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**Department of Education,
Science and Training**



CUF01 Film, TV, Radio and Multimedia Training Package

Volume 5 of 6

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CUF01

Film, TV, Radio and Multimedia Training Package

Competency Standards

Volume 5 of 6

Film, Television, Radio, Multimedia Industry Training Package (Volume 5)

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

Volume 2 Competency Standards

Volume 3 Competency Standards

Volume 4 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

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TABLE OF CONTENTS

Version Modification History.....	5
Qualifications Framework.....	6
The Australian Qualifications Framework.....	6
The qualifications at a glance	10
Assessment Guidelines.....	13
Introduction.....	13
Assessment System Overview.....	13
Australian Quality Training Framework Assessment Requirement.....	13
Pathways.....	14
Designing Assessment Tools.....	17
Use of Assessment Tools.....	17
Using Prepared Assessment Tools.....	17
Developing Assessment Tools.....	17
Conducting Assessment.....	17
Access and Equity.....	19
Further Sources of Information.....	20
General Resources.....	20
Assessment Resources.....	20
Assessment Tool Design and Conducting Assessment.....	21
Assessor Training.....	21
Assessment System Design and Management.....	21
Units	
CUFAIR01A Develop and maintain the general knowledge required by presenters.....	22
CUFAIR02A Conduct an interview.....	26
CUFAIR03A Present information on-air.....	32
CUFAIR04A Conduct on-air presentation.....	37
CUFAIR05A Conduct live voice report.....	42
CUFBRD01A Communicate using a two way system.....	47
CUFBRD05A Compile material for broadcast transmission.....	50
CUFBRD07A Operate transmission control.....	54
CUFBRD08A Operate master control.....	58
CUFPOP03A Compile a production schedule.....	63
CUFPOP04A Compile a daily production schedule/running sheet.....	69
CUFPOP14A Produce a pre-recorded program segment.....	74
CUFPOP15A Produce pre-recorded programs.....	79
CUFPOP16A Produce live-to-air programs.....	84
CUFPOP17A Plan and prepare a program.....	89
CUFPOP18A Design a program format.....	94
CUFPOP19A Schedule radio play lists.....	99
CUFPOP25A Develop and monitor a program schedule.....	104
CUFSOU01A Operate the boom.....	109
CUFSOU02A Operate a studio panel.....	114
CUESOU1A Repair and maintain sound equipment.....	120
CUESOU6A Design sound systems.....	125
CUSSOU01A Move and set up instruments and equipment.....	130
CUSSOU02A Operate portable audio recorder.....	134
CUSSOU03A Transfer sound.....	138
CUSSOU04A Record sound.....	141
CUSSOU05A Install, align and test sound equipment.....	145
CUSSOU06A Lay soundtracks.....	150
CUSSOU07A Edit sound using analogue systems.....	155
CUSSOU08A Operate sound reinforcement system.....	160
CUSSOU09A Mix sound sources.....	164
CUSSOU10A De-noise soundtracks.....	169
CUSSOU11A Operate sound mixing console.....	172
CUSSOU13A Set up, operate and de-rig portable sound recording equipment.....	177
CUSSOU14A Breakdown soundtrack.....	184

Table of Contents

CUSSOU15A Create a final sound balance.....	187
CUSSOU16A Develop sound design.....	192
CUSSOU17A Develop and implement sound production for a recording.....	198
CUSSOU18A Manage production for sound design.....	205
CUSSOU19A Manage production for sound recording.....	211
CUSSOU20A Prepare and compile music for a soundtrack.....	216
CUSSOU21A Direct a final audio master.....	222
CUSSOU22A Implement sound design.....	228
CUSSOU23A Specify sound systems.....	233
CUSSOU24A Edit sound using computerised digital equipment/systems.....	237

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) or obtain a hard copy by contacting AQFAB on phone 03 9639 1606 or by emailing AQFAB on 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.

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		

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 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 RTO's 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

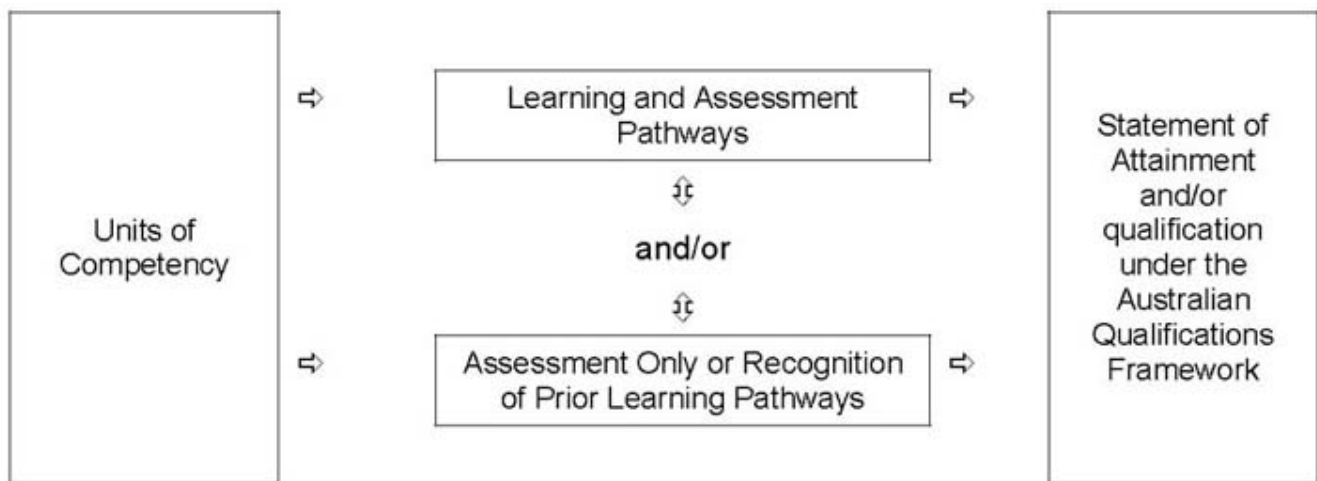
Each RTO must issue AQF qualifications and Statements of Attainment that meet the requirements of the *AQF Implementation Handbook* and the endorsed Training Packages within the scope of its registration. An AQF qualification is issued once the full requirements for a qualification, as specified in the 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 candidate's 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 candidate's 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 a The RTO must ensure that assessments are conducted by a person who has:

