource constraints
- that ideas demonstrate effective use of materials
- that, where appropriate, occupational health and safety risks are assessed and execution of special effects will comply with statutory laws and regulations

Determine production materials, methods and techniques

Prepare working technical production specifications and samples/models

Label all designs accurately with scene/production sequence numbers



6. Communicate design ideas and make amendments
- Present the special effects design using a range of visual materials, including production specifications, to the relevant personnel for acceptance
  - Participate in the initial and ongoing evaluation of the presented designs
  - Negotiate and agree to additional requirements or modifications to the design and undertake any necessary amendments to the designs
  - Agree to the final designs and present final special effects production specifications to all relevant personnel to ensure that the special effects meet design and other production requirements
7. Liaise with others to implement special effects production
- Discuss, with relevant personnel, and agree upon the future role of the designer in the realisation of the special effects design
  - Liaise with relevant personnel to ensure that all special effects production requirements are met, quality standards are adhered to and work is undertaken within item, budget and technical constraints
  - Participate in ongoing production meetings and evaluation of the special effects produced
  - Ensure that any special effects design modifications are agreed, noted and acted upon
  - Inform relevant personnel of special effects design changes
  - Update any required documentation and record and file according to enterprise requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	2

## RANGE STATEMENT

Organisation of research findings and recording of designs may include the use of:

- computer database
- manual files
- library

Presentation media for design ideas include:

- demonstration of computer generated imagery
- models
- fabric
- material swatches
- collage
- sketches
- scale models of special effects
- technical drawings
- colour illustrations
- storyboard
- artwork
- photos
- video/film of executed effects
- maquettes

Research may include:

- talking and listening to experts
- watching documentary films and videos
- reading newspapers books and other references
- use of the internet
- contact with historical associations
- discussions with specialist manufacturers
- reading manufacturers' manuals and specifications

Documentation may be:

- computer generated
- manually written

Environments where special effects may be used or created include:

- post-production facility
- editing suite
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Special effects items may include:

- computer generated visual effects
- computer generated audio effects
- models and miniatures:
  - demonstration type
  - real type
- figures
- landscapes
- buildings
- road cases, boxes, crates for storage and transportation
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
  - explosives
  - detonators
  - squibs
  - smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Construction based special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Specifications may include:

- details of resources required to produce special effects
- production schedule - timelines
- access to the location of filming

Techniques used may include:

- computer generated imagery
- animation
- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- collecting and interpreting creative information, scripts and images
- production scheduling
- resource management including human resources
- team leading skills
- budget management
- project management
- report writing
- principles of negotiation
- information management
- costing, budgeting, liaison
- principles and techniques of design and script breakdown
- research
- visualisation and interpretation of creative concepts
- communication and presentation techniques
- copyright legislation and regulations
- understanding the capabilities of other collaborative designers or contractors
- understanding the artistic elements of a production
- exercising a high level of creativity and ingenuity
- maintaining design integrity
- familiarity with anatomy and physiognomy, where required
- familiarity with current special effects production methods
- developing production specifications
- the behaviour of various materials, finishes, painting techniques and colours under lighting, where required
- knowledge of the properties, applications and capabilities of different types of materials that can be used for special effects production
- drawing/modelmaking/painting or other representation techniques, either manually or with CAD
- electronics, electro-mechanical and computer controls
- wide range of special effects techniques
- familiarity with filming techniques: miniature filming techniques, lens angles, camera positions, motion control and camera speed
- drawing including perspective and technical drawing scale plans
- working with specialised materials and/ or computer software, as required
- accessing materials and components from a range of sources and suppliers, and ascertaining their suitability
- relevant occupational health and safety legislation and regulations - local/state or territory and commonwealth
- relevant national and international standards, guidelines and codes of practice, eg The Building Code of Australia

- relevant local government construction legislation and regulation
- familiarity with the safe execution of special effects, as required
- detailed knowledge of the Australian film industry recommended safety code

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSFX02A Coordinate the creation of special effects
- CUEFIN2A Manage a budget
- CUSGEN04A Participate in negotiations
- CUSGEN05A Make presentations

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects design. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative special effects design concepts which meet practical requirements and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations
- knowledge and application of research techniques
- presentation skills

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by special effects designers working in the cultural industries.



## CUFSFX02A

### Unit Descriptor

## Coordinate the creation of special effects

This unit describes the skills and knowledge required to interpret the creative brief, develop and implement special effects designs for productions within the cultural industries. Designs may be for physically constructed or computer generated special effects.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |  |   |
|--|---|
| 1. Receive and interpret the brief for special effects design  | <p>Liaise with the relevant personnel and interpret and confirm the special effects requirements so that technical and script or production requirements are met</p> <p>Participate in preliminary concept meetings to discuss the special effects requirements of the production</p> <p>Identify the available budget for the production</p> <p>Identify the deadline for production and implementation of the special effects design</p>            |
| 2. Breakdown scripts to produce a plan for the special effects | <p>Produce and maintain master script or production schedule breakdown</p> <p>Determine and document the volume and types of special effects required, for the use of all relevant personnel during the design development</p>  |
| 3. Generate and assess ideas                                   | <p>Generate a range of ideas for the special effects design which present a technically feasible response to the brief and provide creative solutions to the design issues</p> <p>Discuss ideas and collaborate, as required, with relevant personnel to ensure contribution of ideas to the initial concept</p> <p>Continuously reflect on and appraise ideas for implications on cost, technical feasibility, and suitability to meet the brief</p> |

4. Conduct research and experimentation
- Research the style and genre of the of the production
  - Identify any factors that might influence special effects styles and production techniques
  - Undertake research into the resources necessary to fulfil the production requirements and their cost
  - Trial various techniques to test the suitability of their use in the final production of the special effects
  - Organise research and experimentation material for ease of use of all relevant personnel during the design development process
  - Analyse and document research and experimentation findings for use during the development of the special effects design
  - Evaluate the initial concepts generated, against the research and experimentation findings

5. Develop and document the special effects design

Establish or maintain an accessible recording system for the use of all relevant personnel, to include:

- specialist services/personnel available for special effects production
- reference/research materials
- draft and final special effects designs
- performance details and specifications

Hold ongoing discussions with relevant personnel so that additional or changed production requirements and new ideas are considered and incorporated during the development of the design

Ensure that agreement is reached with relevant personnel on a consistent interpretation of special effects requirements

Evaluate initial concepts and select the most appropriate idea, giving consideration to:

- the budget
- ongoing discussions
- research findings
- ongoing reflection on the design brief

Develop the special effects designs from the initial concepts ensuring:

- consistency with the requirements of the script or production
- that research findings are incorporated
- that ideas are technically feasible and demonstrate awareness of parameters and resource constraints
- that ideas demonstrate effective use of materials
- that, where appropriate, occupational health and safety risks are assessed and execution of special effects will comply with statutory laws and regulations

Determine production materials, methods and techniques

Prepare working technical production specifications and samples/models

Label all designs accurately with scene/production sequence numbers

6. Communicate design ideas and make amendments
- Present the special effects design using a range of visual materials, including production specifications, to the relevant personnel for acceptance
  - Participate in the initial and ongoing evaluation of the presented designs
  - Negotiate and agree to additional requirements or modifications to the design and undertake any necessary amendments to the designs
  - Agree to the final designs and present final special effects production specifications to all relevant personnel to ensure that the special effects meet design and other production requirements
7. Liaise with others to implement special effects production
- Discuss, with relevant personnel, and agree upon the future role of the designer in the realisation of the special effects design
  - Liaise with relevant personnel to ensure that all special effects production requirements are met, quality standards are adhered to and work is undertaken within item, budget and technical constraints
  - Participate in ongoing production meetings and evaluation of the special effects produced
  - Ensure that any special effects design modifications are agreed, noted and acted upon
  - Inform relevant personnel of special effects design changes
  - Update any required documentation and record and file according to enterprise requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	2

## RANGE STATEMENT

Organisation of research findings and recording of designs may include the use of:

- computer database
- manual files
- library

Presentation media for design ideas include:

- demonstration of computer generated imagery
- models
- fabric
- material swatches
- collage
- sketches
- scale models of special effects
- technical drawings
- colour illustrations
- storyboard
- artwork
- photos
- video/film of executed effects
- maquettes

Research may include:

- talking and listening to experts
- watching documentary films and videos
- reading newspapers books and other references
- use of the internet
- contact with historical associations
- discussions with specialist manufacturers
- reading manufacturers' manuals and specifications

Documentation may be:

- computer generated
- manually written

Environments where special effects may be used or created include:

- post-production facility
- editing suite
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Special effects items may include:

- computer generated visual effects
- computer generated audio effects
- models and miniatures:
  - demonstration type
  - real type
- figures
- landscapes
- buildings
- road cases, boxes, crates for storage and transportation
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
  - explosives
  - detonators
  - squibs
  - smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Construction based special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Specifications may include:

- details of resources required to produce special effects
- production schedule - timelines
- access to the location of filming

Techniques used may include:

- computer generated imagery
- animation
- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation



## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- collecting and interpreting creative information, scripts and images
- production scheduling
- resource management including human resources
- team leading skills
- budget management
- project management
- report writing
- principles of negotiation
- information management
- costing, budgeting, liaison
- principles and techniques of design and script breakdown
- research
- visualisation and interpretation of creative concepts
- communication and presentation techniques
- copyright legislation and regulations
- understanding the capabilities of other collaborative designers or contractors
- understanding the artistic elements of a production
- exercising a high level of creativity and ingenuity
- maintaining design integrity
- familiarity with anatomy and physiognomy, where required
- familiarity with current special effects production methods
- developing production specifications
- the behaviour of various materials, finishes, painting techniques and colours under lighting, where required
- knowledge of the properties, applications and capabilities of different types of materials that can be used for special effects production
- drawing/modelmaking/painting or other representation techniques, either manually or with CAD
- electronics, electro-mechanical and computer controls
- wide range of special effects techniques
- familiarity with filming techniques: miniature filming techniques, lens angles, camera positions, motion control and camera speed
- drawing including perspective and technical drawing scale plans
- working with specialised materials and/ or computer software, as required
- accessing materials and components from a range of sources and suppliers, and ascertaining their suitability
- relevant occupational health and safety legislation and regulations - local/state or territory and commonwealth
- relevant national and international standards, guidelines and codes of practice, eg The Building Code of Australia

- relevant local government construction legislation and regulation
- familiarity with the safe execution of special effects, as required
- detailed knowledge of the Australian film industry recommended safety code

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSFX02A Coordinate the creation of special effects
- CUEFIN2A Manage a budget
- CUSGEN04A Participate in negotiations
- CUSGEN05A Make presentations

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects design. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative special effects design concepts which meet practical requirements and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations
- knowledge and application of research techniques
- presentation skills

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by special effects designers working in the cultural industries.

## CUFSFX03A

### Unit Descriptor

## Create special effects for the screen

This unit describes the skills and knowledge required to interpret the special effects design and to supervise the production of special effects within the cultural industries. Special effects may be physically constructed or computer generated.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Interpret the design and determine production requirements

Liaise with the relevant personnel, interpret and confirm the special effects requirements so that design specifications and script or production requirements are met

Read and interpret pre-production paperwork including the special effects design, production specifications and volume to determine resource requirements

Review the budget allocated for special effects construction

Identify solutions to any production problems and communicate any difficulties promptly to relevant personnel

Seek and receive approval to amend design, if necessary, before proceeding with work

Produce final production specifications, and develop an operational/project plan and production schedules, for producing the special effects in accordance with the design and production requirements

2. Select and obtain materials and resources

Check existing stocks of materials for suitability of use for the production

Source and purchase suitable materials to ensure that they can withstand the demands of the production and meet the budgetary requirements

Ensure that materials are available in sufficient quantities to meet the special effects production requirements

Recruit and select any required special effects production personnel, and negotiate and finalise remuneration rates

3. Conduct ongoing experimentation

Conduct or coordinate ongoing production technique trials to establish the best results and to resolve any problems during the production of the special effects

4. Supervise special effects production
- Oversee relevant personnel to ensure that all special effects production requirements are met, quality standards are adhered to and work is undertaken within item, budget and production constraints
  - Ensure that occupational health and safety requirements are met and production schedule is adhered to
  - Identify and communicate the methods and materials to be used in production to the relevant personnel
  - Make design and production specifications available to production staff and assist in their interpretation
  - Coordinate any manufacturers or hirers involved in the production of specialist items
  - Participate in ongoing production meetings and ensure that any special effects design modifications are agreed, noted and acted upon
  - Inform relevant personnel of special effects design changes
  - Update any required documentation and record and file according to enterprise requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	2

## RANGE STATEMENT

Documentation may be:

- computer generated
- manually written
- hire agreements
- confirmation of receipt and dispatch notes
- memos of instruction
- descriptive special effects checklists
- fault reports
- stock reports
- stock orders
- budgets
- special effects design
- scripts
- production schedules
- call/running sheets
- special effects construction schedule/plan
- special effects breakdown lists
- measurement charts
- operational/project plan
- manufacture schedules
- manufacturer's specifications/instructions
- technical drawings
- sketches
- colour charts
- paint colour formulas

Environments where special effects may be used or created include:

- post-production facility
- editing suite
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Special effects items may include:

- computer generated visual effects
- computer generated audio effects
- models and miniatures:
  - demonstration type
  - real type
- figures
- landscapes
- buildings
- road cases, boxes, crates for storage and transportation
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
  - explosives
  - detonators
  - squibs
  - smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices



Materials used for special effects production may be:

- computer software
- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Techniques used may include:

- computer generated imagery
- animation
- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- visualisation and interpretation of creative concepts
  - interpreting scripts, production specifications and instructions
  - maintaining design integrity
  - interpreting and communicating production specifications
  - principles and techniques of special effects production
  - development of operational plans and production schedules
  - staff recruitment
  - resource management including human resources
  - team leading skills
  - budget management
  - project management
  - report writing
  - principles of negotiation
  - costing
  - communication principles and techniques
  - presenting information to internal and external customers
  - stock control
  - record keeping
  - understanding the artistic elements of a production
  - familiarity with current special effects production methods
  - developing production specifications
- 
- innovative and experimental special effects production techniques to make a wide range of special effects
  - using hand and power tools, as required
  - carpentry and joinery skills, as required
  - knowledge of the properties, applications and durability of different types of materials that can be used for special effects construction, as required
  - the behaviour of various materials, finishes, painting techniques and colours under lighting, as required
  - the use and properties of a range of paints and media, as required
  - the properties and characteristics of a variety of materials before and after art finishing, as required
  - drawing including perspective and technical drawing and drawing to scale, as required
  - 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, as required
  - familiarity with anatomy and physiognomy, as required
  - electronics, electro-mechanical and computer controls, as

required

- wide range of special effects production techniques
- knowledge of computerised special effects computer software, as required
- familiarity with filming techniques: miniature filming techniques, lens angles, camera positions, motion control and camera speed
- relevant occupational health and safety legislation and regulations - local/state or territory and commonwealth
- relevant national and international standards, guidelines and codes of practice, eg The Building Code of Australia
- relevant local government construction legislation and regulation, as required
- familiarity with the safe execution of special effects, as required
- detailed knowledge of the Australian film industry recommended safety code

### **Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSFX03A Create special effects for the screen
- CUFSFX01A Develop and implement special effects designs for the screen
- BSXFMI404A Participate in, lead and facilitate a team
- THHGLE07A Recruit and select staff
- CUEFIN2A Manage a budget
- CUEOHS1A Implement workplace health, safety and security procedures

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects production. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of creative special effects design documentation in order to meet practical requirements and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

## **Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFSFX04A

### Unit Descriptor

## Repair, maintain and alter special effects

This unit describes the skills and knowledge required to clean, repair and alter constructed special effects items, ensuring that they are well maintained and operational at all times.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Identify stains or marks and maintain special effects
  - Check special effects items and identify any dirt, stains or marks
  - Clean any special effects items, ensuring that delicate or problem materials are serviced with care
  - Apply new paint or other finish to any required area of the special effects item or refer to the relevant personnel, in accordance with individual level of responsibility
  - Ensure that special effects are always accurately labelled, coded and stored as appropriate
2. Check and repair special effects items
  - Identify any faults, rips or breakages and complete minor repairs to the special effects item or refer to the relevant personnel, in accordance with individual level of responsibility
  - Complete documentation in accordance with enterprise procedures
3. Make alterations to special effects
  - Liaise with relevant personnel to identify the required alterations
  - Read and interpret any instructions for the required alterations
  - Complete alterations to the special effects or refer to the relevant personnel, in accordance with individual level of responsibility
  - Complete documentation in accordance with enterprise procedures

### KEY COMPETENCIES

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

## RANGE STATEMENT

Documentation may be:

- computer generated
- manually written
- hire agreements
- confirmation of receipt and dispatch notes
- memos of instruction
- descriptive special effects checklists
- fault reports
- stock reports
- stock orders
- budgets
- special effects design
- scripts
- production schedules
- call/running sheets
- special effects construction schedule/plan
- special effects breakdown lists
- measurement charts
- operational/project plan
- manufacture schedules
- manufacturers' specifications/instructions
- technical drawings
- sketches
- colour charts
- paint colour formulas

Environments where special effects may be used and repaired include:

- in a workshop
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager



Constructed special effects items may include:

- road cases, boxes, crates for storage and transportation
- models and miniatures:
- demonstration type
- real type
- figures
- landscapes
- buildings
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
- explosives
- detonators
- squibs
- smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Techniques used may include:

- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting written and verbal construction specifications and instructions
- interpreting scale drawings
- interpreting measurements
- working as part of a team
- safe handling of hazardous materials
- maintaining a clean and safe work area
- understanding of the special effects design and construction process
- ability to use a range of equipment in special effects construction - hand tools and power tools
- carpentry and joinery skills
- electronics skills
- detailed knowledge of the Australian film industry recommended safety code

### Linkages to other units

This unit has linkages to the following unit and combined training delivery and/or assessment may be appropriate:

- CUFSFX03A Create special effects for the screen

### Critical aspects of evidence

This unit of competence applies to a range of specialist special effects manufacture. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the safe handling of hazardous materials and equipment

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFSFX05A****Coordinate the transportation and assembly of special effects items****Unit Descriptor**

This unit describes the skills and knowledge required to coordinate the safe packing, transportation, assembly and disassembly of constructed special effects items at the site of any production within the cultural industries.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Identify the facilities at the production site

Liaise with the relevant personnel, read, interpret and confirm pre-production paperwork to determine the facilities available at the production site

Where appropriate, carry out a site inspection with relevant personnel to identify the most appropriate delivery, storage and construction location at the production site

Ensure that power supply and facilities are adequate and sufficient to meet the special effects assembly and execution requirements

Conduct pre-departure checks on all equipment to be used at the production site

Complete any required stock orders and ensure availability at the time of the special effects assembly and execution

Develop an operational plan to transport, assemble and disassemble the special effects items at the production site

2. Coordinate the transportation of special effects items

Construct or acquire road cases, boxes or crates to enable special effects items to be transported safely to the production site

Coordinate the packaging, unpacking and repacking, and handling of special effects items ensuring that:

- safe lifting and handling methods are used
- packaging and handling are suitable to avoid damage to special effects items

Coordinate the safe and efficient transport of special effects equipment and special effects items to and from the production site, ensuring that all items are available at the correct location and time of the shoot/production and that:

- transportation method is suitable to the nature and quantity of special effects and is accessible to the location
- instructions to transport provider are clear, accurate and complete
- all relevant documentation is completed according to enterprise procedures