- i the following competencies¹ from the Training Package for Assessment and Workplace Training, or demonstrated equivalent competencies:
 - a TAAASS401A Plan and organise assessment;
 - b TAAASS402A Assess competence;
 - c TAAASS404A Participate in assessment validation;
- ii relevant vocational competencies, at least to the level being assessed.

b However, if a person does not have all of the competencies in Standards 7.3 a (i) and the vocational competencies as defined in 7.3 a (ii), one person with the competencies listed in Standard 7.3 a (i), and one or more persons who have the competencies listed in Standard 7.3 a (ii) may work together to conduct assessments.

¹ 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 RTO's 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 individual's 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

TVET Australia Ltd
Level 21, 390 St Kilda Road
MELBOURNE VIC 3000
PO Box 12211
A'Beckett Street Post Office
MELBOURNE VIC 8006
Telephone: (03) 9832 8100
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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

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

Australian Quality Training Framework (AQTF) - for resources and information go to:
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

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 *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

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. Go to 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:

- 1 Training Package Assessment Materials Kit

- 2 Assessing Competencies in Higher Qualifications
- 3 Recognition Resource
- 4 Kit to Support Assessor Training
- 5 Candidate's Kit: Guide to Assessment in New Apprenticeships
- 6 Assessment Approaches for Small Workplaces
- 7 Assessment Using Partnership Arrangements
- 8 Strategies for ensuring Consistency in Assessment
- 9 Networking for Assessors
- 10 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 & 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 Children's 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. & 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.

CUFAIR01A**Develop and maintain the general knowledge required by presenters****Unit Descriptor**

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 | 1.1 Use findings of market research and ratings to identify the current performance of the station's overall program
1.2 Identify and document consumer use patterns
1.3 Identify target audiences/markets and demographic parameters from research findings for overall program schedule |
| 2. Assess current program schedule | 2.1 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
2.2 Assess viability of the current program schedule according to revenue produced by station
2.3 Assess the viability of the current program schedule according to the station's target audience
2.4 Assess the schedule's viability according to the station charter the relevant station policies and any identified community need |
| 3. Design a program schedule | 3.1 Propose a program schedule that attracts a viable share of the desired market according to station requirements
3.2 Propose a program schedule that meets the appropriate codes of practice
3.3 Structure a program schedule to include relevant programs which meets station charter and policies
3.4 Ensure all programs have appropriate weighting in terms of proposed impact and response
3.5 Ensure the schedule of programs provides variety and interest |
| 4. Monitor program schedule | 4.1 Monitor, evaluate and continually assess suitability of the program schedule to ensure: <ul style="list-style-type: none"> 4.1.1 profitability 4.1.2 audience satisfaction 4.1.3 target market reach 4.1.4 station charter and policies are achieved 4.2 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

- drama
 - music
 - religious
 - education
 - talkback
 - news and current affairs
 - live
 - lifestyle
 - documentary
 - arts/review
 - interview
 - forum or panel
 - youth
 - children
 - sport
 - game shows
 - comedy
 - political satire
 - cooking shows
-
- community announcements
 - music
 - news and weather breaks
 - competitions
 - station identification
 - station imaging and branding
 - commercial advertising
 - trailers
 - liners
 - front and back sells
-
- viewing television
 - listening to radio

- understanding
 - key points
 - full coverage
 - attraction
-
- broadcast law including defamation legislation
 - Indigenous law and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- 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 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 presentations
- 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.

CUFAIR02A

Unit Descriptor

Conduct an interview

This unit describes the skills and knowledge required to plan, prepare and conduct an interview for broadcast.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---------------------------------------|---|
| 1. Plan and prepare for the interview | 1.1 Determine and establish the main production requirements of the interview
1.2 Conduct any research necessary to fulfil the interview requirements according to production requirements
1.3 Ensure that all necessary research is completed in readiness for the interview
1.4 Develop questions that elicit information relevant to the program and production requirements
1.5 Organise the questions in a sequence appropriate to the production requirements of the interview
1.6 Realise and establish an interview style that meets the target audience requirements
1.7 Obtain agreement prior to interview from interviewee for broadcast of subsequent material obtained during interview, where necessary
1.8 Advise interviewee of key line of questioning prior to interview in accordance with station and production requirements, where necessary
1.9 Rehearse the interview, if required, using appropriate communication techniques, according to production requirements |
| 2. Conduct the interview | 2.1 Establish working environment that elicits the best possible response from the interviewee
2.2 Adopt an interview style that is suitable for both the interviewee and target audience, if required
2.3 Introduce the interviewee according to station and target audience requirements
2.4 Structure the interview to meet the program objectives
2.5 Execute interview and communication skills that meet with production requirements and contribute to the best possible outcome for the interview
2.6 Conduct unplanned lines of questioning, if necessary, to promote the overall production requirements of the interview
2.7 Assess interview prior to broadcast, where necessary, to ensure it meets production requirements
2.8 Present back announcement to conclude interview in accordance with production and station requirements |

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	1
Using mathematical ideas and techniques	-
Solving problems	2
Using technology	1

RANGE STATEMENT

- music programs
 - talkback programs
 - special interest and variety programs
 - news and current affairs
 - documentaries
 - live events and performances
-
- media
 - reference books
 - libraries
 - industry associations and organisations
 - industry journals
 - publications - newsletters, magazines, bulletins and letters
 - computer data, including the internet
 - organisational policies, procedures and journals
 - federal and state industrial relations departments
 - occupational health and safety laws, regulations, journals
 - personal observations and experience
 - discussions with current industry practitioners
 - discussions with manufacturers - technical and sales personnel
 - specialist technical publications
 - manufacturers' handbooks, manuals, promotional material
-
- justify, interpret or obtain an opinion/comment
 - gain information/facts
 - elicit anecdotal information
 - recount a personal experience
 - delve into a personality

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews

- producers
- writers
- program directors
- broadcasters
- interviewees
- clients/customers
- sales representatives
- performers
- community representatives
- other technical staff
- other specialist staff

- effective listening skills
- reflecting skills
- following skills
- body language
- open questions
- closed questions

- voices - speaking, choral
- tone of voice
- sound FX (effects)
- music
- word pictures

- broadcast law including defamation legislation
- Indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

- listening
- open questions
- clarifying questions
- paraphrasing
- confronting
- reflecting feelings
- humour
- summarising

- comic
- serious
- dramatic
- conversational/casual

- articulation
- enunciation
- inflection
- adequate pauses
- tone of voice
- pace
- mood

- music
- news
- commercials
- interviews
- telephone calls

- microphones
- audio recording equipment
- headphones
- turntables
- computer technology and associated software
- telephones
- mobile phones

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 interviewing for broadcast
- knowledge of relevant broadcast conventions
- knowledge and understanding of the structure of on-air presentation
- 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

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:

- knowledge of broadcast conventions
- knowledge of effective interviewing and 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 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 film, television and radio industry.

CUFAIR03A

Unit Descriptor

Present information on-air

This unit describes the skills and knowledge required to develop the basic presentation techniques to communicate and broadcast scripted information to an audience while managing audio outputs for any radio production.

Unit Sector No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---------------------------------|---|
| 1. Prepare for the presentation | 1.1 Determine and establish the main production requirements of the presentation
1.2 Document and organise all the information gathered from various sources in a format that will be easy to present
1.3 Exercise voice to meet production requirements
1.4 Check that all the equipment is fully operational |
| 2. Manage audio outputs | 2.1 Ensure that extraneous sounds not intended for broadcast do not go to air
2.2 Ensure presentation material is played according to the production requirements
2.3 Cue external audio sources to meet production requirements
2.4 Ensure time-out durations are consistent with production requirements |
| 3. Present the information | 3.1 Ensure presentation style is consistent with station requirements
3.2 Present material in appropriate manner that ensures audience understanding
3.3 Pronounce words to meet current industry standards
3.4 Respond to studio direction consistent with station 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	-
Solving problems	1
Using technology	1

RANGE STATEMENT

- music programs
 - talkback programs
 - special interest and variety programs
 - news and current affairs
 - live events and performances
-
- electronic media
 - reference books
 - libraries
 - unions
 - industry associations and organisations
 - industry journals
 - publications - newsletters, magazines, bulletins, journals and letters
 - computer data, including the internet
 - occupational health and safety laws, regulations, journals
 - personal observations and experience
 - discussions with current industry practitioners
 - discussions with manufacturers - technical and sales personnel
 - specialist technical publications
 - manufacturers' handbooks, manuals, promotional material
 - television
 - advertising
 - record companies
 - public relations companies
 - publishers
-
- duration
 - style
 - content
 - budget
 - deadlines
 - location
 - audience
 - purpose
 - contractual
 - confidentiality
 - intellectual property
 - copyright
 - schedule
 - direct quotes
 - attributions
 - interviews

- producers
 - program directors
 - writers
 - station managers
 - broadcasters
 - interviewees
 - clients/customers
 - sales representatives
 - performers
 - community representatives
 - other technical staff
 - other specialist staff
-
- understanding
 - key points of interest
 - full coverage
-
- broadcast law including defamation legislation
 - Indigenous law and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- comic
 - serious
 - dramatic
 - conversational/casual
-
- articulation
 - enunciation
 - inflection
 - adequate pauses
 - tone of voice
 - pace
 - mood
-
- music
 - news
 - commercials
 - interviews
 - telephone calls

- microphones
- audio recording equipment
- headphones
- turntables
- computer technology and associated software
- telephones
- mobile phones

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 presenting scripted material for auditory transmission
- knowledge of radio conventions
- knowledge and understanding of the structure of on-air radio presentation
- 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

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
- CUFAIR01A Develop and maintain the general knowledge required by presenters

Critical aspects of evidence

Since this unit focuses on presenting for radio, assessment must ensure that a sufficient range of on-air presentation tasks are covered. A sufficient range of on-air presentation exercises and studio panel equipment should be used. The range of variables will assist.

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

- the development of presenting for auditory production
- knowledge of radio conventions
- knowledge of occupational health and safety issues
- knowledge of effective communication techniques, especially aural discrimination

Method and context of assessment

Assessment of this unit should be undertaken in the workplace on the job or in a simulated situation to meet 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:

- work samples of 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.

CUFAIR04A

Unit Descriptor

Conduct on-air presentation

This unit describes the skills and knowledge required to prepare and present scripted or improvised material to an audience while managing audio outputs for the broadcast of a radio production.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|---|
| 1. Prepare for the presentation | 1.1 Determine and establish the main production requirements of the presentation
1.2 Conduct any research necessary to fulfil the production requirements and ensure that all research is completed in readiness for the presentation
1.3 Document and organise all the information gathered from various research sources, in a format that will be easy to present
1.4 Identify and document elements within the researched material that will have appeal to the audience
1.5 Conduct appropriate rehearsal exercises, where necessary, to meet production requirements
1.6 Check that all the equipment is fully operational, according to production requirements |
| 2. Present the material | 2.1 Ensure presentation style is consistent with station and audience requirements
2.2 Present material in appropriate manner that ensures audience understanding
2.3 Use language and pronounce words that are appropriate and meet with current audience and station requirements
2.4 Ensure any improvised material incorporated into the program meets station requirements
2.5 Respond to studio direction consistent with station requirements |
| 3. Manage audio outputs throughout the production | 3.1 Ensure that extraneous sounds not intended for broadcast does not go to air
3.2 Ensure presentation material is played according to the production requirements
3.3 Cue external audio sources to meet production requirements
3.4 Ensure time-out durations are consistent with production requirements
3.5 Evaluate the presentation subsequent to broadcast review and assess the presentation according to station 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	2