3. Receive and return special effects items
- Check and document the condition of all special effects items and construction equipment transported to the production site
  - Check the receipt of all required items and complete any reports on shortages or damaged items
  - Coordinate deliveries of goods from specialist manufacturers and hirers
  - Check and document the condition of all hired items or specially manufactured items, on receipt, to ensure the quality and that production requirements can be met
  - Check and document the condition and numbers of all hired items for their return to the supplier and complete any required documentation
4. Assemble and disassemble the special effects at the production site
- Identify and implement solutions to any operational problems and communicate any difficulties promptly to relevant personnel
  - Oversee relevant personnel to ensure that all special effects assembly requirements are met, quality standards are adhered to and work is undertaken within budget constraints
  - Ensure that occupational health and safety requirements are met and the production schedule is adhered to
  - Ensure the safety of all relevant personnel and any general public present, during assembly
  - Secure all special effects items and accessories throughout the construction phase to minimise theft or damage
  - Coordinate the safe disassembling, packing and return transportation of special effects items and equipment
  - Report and document any equipment that is damaged and requires maintenance to the relevant personnel
  - Leave the work site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	3
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	2

## RANGE STATEMENT

Documentation may be:

- computer generated
- manually written
- hire agreements
- specialist documents required for the transportation of dangerous goods
- confirmation of receipt and dispatch notes
- memos of instruction
- descriptive special effects checklists
- fault reports
- stock reports
- stock orders
- budgets
- special effects design
- scripts
- production schedules
- call/running sheets
- special effects construction schedule/plan
- special effects breakdown lists
- measurement charts
- operational/project plan
- manufacture schedules
- manufacturer's specifications/instructions
- technical drawings
- sketches
- colour charts
- paint colour formulas

Environments where special effects may be assembled and used include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Transportation may involve:

- specialist handling and packaging of dangerous goods including explosives, chemicals and pyrotechnic items
- the use of hired vehicles
- the use of boats, planes, helicopters and trains
- the use of special transport low loaders

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager
- transportation provider and crew



Special effects items may include:

- road cases, boxes, crates for storage and transportation
- models and miniatures:
- demonstration type
- real type
- figures
- landscapes
- buildings
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
- explosives
- detonators
- squibs
- smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Techniques used may include:

- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- interpreting scripts, specifications and instructions
- interpreting and communicating production specifications
- development of operational plans and production schedules
- staff recruitment
- resource management including human resources
- team leading skills
- budget management
- project management
- report writing
- principles of negotiation
- costing
- communication principles and techniques
- stock control
- record keeping
- interpreting construction specifications, instructions and drawings
- principles and techniques of special effects construction and painting
- knowledge of, and ability to perform, the range of construction techniques used in special effects production
- knowledge of the properties, applications and durability of different types of materials that can be used for special effects construction
- using a range of equipment in special effects construction
  - hand and power tools
- carpentry and joinery skills
- electronic skills
- safe handling of hazardous materials
- commonwealth, state and territory occupational health and safety regulations
- relevant national and international standards, guidelines and codes of practice, eg The Building Code of Australia
- relevant local government construction legislation and regulation
- detailed knowledge of the Australian film industry recommended safety code

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUSADM02A Coordinate the purchase or hire of equipment/supplies
- CUEFIN2A Manage a budget
- CUSADM06A Develop and implement an operational plan
- CUEOHS1A Implement workplace health, safety and security procedures

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects production. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation of production documentation in order to meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a film, television or multimedia production and the use of current industry standard equipment.

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements

portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

**CUFSFX06A****Assemble and maintain special effects items during production****Unit Descriptor**

This unit describes the skills and knowledge required to pack constructed special effects items for transportation, assemble and maintain special effects items and their continuity throughout the production phase.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

1. Pack and load special effects items for transportation

Pack, unpack and repack special effects items ensuring that:

- safe lifting and handling methods are used
- packaging and handling are suitable to avoid damage to special effects items
- packaging and handling complies with specialist requirements for the handling and transportation of dangerous goods

Participate in the loading of special effects items for transportation to the production site

2. Assemble and disassemble special effects at the production site

Liaise with relevant personnel and interpret and confirm the special effects assembly requirements including:

- the appropriate methods and techniques to be used for the assembly of the special effects
- the required equipment and tools

Assemble the special effects items using the selected tools, equipment and construction techniques, and ensure the safety of all relevant personnel and any general public present

Participate in ongoing discussions with appropriate personnel throughout the assembly process, to ensure special effects design requirements are met

Store any partially finished special effects items and equipment during the assembly phase to avoid loss or damage

Assemble and disassemble special effects items, on an ongoing basis throughout the production, to meet the production call/running sheet requirements

Disassemble the special effects at the conclusion of the production and safely pack and load special effects items for transportation

3. Maintain appearance of the special effects for continuity
- Continually refer to continuity documentation throughout the production and ensure that special effects continuity is maintained throughout the production, including:
- placement of special effects
  - condition of the special effects
  - special requirements of action sequences, if included

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	2

## RANGE STATEMENT

- Documentation may be:
- computer generated
  - manually written
  - hire agreements
  - specialist documents required for the transportation of dangerous goods
  - confirmation of receipt and dispatch notes
  - memos of instruction
  - descriptive special effects checklists
  - fault reports
  - stock reports
  - stock orders
  - budgets
  - special effects design
  - scripts
  - production schedules
  - call/running sheets
  - special effects construction schedule/plan
  - special effects breakdown lists
  - measurement charts
  - operational/project plan
  - manufacture schedules
  - manufacturers' specifications/instructions
  - technical drawings
  - sketches
  - colour charts
  - paint colour formulas

Environments where special effects may be assembled and used include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Transportation may involve:

- specialist handling and packaging of dangerous goods including explosives, chemicals and pyrotechnic items
- the use of hired vehicles
- the use of boats, planes, helicopters and trains
- the use of special transport low loaders

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager
- transportation provider and crew



Special effects items may include:

- road cases, boxes, crates for storage and transportation
- models and miniatures:
- demonstration type
- real type
- figures
- landscapes
- buildings
  
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
- explosives
- detonators
- squibs
- smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Techniques used may include:

- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- film and television production schedule terminology
- properties of different special effects construction materials
- interpreting special effects production specifications and instructions
- principles of special effects construction
- interpretation of measurement charts
- knowledge of effective communication techniques
- problem solving and dealing with conflict situations techniques
- time management
- set etiquette and protocols
- relevant occupational health and safety legislation and regulations
- interpreting written and verbal construction specifications and instructions
- interpreting scale drawings
- interpreting measurements
- working as part of a team
- safe handling of hazardous materials
- maintaining a clean and safe work area
- understanding of the special effects design and construction process
- ability to use a range of equipment in special effects construction - hand tools and power tools
- carpentry and joinery skills
- electronics skills
- detailed knowledge of the Australian film industry recommended safety code

### Linkages to other units

This unit has linkages to the range of special effects units contained within this training package. Combined training delivery and/or assessment may be appropriate.

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects production. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a film, television or multimedia production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFSFX07A

### Unit Descriptor

## Execute special effects safely

This unit describes the skills and knowledge required to plan and implement the safe execution of special effects during the filming phase of film and television productions.

**Unit Sector**

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

1. Plan methods of execution
  - Liaise with the relevant personnel and interpret and confirm the special effects requirements so that technical and script requirements are met when filming commences
  - Carry out a site inspection with relevant personnel to determine camera positions to achieve desired coverage of the special effects
  - Determine the positioning and movement of special effects items for each shot so that they allow for visual continuity and ease of editing
  - Inspect the constructed special effects items and plan the execution of the effect according to the operational capabilities of the item
  - Determine any rig and track requirements, communicate and confirm these to relevant personnel
  - Plan alternative methods of executing the special effects as contingencies
  - Prepare detailed documentation of the execution plan
2. Brief relevant personnel
  - Distribute the execution plan to all relevant personnel and ensure that it is integrated into the daily call/running sheet
  - Provide an operational briefing to personnel involved in the execution of the sequence and ensure that communication methods and chain of command are fully understood
  - Provide a safety briefing to all relevant personnel and reconfirm abort signals
  - Clarify the operation of specialist items to relevant personnel and reconfirm any cues and signals to be used
  - Explain action to be taken in the event of an emergency to all relevant personnel

3. Safely execute special effects
- Check the assembly and rigging of special effects items
  - Identify any potential hazards and ensure that appropriate safety measures are taken
  - Determine the operation of the effect by test, demonstration or rehearsal, if possible, to repeat the special effect within budgetary constraints
  - Negotiate any required changes to the sequence if safety concerns arise from the test, demonstration or rehearsal
  - Ensure that all personnel involved in the execution of the special effect are wearing appropriate protective clothing
  - Clear the area of any non-essential personnel
  - Execute the special effect safely in accordance with local and statutory regulations, and pre-arranged signals and cueing arrangements
  - Abort the operation where unacceptable risks are identified during the execution and clearly communicate this to relevant personnel
  - Safeguard all personnel when deviating from the agreed plan
  - Assemble and disassemble special effects items, on an ongoing basis throughout the production, to meet the production call/running sheet requirements and ensuring that special effects continuity is maintained throughout the production
  - Evaluate the results of all actions for future operations
4. React to emergency situations
- Abort the sequence in the event of an accident
  - Implement the emergency plan
  - Provide first aid to any injured personnel and ensure that emergency services provide professional assistance
  - Clear the site of any items which may cause further accident or injury
  - Complete detailed reports of the incident, according to enterprise and legal requirements

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	2

## RANGE STATEMENT

Documentation may be:

- computer generated
- manually written
- execution plan
- hire agreements
- specialist documents required for the transportation of dangerous goods
- confirmation of receipt and dispatch notes
- memos of instruction
- descriptive special effects checklists
- fault reports
- stock reports
- stock orders
- budgets
- special effects design
- scripts
- production schedules
- call/running sheets
- special effects construction schedule/plan
- special effects breakdown lists
- measurement charts
- operational/project plan
- manufacturers' specifications/instructions
- technical drawings
- sketches
- special effects execution plans

Environments where special effects may be executed include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Types of production may include:

- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- production designer
- performer
- stand in performer
- special effects department personnel
- special effects supervisor/manager
- special effects production/execution personnel
- local government authority personnel
- general public/local residents
- personnel with specialist expertise in special effects execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager
- make-up personnel
- wardrobe personnel
- transportation provider and crew

Signals may be:

- audible
- visual
- computer generated
- given live or via communications equipment



Execution plan may include:

- detailed description of the special effect
- the date and approximate time of day for the execution
- the location of first aid and medical facilities
- procedures to be followed in the event of an accident
- the location of and procedures for contacting emergency services in the event of an accident
- estimation of camera position, route and timing of camera/s and details of rigging
- names of special effects coordinator, safety consultant, safety supervisor
- safety procedures to be followed during set up and execution of the effect
- type and number of personnel required to execute the effect
- chain of communication for execution of the effect including cues and signals
- abort details and signals
- assembly requirements and schedule
- route and timing of special effects
- involvement of the performers in the special effect

Special effects items may include:

- models and miniatures:
- demonstration type
- real type
- figures
- landscapes
- buildings
- floor effects:
- weather effects
- fire and smoke
- collapsing and destruction
- water
- crashes
- motion control systems
- electronic hardware
- sculpture - human, animal, inanimate
- pyrotechnics:
- explosives
- detonators
- squibs
- smoke
- deflating materials
- fireworks
- animatronics and creatures
- pneumatics
- electrical and mechanical winches
- automated and animatronic devices/controls
- cables
- electronic devices
- electro mechanical devices
- computer controlled devices
- power packs
- motion control electronics/systems
- electronic flashing and timing devices

Special effects items may be constructed from:

- timber
- timber products, eg plywood, particle board, craftwood
- masonite
- metal products, eg bars, tubes, sheets
- moulded or cast metal
- fibreglass
- plastic
- wood
- canvas
- fabrics
- plastics, eg moulded sheet
- leather
- paper products
- clay
- resins
- latex
- foam
- plaster
- mouldable materials
- thermoplastic
- polystyrene
- fasteners
- adhesives

Techniques used may include:

- timber construction
- fabrication
- moulding materials
- painting and finishing
- sculpting and other shaping methods
- gluing and cementing
- metalwork, eg 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, eg The Building Code of Australia
- relevant local government construction legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- film and television production schedule terminology
- properties of different special effects construction materials
- interpreting special effects production specifications and instructions
- knowledge of effective communication techniques
- problem solving and dealing with conflict situations techniques
- time management
- set etiquette and protocols
- commonwealth, state and territory occupational health and safety regulations
- relevant national and international standards, guidelines and codes of practice, eg The Building Code of Australia
- relevant local government construction legislation and regulation
- interpreting written and verbal construction specifications and instructions
- interpreting scale drawings
- interpreting measurements
- working as part of a team
- safe handling of hazardous materials
- maintaining a clean and safe work area
- understanding of the special effects design and construction process
- electronics, electro-mechanical and computer controls
- wide range of special effects techniques
- familiarity with filming techniques: miniature filming techniques, lens angles, camera positions, motion control and camera speed
- wide range of special effects techniques
- detailed knowledge of the Australian film industry recommended safety code

### Linkages to other units

This unit has linkages to the range of special effects units contained within this training package. Combined training delivery and/or assessment may be appropriate.

**Critical aspects of evidence**

This unit of competence applies to a range of specialist special effects production. The focus of assessment will depend on the specialisation. Assessment must be customised to meet the needs of the particular special effects area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the special effects area of expertise required. For generic pre-vocational training, organisations should provide training which will provide participants with a breadth of special effects knowledge and expertise, encompassing a range of areas of specialisation.

The following evidence is critical to the judgement of competence in this unit:

- the interpretation and implementation of commonwealth, state and territory occupational health and safety regulations, relevant national and international standards, guidelines and codes of practice and relevant local government construction and safety legislation and regulation
- effective verbal and written communication with a range of individuals/organisations

**Method and context of assessment**

Assessment of this unit must be undertaken in the workplace, on the job, due to the specific workplace environment requirements.

However, assessment of the emergency aspects of this unit would most effectively be undertaken off the job in a closely simulated workplace environment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUFSOU01A

### Unit Descriptor

## Operate the boom

This unit describes the skills and knowledge required to pick up sound while using a boom microphone for any production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |  |   |
|--|---|
| 1. Assist to set up and rig equipment      | <p>Ensure equipment is positioned and connected according to technical and production requirements</p> <p>Ensure set up of equipment, cabling and monitoring is safe and unobtrusive</p> <p>Ensure the set up is achieved within the constraints of time, budget, working environment and production requirements</p>   |
| 2. Set up boom                             | <p>Choose appropriate boom poles for production</p> <p>Check boom equipment is in good condition and working order</p> <p>Ensure boom is positioned and connected according to production requirements</p> <p>Ensure boom and related cabling is safe and unobtrusive</p> <p>Ensure microphone is correctly powered</p> <p>Identify ideal working positions and communicate clearly to relevant production personnel</p>  |
| 3. Position the microphone                 | <p>Monitor sound through headphones</p> <p>Established sound has a perspective that supports and enhances the production quality</p> <p>Ensure the position of the microphone, mounts, their shadows and reflections are as unobtrusive as possible.</p> <p>Ensure the microphone position eliminates extraneous and unwanted noises</p> <p>Communicate clearly and unobtrusively with relevant personnel</p> <p>Ensure boom is safe and secure when not being used</p> |
| 4. Move the microphone in response to cues | <p>Ensure response to cues is immediate and well coordinated</p> <p>Move microphone according to scripted shots and respond to direction</p> <p>Follow the actions and anticipate movements of relevant personnel</p> <p>Ensure movements are unobtrusive and sympathetic to actions of the relevant personnel</p> <p>Ensure movements are smooth and fluid and do not generate unwanted noise</p>  |

5. Disassemble equipment after use
- De-rig equipment safely, with consideration of other production requirements
- Check and clean equipment before packing
- Clean working environment after use
- Restore environment to its previous condition

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	1
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	3

## RANGE STATEMENT

Types of production may include:

- feature films and videos
- documentaries
- short films and videos
- animation
- corporate video
- training films and videos
- drama programs
- variety and lifestyle programs
- news and current affairs
- music videos
- music programs
- commercials/advertisements

Types of boom poles include:

- fisher
- hand held carbon fibre
- aluminium

- Equipment may include:
- boom poles
  - microphones
  - amplifiers
  - head phones
  - equalisers
  - tape machines
  - DAT (digital audio tape)
  - mini disc
  - reel to reel
  - hard disc recorder
  - DVD (digital versatile disc)
  - mixers
- Microphones and their applications may include:
- gun/shotgun
  - radio - diversity, non-diversity
  - lavalier
  - omnidirectional
  - cardioid
  - figure of eight
  - hyper-cardioid
  - condenser
  - dynamic
- Environments may include:
- studio
  - on location - interior, exterior
  - outside broadcast
- Configuration may include:
- mono
  - stereo
  - MS stereo

For certain types of productions it is necessary to operate boom sound mixer.

- Material to be read and interpreted may include:
- cue sheets
  - dubbing charts
  - shot lists
  - storyboards
  - technical manuals
  - equipment instructions

- Relevant personnel may include:
- sound recordist
  - sound engineer
  - performer
  - director
  - producer
  - director of photography
  - other technical staff
  - other specialist staff



## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- operational knowledge of a range of booms and microphones
- the principles and techniques of sound recording
- understanding of the physical nature and reception of sound
- oral and written communication
- knowledge of occupational health and safety
- electrical/technical knowledge
- detailed knowledge of the Australian film industry recommended safety code
- critical listening and aural discrimination

### Linkages to other units

This unit has linkages to the range of sound units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- knowledge and application of relevant occupational health and safety
- effective oral communication with a range of individuals
- technical knowledge of a range of sound equipment
- knowledge of basic electrical equipment
- critical listening and aural discrimination

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the film and television industry.

## CUFSOU02A

### Unit Descriptor

#### Unit Sector

## Operate a studio panel

This unit describes the skills and knowledge required to prepare, operate and monitor a studio panel during radio productions.