RANGE STATEMENT

- music programs
- documentaries
- drama programs
- talkback programs
- special interest and variety programs
- language and cultural programs
- news and current affairs
- live events and performances

- electronic media
- publications - newsletters, magazines, bulletins, journals and letters
- reference books
- libraries
- industry associations and organisations
- industry journals
- computer data, including the internet
- occupational health and safety laws, regulations, journals
- personal observations and experience
- discussions with current industry practitioners
- specialist technical publications
- promotional material
- advertising
- record companies
- public relations companies
- publishers

- duration
 - style
 - content
 - budget
 - deadlines
 - location
 - audience
 - purpose
 - contractual
 - confidentiality
 - intellectual property
 - copyright
 - schedule
 - direct quotes
 - attributions
 - interviews
 - cultural protocols
 - language
-
- producers
 - program directors
 - station managers
 - panel operators
 - broadcasters
 - announcers
 - clients/customers
 - sales representatives
 - performers
 - community representatives
 - other technical staff
 - other specialist staff
-
- voices - speaking, choral
 - tone of voice
 - sound FX (effects)
 - music (live and pre-recorded)
 - word pictures
-
- understanding
 - key points
 - full coverage
-
- broadcast law including defamation legislation
 - Indigenous laws and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards

- comic
 - serious/formal
 - dramatic
 - conversational/casual
-
- articulation
 - enunciation
 - inflection
 - adequate pauses
 - tone of voice
 - pace
 - mood
 - tempo
-
- music
 - news
 - commercials
 - interviews
 - telephone calls
 - "intros" and "outros"
 - continuity pieces
 - promotional messages
 - sponsorship and community announcements
 - cultural material
 - pre-recorded packaged material - mini documentaries, comedy spots
 - discussion panels

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 presenting scripted and improvised material for auditory transmission
- knowledge of radio conventions
- knowledge and understanding of the structure of on-air radio presentation
- knowledge and understanding of the audience for radio
- 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

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
- CUFAIR01A Develop and maintain the general knowledge required by presenters

Critical aspects of evidence

Since this unit focuses on presenting for radio, assessment must ensure that a sufficient range of on-air presentation tasks are covered, and relevant studio panel equipment is used. The range of variables will assist.

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

- the development of presenting for auditory production
- knowledge of radio conventions
- knowledge of occupational health and safety issues
- knowledge of effective communication techniques, especially aural discrimination

Method and context of assessment

Assessment of this unit should 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:

- 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.

CUFAIR05A

Unit Descriptor

Conduct live voice report

This unit describes the skills and knowledge required to identify and plan the required components of a live radio report and to broadcast on-air.

Unit Sector No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---------------------------------------|---|
| 1. Determine live report requirements | 1.1 Identify equipment and production requirements of live report
1.2 Determine and document, where necessary, the material to be included in the live report
1.3 Ensure material to be broadcast adheres to station requirements
1.4 Check equipment is operational and functioning according to safety and production requirements |
| 2. Present a voice report | 2.1 Operate equipment in accordance with production requirements
2.2 Record and present the on-air report to meet production requirements
2.3 Present report in a manner appropriate to production requirements
2.4 Present report that meets station requirements
2.5 Ensure report meets requirements of target audience according to production and station 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	1
Using mathematical ideas and techniques	-
Solving problems	1
Using technology	2

RANGE STATEMENT

- music programs
- talkback programs
- special interest and variety programs
- news and current affairs
- live events and performances

- media
- reference books
- libraries
- industry associations and organisations
- industry journals
- publications - newsletters, magazines, bulletins, journals and letters
- computer data, including the internet
- occupational health and safety laws, regulations, journals
- personal observations and experience
- discussions with current industry practitioners
- discussions with manufacturers - technical and sales personnel
- specialist technical publications
- manufacturers' handbooks, manual, promotional material

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews

- producers
- directors
- script writers
- script editors
- program managers
- broadcasters
- clients/customers
- sales representatives
- performers
- other technical staff
- other specialist staff

- voices - speaking, choral
- tone of voice
- sound FX (effects)
- music
- word pictures

- understanding
 - key points of interest
 - full coverage
-
- broadcast law including defamation legislation
 - Indigenous law and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- comic
 - serious
 - dramatic
 - conversational/casual
-
- articulation
 - enunciation
 - inflection
 - clarity
 - fluency
 - adequate pauses
 - tone of voice
 - pace
 - mood
-
- music
 - news
 - commercials
 - interviews
 - telephone calls
-
- microphones
 - audio recording equipment
 - headphones
 - turntable
 - telephones
 - mobile phones

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 presenting for auditory transmission
- knowledge of radio conventions
- knowledge and understanding of the structure of on-air radio presentation
- 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

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
- CUFAIR04A Conduct an on-air presentation

Critical aspects of evidence

Since this unit focuses on presenting for radio, assessment must ensure that a sufficient range of on-air presentation tasks are covered. A sufficient number of on-air presentation exercises and studio panel equipment should be used. The range of variables will assist.

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

- the development of presenting for auditory production
- knowledge of radio conventions
- knowledge of occupational health and safety issues
- knowledge of effective communication techniques, especially aural discrimination

Method and context of assessment

Assessment of this unit should 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:

- 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.

CUFBRD01A

Unit Descriptor

Communicate using a two way system

This unit describes the skills and knowledge required to effectively communicate using two way communication devices on any production within the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Maintain and adjust communication equipment | 1.1 Ensure that all talk back communication equipment is available at correct location for use
1.2 Clean and undertake any required maintenance on the equipment and ensure that it is operational
1.3 Recognise faults and defects and take appropriate remedial action
1.4 Ensure power supply is appropriate and available and that any battery powered equipment is charged in advance of use
1.5 Adjust equipment to personal requirements to ensure incoming communications can be heard
1.6 Adjust microphone to ensure that outgoing communications are clearly transmitted
1.7 Ensure that equipment can be used comfortably |
| 2. Respond to incoming communications | 2.1 Answer communications promptly, clearly and politely in accordance with enterprise procedures and standards
2.2 Establish the purpose of the communication and repeat details to the caller to confirm understanding
2.3 Provide appropriate response to the caller, respond to request for action and confirm that it has been actioned
2.4 Advise caller if there will be any delay in responding and request the caller to stand-by for further communication |
| 3. Make outgoing communication | 3.1 Obtain and select correct communication address
3.2 Establish purpose for communication prior to contacting the other party
3.3 Use equipment correctly to establish contact
3.4 Clearly communicate the intended message and request confirmation that message has been understood and necessary action has been taken |
| 4. Use appropriate language, tone and volume | 4.1 Speak at a volume and tone which allows other party to clearly hear the message
4.2 Ensure that other people are not disturbed by volume of communications
4.3 Use language that will be understood by the other party |

KEY COMPETENCIES

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

RANGE STATEMENT

- computer generated
 - manually written
 - in bar code format
-
- supervisor
 - head of department
 - technical director
 - other technical staff
 - other specialist staff
 - floor manager
 - station manager
 - transmission operators
 - presentation operators
 - tape library personnel
 - tape operators
 - master control
 - news editor
 - producer
 - editor
 - tape editor
-
- headsets
 - open speaker
 - intercom
 - table mounted microphones
 - microphone attached to headset

EVIDENCE GUIDE

Underpinning skills and knowledge

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

- familiarity with specific two way communications equipment in use
- ability to check equipment is working to specifications
- interpretation of specifications for equipment
- sources of advice, information, and technical support
- basic maintenance of equipment, eg cleaning
- oral communication techniques and skills
- correct terminology which is relevant to the situation
- international radio call signs, alpha, bravo etc
- vocal tone and volume control

Linkages to other units

This unit underpins effective performance in a range of film, television and radio production and broadcasting skills, and combined training delivery and/or assessment is recommended.

Critical aspects of evidence

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

- the correct use of equipment
- clarity of oral 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 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 two way communications equipment listed in the range of variables statement, currently used by the cultural industries.

CUFBRD05A

Unit Descriptor

Compile material for broadcast transmission

This unit describes the skills and knowledge required to accurately compile transmission material to match a transmission schedule for broadcast on radio or television.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|--|
| 1. Receive transmission material and interpret instructions | 1.1 Receive and interpret verbal or written instructions to determine items to be compiled
1.2 Identify the deadline for production of the compiled material and ensure that material is processed promptly to meet deadlines
1.3 Receive transmission material, ensure that it is in good physical condition and in a format compatible with transmission requirements
1.4 Produce any required documentation to report on the receipt of, quality and condition of the transmission material
1.5 Identify requirements to add or alter time-codes and cue points
1.6 Handle all transmission materials with care to avoid damage throughout the compilation process |
| 2. Load transmission data to compile transmission material | 2.1 Check and verify that the transmission schedules are accurate and free of errors prior to compiling transmission materials
2.2 Resolve any discrepancies between transmission materials and schedules prior to transmission
2.3 Load all transmission details in sequence to match the requirements of the transmission schedule
2.4 Check time-codes and cue points and make any necessary adjustments
2.5 Ensure that segments are precisely timed and cued
2.6 Ensure that breaks are correctly programmed |
| 3. Monitor compiled materials prior to transmission | 3.1 Undertake a detailed and thorough review of the compiled material
3.2 Ensure that transmission material has been compiled accurately and matches the transmission schedule
3.3 Monitor any distortions or problems and take remedial actions to solve any identified problems |

KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	2
Planning and organising activities	3
Working with others and in teams	2
Using mathematical ideas and techniques	3
Solving problems	1
Using technology	2

RANGE STATEMENT

- computer generated
- manually written
- in bar code format

- supervisor
- head of department
- technical director
- other technical staff
- other specialist staff
- floor manager
- station manager
- production operations manager
- transmission operators
- presentation operators
- tape library personnel
- tape operators
- master control
- news editor
- producer
- editor
- tape editor

- digital tape
- analog tape
- any digital media
- pre-recorded shows
- advertising material
- promotional material
- infotainment sequences
- community awareness announcements

- tape
 - computer
 - digital
 - analog
-
- advertisements
 - station promotions
 - insertion of live transmissions
 - community announcements
-
- sound distortion
 - vision distortion
 - picture not in sync with the sound

EVIDENCE GUIDE

Underpinning skills and knowledge

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

the interpretation of transmission schedules

- familiarity with broadcast compilation equipment
- ability to check equipment is working to specifications
- interpretation of specifications for equipment
- television standards PAL, NTSC, SECAM, CCIR 601, as required
- sources of advice, information, and technical support
- basic understanding of broadcast systems and transmission facilities
- correct broadcast terminology
- concept and judgement of image and audio broadcast quality, as required
- library procedures
- documentation
- material handling and care
- programme types, eg pre-recorded, live, advertisement material etc
- time-coding and cue points
- ability to judge picture to sound synchronisation, as required
- basic maintenance of transmission equipment, eg functional testing
- communication - oral and written reports
- use of intercom and production talkback communication devices
- accurate timing of transmission segments
- time management techniques

Linkages to other units

This unit has linkages, in a television environment, to the following units and combined training delivery and/or assessment may be appropriate:

- CUFBRD04A Dub video material for television transmission

Critical aspects of evidence

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

- the interpretation of transmission schedules
- ability to accurately time and cue segments
- effective verbal and written communication with a range of individuals

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 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
- 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 used in broadcast facilities, currently used by the television and/or radio industry.