No sector assigned

#### ELEMENT

#### PERFORMANCE CRITERIA

- |  |  |
|--|--|
| 1. Prepare for broadcast                         | <p>Check equipment is safe and operational and repair or replace any non functioning equipment according to station and production requirements before broadcast commences</p> <p>Rectify any faults/problems and/or refer to the relevant personnel</p> <p>Propose recording schedule that takes into account production requirements</p> <p>Confirm that all pre-recorded material is available for broadcast prior to commencement of broadcast</p> <p>Confirm that all external sources required by the program are available from point of origin to studio panel desk</p> <p>Check that arrangements for recording and linking live sources meet production requirements</p> <p>Conduct sound check, implement and document all adjustments according to station and production requirements</p> |
| 2. Record and monitor material during production | <p>Ensure pre-recorded material is cued ready for play according to presenter's instructions</p> <p>Execute sound cues in accordance with the requirements of the production</p> <p>Operate recording equipment according to on-air production requirements throughout broadcast</p> <p>Mix sound to produce required technical level and tonal balances</p> <p>Check overall level is within the requirements of the production</p> <p>Monitor equipment for correct operation</p> <p>Deal with problems promptly and effectively throughout the production</p>   |
| 3. Play material during production               | <p>Play pre-recorded and scheduled material to air in correct order and timing required by schedule</p> <p>Brief and cue live-to-air contributors according to station requirements</p> <p>Advise relevant personnel of any rescheduling of recordings according to station and production requirements</p> <p>Complete broadcast within production requirements</p>   |

4. Complete operations after broadcast
- Save relevant material for archiving and future use according to station requirements
  - Ensure any surplus or non required material is dealt with according to station requirements
  - Complete any relevant documentation according to station requirements
  - Check and clean equipment and working environment after usage according to station requirements
  - Notify relevant personnel of equipment faults according to station requirements
  - Restore environment to previous condition

## KEY COMPETENCIES

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

## RANGE STATEMENT

Types of production may include:

- documentaries
- drama programs
- advertisements/commercials
- sporting broadcasts
- news and current affairs
- music programs
- talkback programs
- live events and performances

Equipment used may include:

- digital and analog recording devices (automated and manual studio consoles)
- mixers
- microphones
- amplifiers
- speakers
- tape recording machines
- turntables
- CD (compact disc) player
- sequence sampler
- DAT (digital audio tape) recorder
- mini disc recorder
- reel to reel hard disc recorder
- DVD (digital versatile disc)

Microphones may include:

- condenser
- dynamic
- radio - diversity, non-diversity
- lavalier

Production requirements may include:

- duration
- style
- content
- budget
- deadlines
- timelines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews - in studio, telephone or pre-recorded
- technical
- creative
- occupational health and safety

Relevant personnel may include:

- producers
- presenters
- announcers
- program managers
- broadcasters
- clients
- sales representatives
- performers
- contributors/news-makers
- other technical staff
- other specialist staff

Documentation to be read and/or interpreted or completed may include:

- production and/or venue requirements
- production schedule
- organisation standards
- occupational health and safety requirements
- manufacturer's specifications
- performers' requirements
- APRA (Australian Performing Rights Association) log

Station requirements may include:

- broadcast law and defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards
- occupational health and safety standards

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- the principles and practices of auditory transmission
- varied characteristics of sound in a radio studio environments
- radio conventions
- the structure of live and pre-recorded broadcast of radio productions
- reading and interpreting documentation
- identifying typical faults that may occur in audio production environments
- applying simple maintenance to a range of audio systems
- critical listening and aural discrimination
- effective communication techniques including active listening, questioning and non-verbal communication
- knowledge of and ability to operate relevant sound equipment
- communicating effectively within the range of situations required for the job role
- relevant organisational and/or legislative occupational health and safety requirements, especially safe noise levels

### Linkages to other units

This unit has linkages to the range of sound units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

Since this unit focuses on studio panel operation, assessment must ensure that a sufficient range of studio panel operation tasks are covered. Assessment should include use of a sufficient range of studio panel equipment. The range of variables will assist.

The following evidence is critical to the judgement of competence in this unit:

- technical knowledge of a broad range of studio panel equipment
- knowledge and application of relevant occupational health and safety practices and legislation
- effective oral and written communication skills
- critical listening and aural discrimination
- ability to solve problems
- ability to integrate a number of different tasks simultaneously

**Method and context of assessment**

Assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. However, assessment of this unit can be undertaken in a closely simulated workplace environment which reproduces all the elements of a production situation including operating to a production schedule. The simulated assessment event should involve all the team members that would normally participate in a production and the use of current industry standard equipment.

Assessment methods must include observation of performance during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

**Resource requirements**

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the radio industry.



**CUEMUP4A****Design, apply and remove special effects make-up****Unit Descriptor**

This unit describes the skills and knowledge required to design, apply and remove special effects make-up for any production within the cultural industries.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |   |   |
|---|---|
| 1. Determine special effects make-up requirements | 1.1 Liaise with the relevant personnel and interpret and confirm the make-up requirements so that technical, production and/or script requirements are met<br>1.2 Research the requirements for make-up including for particular performers<br>1.3 Create the design concept in consultation with the relevant personnel and in accordance with make-up requirements<br>1.4 Prepare and present a budget for the production and implementation of special effects make-up<br>1.5 Discuss and agree upon the special effects make-up design with the relevant personnel<br>1.6 Prepare the make-up and make-up test plan   |
| 2. Make prosthetics                               | 2.1 Arrange appointments with performers to make casts of appropriate body parts<br>2.2 Ensure that the performer's comfort is maintained during the casting and that they are protected from any hazards<br>2.3 Use the appropriate materials and equipment to make the cast and make any required copies<br>2.4 Model the cast according to special effects make-up design<br>2.5 Liaise with the relevant personnel to ensure that modelled casts meet special effects make-up requirements<br>2.6 Bake the cast<br>2.7 Model the prosthetic/prosthetic pieces from the cast using the appropriate materials and equipment<br>2.8 Make the appropriate number of prosthetic/prosthetic pieces in accordance with production requirements |

- 3. Prepare to apply special effects make-up
  - 3.1 Obtain and confirm the special requirements of the performers prior to the special effects make-up application and testing
  - 3.2 Inform performer of the make-up call time
  - 3.3 Select special effects products and equipment in accordance with make-up plan and ensure that they are present in sufficient quantity to meet the needs of the production schedule
  - 3.4 Complete any required stock orders and ensure availability at the time of the production/shoot
  - 3.5 Lay out work area to ensure quick and efficient application of make-up
  - 3.6 Identify manufacturer's recommendations and correctly use and care for make-up and equipment
  - 3.7 Dress the performer with any required protective covering to protect hair and clothes
  - 3.8 Use suitable cleansing product to cleanse performer's face
  - 3.9 Identify and implement health and hygiene procedures during preparation of make-up and cleansing procedure
- 4. Apply and maintain special effects make-up
  - 4.1 Ensure that performer's comfort is maintained during special effects make-up application and that they are protected from any hazards
  - 4.2 Apply prosthetics using the appropriate material, equipment and techniques
  - 4.3 Apply all products in sequence with appropriate applicators according to the special effects make-up plan, and health and hygiene requirements
  - 4.4 Check that the final effect matches the agreed requirements and receive approval from the appropriate personnel
  - 4.5 Make any required adjustments quickly and accurately at appropriate times during the production
  - 4.6 Identify and implement health and hygiene procedures during preparation, application and maintenance of special effects make-up

5. Remove prosthetics and special effects make-up
  - 5.1 Brief the performer on the removal of special effects make-up
  - 5.2 Ensure that performer's comfort is maintained during prosthetic and make-up removal and that they are protected from any hazards
  - 5.3 Loosen the edge using the correct adhesive remover for the particular areas of skin, the nature of the prosthetic and the adhesive used
  - 5.4 Remove the prosthetic gradually and gently, taking care with the skin
  - 5.5 Remove make-up using appropriate cleansing products
  - 5.6 Seek medical advice promptly in the cases of skin irritation or any other problem
  - 5.7 Wash, disinfect, store or discard make-up equipment, as appropriate
  - 5.8 Clean and leave the work area and site in the original or improved condition, ensuring that there has been no adverse impact on the site

## KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	2

## RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the Performance Criteria, is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.

Prosthetics may include:

- solid prosthetics
- single prosthetic such as nose, finger, ear, bald cap
- soft prosthetics

Prosthetics may be made from:

- plaster
- foam latex

Special effects make-up  
may be used to simulate:

- scars
- wounds
- burns
- cuts
- grazes
- skin disorders
- blood
- perspiration
- tears
- fluids and solids
- ageing
- body or facial features

Production requirements  
for make-up may include:

- designers and directors specifications
- venue requirements
- production schedule
- relevant health and hygiene requirements
- performers' requirements
- resource constraints
- lighting effects

Environments where  
special effects make-up  
may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night
- stage
- soundstage

Types of production may  
include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety)
- live or pre-recorded television productions
- theatre
- performances
- live performances

Appropriate personnel may include:

- director
- designer
- producer
- performer
- production manager
- costume designer and wardrobe personnel
- lighting designer and lighting personnel
- hairdresser
- continuity personnel
- make-up supervisor/other make-up personnel
- director of photography
- technical director
- other technical staff
- floor manager

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
- removal of body or facial hair
- performers' histories
- duration of the make-up application and the duration of the performance

Make-up products may include:

- premake-up products and stabilisers
- cleansers
- toners
- moisturisers
- concealers
- foundation (liquid/solid)
- powders
- fixative
- eyeshadows (matt/frosted)
- blushes
- mascaras (powder, liquid, wand or block)
- lipsticks/lip glosses
- pencils
- protective gels and creams
- sun screen
- casting plaster
- latex
- make-up grade
- glues/gums

Make-up equipment may include:

- sponges
- brushes
- applicators
- pallets or tiles
- lash curlers
- artificial lashes
- latex
- bald caps
- tweezers
- magnifying mirror
- containers/tray etc
- spatulas
- make-up box
- cotton buds
- eye make-up remover pads
- moist towelettes
- powder puffs
- pencil sharpener
- towels
- hairclips and bands
- tissues
- supply of water
- protective bibs and smocks
- airbrushes

Health and hygiene requirements include:

- local, state and federal occupational health and safety regulations
- regulations in the cosmetic environment, eg sterilisation and sanitation procedures, storage and handling of hazardous substances and protective

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
- consulting with wardrobe and hairdressing personnel
- regarding the use of gums and glue
- responding to instructions on required adjustments to makeup
- organising appointment with performer for casting of special
- effects features
- discussing final effect with performer, director, producer, lighting personnel
- informing performer of the process and procedures for applying, touching-up and/or removing make-up
- casual conversation with performers and reassurance during
- application of special effects features and make-up
- responding to instructions on required adjustments to make-up
- maintaining contact with performer and informing of procedures while applying special effects make-up

Materials to be read and interpreted may include:

- script to identify:  
required effects, period, setting, lighting
- production schedule
- budget
- synopsis breakdown of characters
- research documents
- special effects design copyright
- product labels
- manufacturers' guidelines
- make-up plan
- costume design
- scripts
- production schedules
- call sheets
- running sheets
- costume plots
- costume breakdown lists
- stock orders

Written tasks may include:

- make-up plan which includes:

areas requiring highlighting, shading

product application procedures

colour design

required lighting

- stock orders

Numeracy tasks may include:

- estimating the cost of products
- budget calculations
- estimating the time required to apply make-up
- estimating the number of make-up personnel required



## EVIDENCE GUIDE

The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment Guidelines for the Training Package.