CUFBRD07A

Unit Descriptor

Operate transmission control

This unit describes the skills and knowledge required to monitor and switch incoming and outgoing television or radio transmission signals and to monitor the quality of audio and/or image transmission. It applies to small broadcast facilities where there are minimal feeds and switches.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Plan and allocate transmission control resources for program requirements | 1.1 Receive or prepare a transmission schedule, interpret and determine the transmission control requirements
1.2 Check and verify that the transmission schedules are accurate and free of errors prior to allocating resources
1.3 Resolve any discrepancies with relevant personnel
1.4 Liaise with relevant personnel regarding required feeds to meet their production requirements
1.5 Schedule requests according to the availability of equipment and feeds |
| 2. Transmit to required Australian standard | 2.1 Receive incoming signal and convert to standard Australian signal, as required using the appropriate converter
2.2 Measure signal parameters before and after conversion to ensure the converted product meets the required standards
2.3 Connect equipment according to program requirements
2.4 Switch down and up links as required |
| 3. Evaluate and monitor incoming and outgoing transmission | 3.1 Check that the transmission is correct and of a suitable quality to meet the required technical standards of the organisation
3.2 Take remedial action to resolve any faults
3.3 Use the appropriate test equipment to verify that signals are operating within the required specification and that there is no distortion
3.4 Make appropriate adjustments to the system to ensure signal is within specification |
| 4. Provide general technical support | 4.1 Liaise with relevant personnel throughout the transmission to advise of any problems with the quality of the transmission
4.2 Provide assessment of transmission levels and respond with correct information
4.3 Switch feeds into and out of master control, as requested by relevant personnel
4.4 Provide response as required and requested |
| 5. Communicate with feed provider | 5.1 Contact the feed provider, as required, to ensure ongoing technical quality of material
5.2 Make contact with appropriate feed provider to switch down and up links |

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	3

RANGE STATEMENT

- computer generated
 - manually written
 - in bar code format
-
- supervisor
 - head of department
 - technical staff
 - other specialist staff
 - station manager
 - transmission operators
 - presentation operators
 - tape operators
 - presenters
-
- digital tape
 - analog tape
 - any digital media
-
- fibre optics
 - talkback/two way communications devices
 - up-link to satellite
 - down-link from satellite
 - microwave links
-
- audio phase vectorscope
 - waveform and picture monitor
 - VU and peak program meters
 - noise and distortion meters
 - test tone generators

- picture out of synchronisation with sound
 - sound distortion
 - picture distortion
-
- live to air broadcasts
 - pre-recorded material
 - single feeds
 - minimal multiple feeds
 - broadcasts from the studio
-
- vision
 - audio
 - combination of vision and audio

EVIDENCE GUIDE

Underpinning skills and knowledge

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

- radio or television delivery methods - cable, terrestrial, microwave, satellite, as required
- satellite delivery equipment - earth-stations, up-link, transponders, satellite receiving dishes, satellite footprints
- relevant satellite service providers and ability to contact them
- familiarity with specific transmission control operating equipment in use
- ability to check equipment is working to specifications
- interpretation of specifications for equipment
- sources of advice, information, and technical support
- understanding of radio or television broadcast systems and transmission facilities
- correct broadcast terminology
- concept and judgement of image and audio broadcast quality
- basic maintenance of transmission equipment, eg functional testing
- diagnosis of problems and faults
- use of intercom and production talkback communication devices
- time management techniques
- accurate timing of switches
- ability to judge picture to sound synchronisation, as required

Linkages to other units

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

- CUFBRD01A Communicate using a two way system

Critical aspects of evidence

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

- ability to check vision or audio quality of feeds, as required
- ability to judge picture or sound distortion, as required
- effective verbal communication with a range of individuals
- effective use of talkback/intercom communication devices

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 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
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

Assessment requires access to the range of master control equipment used in broadcast facilities, currently used by the television industry.

CUFBRD08A

Unit Descriptor

Operate master control

This unit describes the skills and knowledge required to monitor and switch incoming and outgoing television or radio transmission signals using master/network control equipment and to monitor the quality of audio and/or image transmission. It applies to large or network broadcast facilities where there are multiple feeds and switches.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Plan and allocate master/network control resources for program requirements | 1.1 Receive verbal or written transmission schedules, interpret and determine the master control requirements
1.2 Check and verify that the transmission schedules are accurate and free of errors prior to allocating resources
1.3 Resolve any discrepancies with relevant personnel
1.4 Liaise with relevant personnel regarding required feeds to meet their production requirements
1.5 Schedule requests according to the availability of equipment and feeds |
| 2. Transmit to required Australian Standard | 2.1 Receive incoming signal and convert to standard Australian signal, as required using the appropriate converter
2.2 Measure signal parameters before and after conversion to ensure the converted product meets the required standards
2.3 Connect equipment according to program requirements
2.4 Switch down and up links as required
2.5 Switch feeds, as required |
| 3. Evaluate and monitor incoming and outgoing feeds | 3.1 Check that the feeds are correct and of a suitable quality to meet the required technical standards of the organisation
3.2 Take remedial action to resolve any faults
3.3 Use the appropriate test equipment to verify that signals are operating within the required specification, that there is no distortion
3.4 Make appropriate adjustments to the system to ensure signal is within specification |
| 4. Provide general technical support | 4.1 Liaise with relevant personnel throughout production or transmission process to provide any required feed switches and to advise of any problems with the quality of the feeds
4.2 Provide assessment of transmission levels and respond with correct information
4.3 Switch feeds in to and out of master control, as requested by relevant personnel
4.4 Provide response as required and requested
4.5 Ensure stand-by alternate signal paths are available in case of failure |

- | | |
|-----------------------------------|---|
| 5. Communicate with feed provider | 5.1 Contact the feed provider, as required, to ensure ongoing technical quality of material |
| | 5.2 Make contact with appropriate feed provider to switch down and up links |