### **Underpinning skills and knowledge**

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- sketching and modeling skills
- conducting research
- recognising and responding appropriately to general and local contra-indications and contra-action including those which indicate referral to an appropriate professional
- 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

- 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

- reading, understanding and breaking down a script
- interpreting the production brief and/or script and designing
- a make-up plan including:

facial areas requiring highlighting/shading

## interpreting the director's requirements

- special effects computer software and the application to
- designs and make-up plans
- colour physics and its application in make-up application
- awareness of any characters in the production and how to
- interpret the make-up needs to create the character
- awareness of the effect of changes created by specific makeup
- products and colour application techniques
- dealing with performers tactfully and respectfully
- conflict resolution techniques
- meeting deadlines
- ability to work under pressure
- using time effectively to control product waste
- elementary photography
- keeping accurate photographic records for continuity purposes
- the making, applying, fitting, cutting and sealing of make-up to bald caps, removal and storage of bald caps

**Linkages to other units**

This unit has linkages to the following units and combined training delivery and/or assessment is recommended:

- CUFSAF01A Follow health, safety and security procedures
- CUSGEN04A Participate in negotiations

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed.

Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- development of creative special effects make-up design in accordance with the production requirements
- the application of local health and hygiene requirements/regulations
- the application of safe work practices in regard to the provision of make-up services, and safe use of products according to occupational health and safety requirements
- the consistent use of effective communication techniques
- development and implementation of a make-up plan including:

identification of facial areas requiring highlighting/ shading

product application techniques

knowledge of colour design principles

application to lighting, natural and artificial

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of special effects make-up application types.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes
- used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used
- in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of special effects makeup products and equipment listed in the range of variables statement, currently used by the cultural industries.

## CUEMUP5A

### Unit Descriptor

## Dress (style) wigs

This unit describes the skills and knowledge required to design hair styles for wigs and to select and style wigs to meet the requirements of any production within the cultural industries.

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |   |   |
|---|---|
| 1. Determine requirements for dressing hair | 1.1 Confirm the hairstyle concept with relevant personnel in accordance with the requirements of the production<br>1.2 Select wigs according to hairstyle concept and performers' measurements  |
| 2. Create hair designs                      | 2.1 Select appropriate tools, styling aids and techniques according to the hairstyle concept<br>2.2 Create hairstyles appropriate to production requirements using the following elements of design: <ul style="list-style-type: none"> <li>2.2.1 line</li> <li>2.2.2 colour</li> <li>2.2.3 direction</li> <li>2.2.4 movement</li> <li>2.2.5 texture</li> <li>2.2.6 shape</li> <li>2.2.7 size</li> </ul> 2.3 Complete hairstyles in accordance with the requirements of the production schedule<br>2.4 Confirm that the relevant personnel are satisfied with the finished style<br>2.5 Attach the wigs to performers' heads or place on head blocks for fitting at a later time<br>2.6 Ensure that continuity of the personal appearance of the performer is maintained throughout the production and restyle wig according to continuity requirements |

### KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	1
Planning and organising activities	1
Working with others and in teams	1
Using mathematical ideas and techniques	1
Solving problems	-
Using technology	1

## RANGE STATEMENT

Production requirements may include:

- designers and directors specifications
- venue requirements
- production schedule
- relevant health and hygiene requirements
- performers requirements
- resource constraints
- lighting effects

Environments where wigs may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Continuity may require:

- the taking of photographs
- recording details of photographs
- viewing photographs and recreating make-up effects

Types of production may include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type, eg music, drama comedy, variety, sport
- live or pre-recorded television productions

Appropriate personnel may include:

- director
- designer
- producer
- performer
- production manager
- costume designer and wardrobe personnel
- lighting designer and lighting personnel
- continuity personnel
- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- director of photography
- technical director
- other technical staff
- floor manager

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 may include:

- setting lotions
- gels
- glazes
- mousses
- waxes
- sprays

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- reading, understanding and breaking down a script
- interpreting the production brief and/ or script and designing hair styles to meet the requirements
- interpreting the director's requirements
- 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
- hairstyling products and their various advantages and disadvantages
- effective communication techniques including active listening, questioning and non-verbal communication

### Linkages to other units

This unit has linkages to the following units and combined training and/or delivery may be appropriate:

- CUEMUP6A Dress hair for a performance or production

**Critical aspects of evidence**

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- the development of creative hairstyles appropriate to the production requirements

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. Off the job assessment must be undertaken in a closely simulated workplace environment. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of wig styles.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of styling tools and products listed in the range of variables statement, currently in use by hairstylists working within the cultural industries.



**CUETGE6A****Prepare, install and operate pyrotechnic effects****Unit Descriptor**

This unit describes the skills and knowledge required to confirm the pyrotechnic effects required and to install and safely execute pyrotechnics.

This unit is imported from the entertainment industry training package, with necessary changes made to the range of variables and evidence guide statements, ensuring its applicability to the film and television industry sectors

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |   |   |
|---|---|
| 1. Prepare to meet pyrotechnic requirements | 1.1 Discuss and confirm the event and pyrotechnics effects required, budget available and any other requirements with the appropriate personnel<br>1.2 Provide advice regarding feasibility and safety of concepts as appropriate<br>1.3 Source pyrotechnics from the appropriate supplier according to state/territory regulations<br>1.4 Arrange the transportation of pyrotechnics in accordance with state/territory regulations governing the transportation of explosives |
| 2. Install pyrotechnics                     | 2.1 Connect pyrotechnics to control systems and prepare as required<br>2.2 Install pyrotechnics in the appropriate location in consultation with the appropriate personnel<br>2.3 Apply occupational and public health and safety requirements during the installation of pyrotechnics  |
| 3. Operate pyrotechnics during performance  | 3.1 Advise crew and cast of pyrotechnic effects and relevant safety requirements as required<br>3.2 Sequence all pyrotechnical cues in accordance with production requirements<br>3.3 Execute pyrotechnics on cue<br>3.4 Apply occupational and public health and safety legislative requirements when operating pyrotechnics   |
| 4. Undertake post performance duties        | 4.1 Store or dispose of pyrotechnics in accordance with occupational and public health and safety legislative requirements  |

**KEY COMPETENCIES**

Key Competency	Performance Level
Communicating ideas and information	2
Collecting analysing and organising information	2
Planning and organising activities	2
Working with others and in teams	2
Using mathematical ideas and techniques	-
Solving problems	2
Using technology	2

**RANGE STATEMENT**

Documentation may be:

- computer generated
- manually written
- hire agreements
- specialist documents required for the transportation of dangerous goods
- confirmation of receipt and dispatch notes
- memos of instruction
- descriptive special effects checklists
- fault reports
- stock reports
- stock orders
- budgets
- special effects design
- scripts
- production schedules
- call/running sheets
- special effects construction schedule/plan
- special effects breakdown lists
- measurement charts
- operational/project plan
- manufacture schedules
- manufacturer's specifications/instructions
- technical drawings
- sketches
- colour charts
- paint colour formulas

Pyrotechnics may include:

- cold fire
- exploding balloons
- maroons
- flashpots
- glitter bombs
- confetti cannon
- gerbe
- flares
- smoke bombs
- explosives
- detonators
- squibs
- smoke
- deflating materials
- fireworks

Environments where pyrotechnic special effects may be assembled and used include:

- on floor
- on sets
- on scaffolding
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Sourcing of pyrotechnics is regulated in each state/territory. Legislation/regulations governing the sale of pyrotechnics stipulate who may buy and use pyrotechnics, and may include:

- 'known person' method - where you must be a known person by the supplier to obtain devices, and to become a known person you must work for them
- issuing of permits - permits are issued for one-off events (one-day permits) or general permits are issued which entitle the permit holder to use the specific types of pyrotechnics

Transportation may involve:

- specialist handling and packaging of dangerous goods including explosives, chemicals and pyrotechnic items
- the use of hired vehicles
- the use of boats, planes, helicopters and trains
- the use of special transport low loaders

Types of production may include:

- live theatre
- events
- conferences
- festivals
- feature films
- documentaries
- short films
- animated productions
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or prerecorded television productions

Relevant personnel may include:

- designers
- director
- lighting personnel
- staging personnel
- stage manager
- production manager
- production designer
- performer
- special effects department personnel
- special effects supervisor/manager
- special effects production personnel
- specialist manufacturers
- specialist equipment designers
- personnel with specialist expertise in special effects productions and execution
- medics
- fire and safety officer
- supervisor
- head of department
- director of photography
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager
- transportation provider and crew

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, eg The Building Code of Australia
- relevant local government legislation and regulation

## EVIDENCE GUIDE

### Underpinning skills and knowledge

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- relevant occupational and public health and safety legislative requirements
- applying safe practices when working with pyrotechnics, for example obtaining permits, using pyrotechnics in accordance with manufacturers' instructions, on site safety, distance for spectators and from vulnerable points, using fire-fighting equipment, transport, storage and disposal of pyrotechnics, site inspections, site cleaning
- pyrotechnic products and suppliers
- operating equipment used with pyrotechnics, eg firing boxes
- providing advice on pyrotechnic effects
- knowledge of effective communication techniques including listening, questioning and non-verbal communication
- detailed knowledge of the Australian film industry recommended safety code

### Linkages to other units

This unit has linkages to the range of special effects units contained within this training package. Combined training delivery and/or assessment may be appropriate.