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	3

RANGE STATEMENT

- network control

- computer generated
- manually written
- in bar code format

- supervisor
- head of department
- technical director
- other technical staff
- other specialist staff
- floor manager
- station manager
- transmission operators
- presentation operators
- tape operators
- news editor
- producer
- editor
- tape editor

- digital tape
- analog tape
- any digital media

- fibre optics
 - talkback/two way communications devices
 - up-link to satellite
 - down-link from satellite
 - microwave links
-
- audio phase vectorscope
 - waveform and picture monitor
 - VU and peak program meters
 - noise and distortion meters
 - test tone generators
-
- picture out of synchronisation with sound
 - sound distortion
 - picture distortion
-
- live to air broadcasts
 - pre-recorded material
 - single feeds
 - multiple feeds
 - outside broadcasts
 - broadcasts from the studio
-
- vision
 - audio
 - combination of vision and audio

EVIDENCE GUIDE

Underpinning skills and knowledge

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

- radio or television delivery methods - cable, terrestrial, microwave, satellite, as required
- satellite delivery equipment - earth-stations, up-link, transponders, satellite receiving dishes, satellite footprints
- relevant satellite service providers and ability to contact them
- familiarity with specific master control operating equipment in use
- ability to check equipment is working to specifications
- interpretation of specifications for equipment
- radio or television standards PAL, NTSC, SECAM, CCIR 601, as required
- sources of advice, information, and technical support
- understanding of radio or television broadcast systems and transmission facilities
- correct broadcast terminology
- concept and judgement of image and audio broadcast quality
- basic maintenance of transmission equipment, eg functional testing
- diagnosis of problems and faults
- communication - oral and written reports
- use of intercom and production talkback communication devices
- time management techniques
- accurate timing of switches
- ability to judge picture to sound synchronisation, as required

Linkages to other units

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

- CUFBRD01A Communicate using a two way system

Critical aspects of evidence

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

- the interpretation of transmission schedules
- ability to check vision or audio quality of feeds, as required
- ability to judge picture or sound distortion, as required
- effective verbal communication with a range of individuals
- effective use of talkback/intercom communication devices

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 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
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

Assessment requires access to the range of master control equipment used in broadcast facilities, currently used by the television industry.

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

- personnel - crew, cast
- equipment
- materials
- facilities
- pre-production
- production/principle photography
- post-production
- graphically:
- manually
- by computer generation

- 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
-
- weather
 - illness
 - equipment failure
 - industrial action
 - community/local action against factors within production
-
- 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
-
- 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

- 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

- 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
-
- shot numbers
 - shot descriptions
 - camera numbers
 - floor manager cues
 - lighting cues
 - video tape track information
 - graphics or digital effects information
-
- subject matter or script content
 - scheduled dates and locations
 - cast and crew names
-
- hot camera time
 - rehearsal time
 - re-shoot
 - make up
 - wardrobe

- sets
- props
- lighting
- cameras

- flights
- buses
- trains
- walking
- biking
- pick up
- independent travel

- from set
- release for the day

- 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

- 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
-
- 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.

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

- music
- talkback
- news and current affairs
- commercials
- drama
- documentaries
- live events and performances
- sport
- lifestyle

- actual events
- existing dramatic material
- news and current affairs
- interviews
- vox pops
- music
- sound effects
- stock footage
- archival material

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- clearance rights
- royalties
- schedule
- direct quotes
- attributions
- interviews
- studio time

- 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
-
- understanding
 - key points
 - full coverage
 - retention
 - attraction
-
- broadcast law including defamation legislation
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- articulation
 - enunciation
 - inflection
 - adequate pauses
 - tone of voice
 - pace
 - mood
-
- 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

- music
- talkback
- news and current affairs
- commercials
- drama
- documentaries
- live events and performances
- special features and forums
- sporting events
- game shows

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- studio time

- producers
- program directors
- writers
- editors
- program managers
- announcers
- presenters
- performers
- broadcasters
- studio panel operator
- clients/customers
- sales representatives
- other technical staff
- other specialist staff

- stereo imaging
- archival sources
- sound effects
- visual effects
- special effects
- voices - speaking, choral
- tone of voice
- music

- broadcast law including defamation legislation
- Indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- editorial guidelines
- ethical standards

- articulation
- enunciation
- inflection
- adequate pauses
- tone of voice
- pace
- mood
- visual presentation
- body language
- dress, hair and make-up

- scripts
 - music
 - sound
 - news
 - commercials
 - on-air front and back announcements
 - community announcements
 - interviews
 - telephone calls
-
- 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 | <p>Identify production requirements that meet requirements of target audience</p> <p>Research, collect and organise program content before broadcast and ensure that all content meets the ethical, legal and broadcast standards</p> <p>Structure the program to allow for budgetary and time constraints</p> <p>Identify and provide contributors that meet target audience requirements</p> <p>Brief contributors in accordance with station and production requirements</p> <p>Brief relevant personnel about program content and other production requirements</p> |
| 2. Provide services during broadcast | <p>Provide presentation personnel with advice, ensuring interaction with contributors/guests meets station and production requirements</p> <p>Ensure contributions from relevant personnel and guests meet station and broadcast requirements</p> <p>Communicate with relevant personnel to rectify problems and ensure all production requirements are met</p> <p>Monitor and pursue any issues arising from broadcast, allowing for presenter to respond to issues before end of program, if required</p> <p>Check presentation material adheres to station and production requirements before being broadcast</p> <p>Advise relevant personnel of any technical problems as they occur</p> |
| 3. Review broadcast | <p>Review negative and positive elements of performance with relevant personnel</p> <p>Suggest alternative approaches and strategies to improve and meet required production standards</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	3

RANGE STATEMENT

- music programs
- news and current affairs
- special features and forums
- live events and performances
- sporting events
- talkback programs

- 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

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- capabilities of the studio
- ethics