### Critical aspects of evidence

The following evidence is critical to the judgement of competence in this unit:

- obtaining and using pyrotechnics with the utmost regard for safety as defined in relevant occupational and public health and safety legislative requirements

**Method and context of assessment**

Assessment may take place on the job, off the job or a mix of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements.

Off the job assessment must be undertaken in a closely simulated workplace environment.

Assessment methods must include observation of performance during a series of practical demonstrations to establish consistency of performance.

A range of methods to assess the application of essential underpinning knowledge must be used and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

There are significant resource implications for the assessment of this unit, as indicated by the range of variables statement and must include:

- appropriate licence for buying and using pyrotechnics
- relevant pyrotechnics and control devices
- relevant safety resources

Assessment requires access to a range of equipment listed in the range of variables statement, currently used by the cultural industries.

## CUEWRH19A

### Unit Descriptor

## Maintain wigs and hair pieces

This unit describes the skills and knowledge required to carry out normal cleaning and maintenance of wigs and hair pieces using a wide variety of techniques to meet the requirements of any production within the cultural industries.

This unit is imported from the hairdressing industry competency standards, with necessary changes made to the performance criteria, range of variables and evidence guide statements ensuring its relevance to the film and television and entertainment industry sectors.

### Prerequisite Unit(s)

CUEWRH20A Make wigs

### Unit Sector

No sector assigned

### ELEMENT

### PERFORMANCE CRITERIA

- |  |  |
|--|--|
| 1. Select and use cleaning products and techniques | 1.1 Identify stitching/knotting and fibre type by visual and physical examination<br>1.2 Clarify requirements for maintaining wigs and hair pieces with the appropriate personnel<br>1.3 Select suitable products for stitching/knotting and fibre type<br>1.4 Ensure fibre type is suitable for stitching/knotting<br>1.5 Follow manufacturer's instructions in using products<br>1.6 Ensure cleaning technique is suitable for knotting/stitching and fibre type |
| 2. Cut and style wigs and hair pieces              | 2.1 Attach wigs/hair pieces to head blocks for servicing<br>2.2 Apply wigs/hair pieces securely to performers head<br>2.3 Match production requirements to cutting/styling result  |

### KEY COMPETENCIES

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

## RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the Performance Criteria, is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.

Organisational policies and procedures may apply: in regard to the cleaning and maintenance of wigs and hairpieces

Hair pieces may include:

- full head wigs
- toupees
- wiglets
- long and short hair
- classic and current hair fashion looks

Hair and fibre types may include:

- human hair
- animal hair
- synthetic

Types of production may include:

- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions

Appropriate personnel may include:

- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- performer
- director
- designer
- producer
- production manager
- costume designer and wardrobe personnel
- continuity personnel
- technical director
- other technical staff
- floor manager

Production requirements may include:

- designer's and director's specifications
- production schedule
- relevant health and hygiene requirements
- performers' requirements
- resource constraints
- lighting effects



Environments where hairstyles may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Continuity may require:

- the taking of photographs
- recording details of photographs
- viewing photographs and recreating make-up effects

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 may include:

- setting lotions
- gels
- glazes
- mousses
- waxes
- sprays

Designs may be performed on performers/clients with differing:

- hair types
- hair lengths
- facial and head shapes
- growth patterns

Performers/clients may include:

people from a range of social, cultural or ethnic backgrounds and physical and mental abilities

## EVIDENCE GUIDE

The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment Guidelines for the Training Package.

### **Underpinning skills and knowledge**

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- reading, accurately interpreting and consistently applying manufacturers' instructions for cleaning products
- consistently selecting, preparing, applying and removing 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, hair pieces 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 hair pieces
- knowledge of a range of attachment tools and tools of trade for cleaning and maintaining wigs and hair pieces
- knowledge of a range of repair requirements/procedures for wigs and hair pieces
- knowledge of different fibres used in wigs and hair pieces 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

**Linkages to other units**

This unit is imported from the hairdressing industry competency standards. That set of standards makes the following linkage statement:

- this unit should be assessed in conjunction with or after completion of the units Prepare clients for salon services, Sell products and services, and Consult with clients and diagnose hair and scalp conditions

This unit also has linkages to the following unit and combined training delivery and/or assessment may be appropriate:

- CUEWRH20A Make wigs

**Critical aspects of evidence**

This unit is imported from the hairdressing industry competency standards. It is essential that the assessment requirements of that industry be met. This unit has been customised to meet the needs of the entertainment, film and television industries, and assessment must be customised to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- applying relevant state and local health and hygiene requirements/regulations and Skin Penetration Acts and knowledge 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

**Method and context of assessment**

Assessment of this unit must be undertaken in the workplace on the job due to the specific workplace environment requirements.

The hairdressing standard states:

- completion of the unit may only be achieved when the student/apprentice is able to demonstrate competency in all the required performance criteria relevant to this unit in a commercially operating salon environment, in which the skills of hairdressing are performed on a daily basis with respect to the public, while the salon is open for normal business

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of hairstyles.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- ? portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of cleaning tools and products listed in the range of variables statement, currently in use by hairstylists working within the cultural industries.

**CUEWRH20A****Unit Descriptor****Make wigs**

This unit describes the skills and knowledge required to select hair type, prepare materials for the making of hair pieces and full wigs, and provide performer services in a secure, safe, hygienic and confident manner for any production within the cultural industries.

This unit is imported from the hairdressing industry competency standards, with necessary changes made to the performance criteria, range of variables and evidence guide statements, ensuring its relevance to the film and television and entertainment industry sectors.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |  |  |
|--|--|
| 1. Analyse and select hair type                    | 1.1 Liaise with appropriate personnel to determine requirements of the production<br>1.2 Identify human hair types correctly including European, Asian and Euro-Asian<br>1.3 Identify synthetic hair types correctly<br>1.4 Identify and select hair types according to the production requirements<br>1.5 Identify contra-indications for completed hair types and procedures   |
| 2. Prepare hair                                    | 2.1 Identify procedures for the preparation of hair accurately<br>2.2 Demonstrate use of hack according to production requirements<br>2.3 Carry out root turning procedure according to natural hair growth pattern, root to root and end to end   |
| 3. Colour hair                                     | 3.1 Identify contra-indications of colouring, bleaching or tinting various hair types prior to application in wig making<br>3.2 Select and apply colour, bleaching or tinting products according to required outcome, manufacturer's instructions and production requirements  |
| 4. Perform process curl on a variety of hair types | 4.1 Identify contra-indications for curling various hair types correctly before use in wig making<br>4.2 Select, determine and use procedures and methods according to required outcome and production requirements  |
| 5. Perform hair blending for texture               | 5.1 Analyse and select various types of hair to achieve body, support and suppleness<br>5.2 Identify blending of coarse, medium and fine hair correctly<br>5.3 Determine outcomes of human hair type blending according to the production requirements<br>5.4 Determine outcomes of mixtures and proportions of human, animal and synthetic hair types according to the production requirements<br>5.5 Determine blending of hair to give texture, colour and curl |

- 6. Make wigs
  - 6.1 Ensure measurements are appropriate for base of wig selected according to performer's requirements including:
    - 6.1.1 circumference from head to nape
    - 6.1.2 ear to ear over top of head
    - 6.1.3 front hair line to centre of forehead
    - 6.1.4 ear to ear over the occipital area
    - 6.1.5 Transfer measurements accurately to head block
    - 6.1.6 Select materials for base and other parts of the wig according to production requirements including:
      - 6.1.7 galloon
      - 6.1.8 tulle
      - 6.1.9 caul
      - 6.1.10 springs
      - 6.1.11 weft
  - 6.2 Determine procedures for placing hair on base according to production requirements including:
    - 6.2.1 ventilating
    - 6.2.2 weft
    - 6.2.3 Select tools of trade according to production requirements including:
      - 6.2.4 wefting frame
      - 6.2.5 crochet hook
  - 6.3 Select ventilating procedures according to the requirements of the production including:
    - 6.3.1 single
    - 6.3.2 double
    - 6.3.3 triple
    - 6.3.4 English
  - 6.4 Make wig according to requirements of the production
- 7. Make hair pieces and postiche
  - 7.1 Identify hair pieces accurately including:
    - 7.1.1 frangia, long or short
    - 7.1.2 switch, one stem/two stem/three stem
    - 7.1.3 button
    - 7.1.4 postiche, square, round, heart or fantasy shape
    - 7.1.5 wiglet, variety of base shapes
  - 7.2 Make hair piece/postiche according to requirements of the production
- 8. Fit wig or hair piece
  - 8.1 Prepare and fit performer according to the requirements of the production

## KEY COMPETENCIES

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

## RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the Performance Criteria, is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.

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, effects
- availability of hair types and cost
- price and material range
- hair pieces may include:

full head wigs

toupees

wiglets

- long and short hair
- classic, period and current hair fashion looks

Hair types may include:

- human hair:

European

Asian

Euro-asian

- synthetic hair
- animal hair

Appropriate personnel may include:

- director
- designer
- producer
- performer
- production manager
- costume designer and wardrobe personnel
- lighting designer and lighting personnel
- continuity personnel
- make-up supervisor/other make-up personnel
- special effects make-up design and maker
- director of photography
- technical director
- other technical staff
- floor manager

Production requirements may include:

- designer's and director's specifications
- location requirements
- studio requirements
- production schedule
- relevant health and hygiene requirements
- performers' requirements
- resource constraints
- lighting effects

Types of production may include:

- live theatre
- concerts
- feature films
- documentaries
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type (eg music, drama, comedy, variety, sport)
- live or pre-recorded television productions

Environments where wigs may be required include:

- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night

Continuity may require:

- the taking of photographs
- recording details of photographs
- viewing photographs and recreating make-up effects



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 may include:

- setting lotions
- gels
- glazes
- mousses
- waxes
- sprays

Designs may be performed on performers/clients with differing:

- hair types
- hair lengths
- facial and head shapes
- growth patterns

Performers/clients may include:

- people from a range of social, cultural or ethnic backgrounds, and physical and mental abilities

## EVIDENCE GUIDE

The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment Guidelines for the Training Package.

### **Underpinning skills and knowledge**

Assessment must include evidence of essential knowledge of, and skills in, the following areas:

- 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 hair pieces, analysing the requirements of the production, according to the range of variables and taking into account factors including:

design and structure of wigs, hair pieces 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

ventilating 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 hair pieces
- knowledge of range of attachment tools and tools of trade for making wigs and hair pieces
- knowledge of range of measuring/fitting requirements/ procedures for wigs and hair pieces
- knowledge of different fibres used in wigs and hair pieces
- applying a range of finishing techniques to achieve predetermined 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

### **Linkages to other units**

This unit is imported from the hairdressing industry competency standards. That set of standards makes the following linkage statement:

- this unit should be assessed in conjunction with or after completion of the units Prepare clients for salon services, Sell products and services, and Consult with clients and diagnose hair and scalp conditions

This unit also has linkages to the following unit and combined training delivery and/or assessment may be appropriate:

- CUEWRH19A Maintain wigs and hair pieces

**Critical aspects of evidence**

This unit is imported from the hairdressing industry competency standards. It is essential that the assessment requirements of that industry be met. This unit has been customised to meet the needs of the entertainment, film and television industries, and assessment must be customised to meet the needs of the particular sector in which performance is being assessed.

Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

The following evidence is critical to the judgement of competence in this unit:

- knowledge and consistent application of relevant national, state and local health and hygiene requirements/regulations and Skin Penetration Acts, and organisational policies and procedures in regard to hygiene
- knowledge 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, and 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

**Method and context of assessment**

Assessment of this unit must be undertaken in the workplace on the job due to the specific workplace environment requirements.

The hairdressing standard states:

- completion of the unit may only be achieved when the student/apprentice is able to demonstrate competency in all the required performance criteria relevant to this unit in a commercially operating salon environment, in which the skills of hairdressing are performed on a daily basis with respect to the public, while the salon is open for normal business

To establish consistency of performance, assessment methods must include observation of performance during a series of practical demonstrations covering a variety of hairstyles.

A range of methods to assess the application of essential underpinning knowledge must support this and might include:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview aimed at evaluating the processes used in developing and realising the creative concept
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence which demonstrate the processes used in developing and realising the creative concept

**Resource requirements**

Assessment requires access to a range of styling tools and products listed in the range of variables statement, currently in use by hairstylists working within the cultural industries.

**WRH12A****Unit Descriptor****Dress (Style) Hair**

This unit describes those competencies required to perform a range of classic and current commercial hair styles and finishes using a wide variety of techniques.

**Unit Sector**

No sector assigned

**ELEMENT****PERFORMANCE CRITERIA**

- |   |  |
|---|--|
| 1. Consult and analyse Client Characteristics and Recommend Finished Hair Designs | 1.1 Hair type, texture and movement is established by physical and visual examination.<br>1.2 A hair style concept to complement facial features, bone structure, client requirements and occasion is pre-determined with client.  |
| 2. Create Classic and Current Hair Designs  | 2.1 Tools, styling aids and techniques selected are appropriate to hair type and pre-determined results.<br>2.2 Classic and current commercial hair styles are created for hair of all lengths using the following elements of design: <ul style="list-style-type: none"> <li>• line</li> <li>• colour</li> <li>• direction</li> <li>• movement</li> <li>• texture</li> <li>• shape</li> <li>• size</li> </ul> 2.3 Client comfort and safety is ensured during process.<br>2.4 Hair styles are completed within defined commercial times.<br>2.5 Client satisfaction with finished style is confirmed.<br>2.6 After care products and maintenance advised and applied. |
| 3. Provide a Range of Current Commercial/Classic Braiding Techniques              | 3.1 Current commercial fashion trends and classic hair designs produced using a wide variety of techniques according to the pre-determined design and client requirements.<br>3.2 Partings are straight and clean with the size of sections even.<br>3.3 Complete hair design to be consistent with the pre-determined current commercial / classic hair design.<br>3.4 Client satisfaction is confirmed.  |

## KEY COMPETENCIES

This refers to the seven areas of generic competency that underpin effective workplace practices. The Key Competencies cover three levels of performance in the following areas:

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	1
Planning and organising activities	1
Working with others and in teams	1
Using mathematical ideas and techniques	1
Solving problems	1
Using technology	1

## RANGE STATEMENT

The following variables may be present

- Salon policies and procedures in regard to the performance of a range of classic and current commercial hairstyles and finishes.
- Hair designs may be performed on clients with different hair types.
- Hair shapes, styles and effects.
- Hair growth patterns.
- 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 and sprays from a minimum of three manufacturers' product ranges and appropriate to the salon range.
- Long and short hair styles.
- Range of styling services offered by salon.
- Defined salon times for services.
- Regular and new clients.
- Clients may include people from a range of social, cultural or ethnic backgrounds and physical and mental abilities.

## EVIDENCE GUIDE

Each Unit of Competency has an Evidence Guide which relates directly to the Performance Criteria and the Range of Variables. Its purpose is to guide assessment of the unit of competency in the workplace or a training programme. The following components provide information to assist this purpose.

### Critical aspects of evidence

**These relate to particular knowledge and skills that are considered essential to demonstrate competency in this unit. Evidence of the following needs to be demonstrated.**

- Knowledge and consistent application of salon policies and procedures, industry codes of practice in regard to the performance of a range of classic and commercial hairstyles and finishes.
- Knowledge and consistent application of relevant state, national and local Health and Hygiene requirements/regulations and Skin Penetration Acts, and of salon policies and procedures in regard to hygiene.
- Knowledge 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 to consistently use effective questioning and active listening techniques to consult and negotiate with clients and to ensure client comfort and safety throughout the service.
- Ability to analyse the client's characteristics, identify the client's requirements/needs, and develop and record a pre-determined design, taking into account factors including:
  - natural hair type, texture
  - hair growth patterns, fall and movement
  - facial shapes and features, bone structure
  - client characteristics/limitations
  - client preferences/expressed requirements/occasion.
- Ability to consult with the client, develop and record a client analysis and recommend a course of action/service and finished look which is compatible with the client analysis and according to agreed client requirements.
- Ability and skill in the application of a range of classic and current commercial hairstyles and finishes, using a combination of tools, styling aids and appropriate techniques according to the range of variables, to achieve outcomes as discussed and agreed with the client.
- Ability and skill to consistently use time effectively and to perform services within defined commercial times.
- Ability to evaluate the completed hair designs and confirm client satisfaction with the finished result.



**Underpinning knowledge and skills**

**These refers to the essential knowledge, understanding and skills a person needs to perform work to the required standard.**

- knowledge of the provisions of relevant Health and Hygiene regulations/requirements and Skin Penetration Acts.
- knowledge of the provisions of relevant Occupational Health and Safety and First Aid regulations/requirements.
- knowledge of salon policies and procedures in regard to the performance of a range of classic and current commercial hairstyles and finishes.
- the ability to recognise and respond to abnormal hair and scalp conditions according to the range of variables.
- the ability to consult with client and analyse the client's characteristics/needs and pre-plan a hair design.
- knowledge of current available salon services/processes and product range.
- ability to determine the effects on the hair design of:
  - hair condition
  - hair growth patterns
  - the use of various design tools, products and techniques on curl shape, wave movement, hair volume, hair texture and style
  - humidity on set hair
  - balancing hair length and volume.
- knowledge of the elements and principles of design.
- knowledge of the following techniques and skills in relation to client consultation, including:
  - listening and questioning techniques
  - verbal and non-verbal communication skills
  - negotiation techniques.

**Interdependent assessment of units**

**This refers to an assessment relationship between units of competency.**

This unit should be assessed after completion of or in conjunction with Unit WRH04A " Prepare clients for salon services", Unit WRRS1A "Sell products and services" and Unit WRH09A "Consult with clients and diagnose hair and scalp conditions".

**Method and context of assessment**

**This refers to what assessment is appropriate, how often it is required to be demonstrated and where assessment (on job, off job) should be undertaken for this unit.**

Competency is demonstrated by performance of all stated criteria according to the range of variables applicable to the workplace.

The strategy for assessment of this unit requires that competency is only demonstrated when the student/ apprentice is able to successfully perform all the required Performance Criteria relevant to the Unit in a workplace or simulated hairdressing salon, within commercially acceptable timeframes.

For the purpose of assessment a workplace or simulated hairdressing salon is defined as :

*One in which all the skills of hairdressing are performed with respect to the public, while the salon is open for business.*

Assessment may be written or verbal and may include short answer testing, multiple choice testing or project work, but will include observation of practical demonstration.

The elements contain both theoretical and practical components. The theoretical components may be assessed on or off the job. The practical components may be undertaken in the workplace or a simulated hairdressing salon.

In order to ensure consistency of performance, it is suggested that evidence be collected over a range of clients and/or situations until competency is achieved.

Evidence collected should encompass a range of classic and commercial hairstyles and finishes.

Holistic assessment should be considered where practicable. It may be possible to assess more than one element or unit of competency at the same time if the appropriate situation occurs.

**Resource implications**

**This refers to the resources that are necessary for undertaking the assessment.**

Competency for this unit must be assessed through access to clients presenting with a range of requirements in a salon environment, including a range of classic and current commercial hair styles and finishes.



**Australian Government**  
**Department of Education,  
Science and Training**

# **CUF01 Film, TV, Radio and Multimedia Training Package**

## **Film, Television, Radio, Multimedia Industry Training Package (Volume 4)**

### **Volume 4 of 6**



**Australian Government**  
**Department of Education,  
Science and Training**

# **CUF01 Film, TV, Radio and Multimedia Training Package**

## **Film, Television, Radio, Multimedia Industry Training Package (Volume 4)**

### **Volume 4 of 6**