- producers
- announcers
- program hosts
- program managers/directors
- broadcasters
- presenter
- journalists
- interview subjects
- clients/customers
- sales representatives
- performers
- contestants
- other technical staff
- other specialist staff

- understanding
- entertainment
- information
- education
- access and representation

- broadcast law and defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- editorial policy
- ethical standards

- music
- news
- current affairs
- commercials/sponsorship
- community announcements
- interviews
- telephone calls
- front and back announcements
- comedy segments
- drama segments
- other recorded information

- 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

- music programs
- news and current affairs
- drama programs
- documentaries
- special features and forums
- live events and performances
- sports events
- talkback programs

- 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

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews
- capabilities and conditions of studio

- producers
- announcers
- presenters
- program hosts
- program managers/directors
- broadcasters
- journalists
- clients/customers
- sales representatives
- performers
- interview subjects
- other technical staff
- other specialist staff

- broadcast law including defamation legislation
- indigenous law and protocols
- broadcast codes of practice
- broadcast standards
- station policy
- ethical standards

- 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

- 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

- 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

- duration
- style
- research
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule
- direct quotes
- attributions
- interviews

- understanding
- key points
- full coverage
- attraction

- broadcast law including defamation legislation
 - indigenous law and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- 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.

CUFPOP19A

Unit Descriptor

Schedule radio play lists

This unit describes the skills and knowledge required to determine, compile and manage music play lists for radio broadcasting stations.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Determine music to be included in the play list | 1.1 Interpret the system of music scheduling to ensure the station format requirements are met when compiling a play-list
1.2 Select music that meets the requirements of the station character, policies, and appropriate codes of practice
1.3 Select music that meets audience and program format requirements
1.4 Select music styles for inclusion in the play list that reflect results of research into audience rotate preferences
1.5 Compile the total play list and rotation levels to meet station requirements and daily time requirements |
| 2. Monitor and manage the play list | 2.1 Evaluate the play list to ensure that the requirements of the station charter, policies and code of practice are met
2.2 Ensure each rotation contains musical program components identified as a trend in any market research
2.3 Monitor and update play list and rotation to meet station requirements where necessary
2.4 Introduce new music elements according to predicted performance and consistent with target audience needs |
| 3. Coordinate availability of scheduled music | 3.1 Ensure scheduled music appearing on the play list is available to the radio station
3.2 Ensure scheduled music is available on appropriate formats and meets required technical standards for broadcasting
3.3 Prepare any required documentation of schedules to track copyright requirements and royalty payments |

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	2
Solving problems	2
Using technology	2

RANGE STATEMENT

- contemporary hit radio
 - easy listening
 - adult oriented rock
 - pop
 - classical
 - talk
 - golden "oldies"
 - news/talk
 - adult contemporary
 - sport
 - gold
 - jazz
 - blues
 - soul
 - world
 - combinations and variations of the above
-
- duration
 - style
 - content
 - continuity of program content
 - budget
 - deadlines
 - locations
 - audience
 - purpose
 - contractual
 - confidentiality
 - intellectual property
 - copyright
 - royalty payments
 - schedule
 - direct quotes
 - attributions
 - interviews
-
- broadcast law including defamation legislation
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
 - style
 - image
 - station imaging and branding
 - target audience
 - vibe

- CDs
 - cassette tapes
 - vinyl
 - digital
-
- songs
 - instrumentals
 - symphonies
 - concertos
 - "gold"
 - "power"
-
- understanding
 - key points
 - full coverage
 - retention
 - attraction
 - entertainment
-
- personalities
 - inventory level
 - station identification
 - music rotates
 - talk
 - contests/competitions
 - features
 - station imaging and branding
 - news
 - information
 - commercials
 - trailers
 - liners
 - front and back sells
-
- midnight - dawn
 - breakfast
 - 9.00am - noon
 - noon - 4.00pm
 - drive
 - 6.00pm - 9.00pm
 - 9.00pm - midnight

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 auditory transmission
- knowledge of radio conventions
- knowledge and understanding of the structure of on air radio presentation
- aural discrimination
- understanding of station style and audience requirements
- principles of scheduling and rotation systems
- 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 and understanding of broadcast law, copyright and royalty issues

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
- CUFPOP18A Design a program format

Critical aspects of evidence

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

- knowledge of radio station scheduling systems
- knowledge of effective communication techniques, especially aural discrimination

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 scheduling equipment currently used in the radio 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

- 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

- community announcements
 - music
 - news and weather breaks
 - competitions
 - station identification
 - station imaging and branding
 - commercial advertising
 - trailers
 - liners
 - front and back sells
-
- viewing television
 - listening to radio
-
- understanding
 - key points
 - full coverage
 - attraction
-
- broadcast law including defamation legislation
 - indigenous law and protocols
 - broadcast codes of practice
 - broadcast standards
 - station policy
 - ethical standards
-
- 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.

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

Ensure equipment is positioned and connected according to technical and production requirements

Ensure set up of equipment, cabling and monitoring is safe and unobtrusive

Ensure the set up is achieved within the constraints of time, budget, working environment and production requirements

2. Set up boom

Choose appropriate boom poles for production

Check boom equipment is in good condition and working order

Ensure boom is positioned and connected according to production requirements

Ensure boom and related cabling is safe and unobtrusive

Ensure microphone is correctly powered

Identify ideal working positions and communicate clearly to relevant production personnel

3. Position the microphone

Monitor sound through headphones

Established sound has a perspective that supports and enhances the production quality

Ensure the position of the microphone, mounts, their shadows and reflections are as unobtrusive as possible.

Ensure the microphone position eliminates extraneous and unwanted noises

Communicate clearly and unobtrusively with relevant personnel

Ensure boom is safe and secure when not being used

4. Move the microphone in response to cues

Ensure response to cues is immediate and well coordinated

Move microphone according to scripted shots and respond to direction

Follow the actions and anticipate movements of relevant personnel

Ensure movements are unobtrusive and sympathetic to actions of the relevant personnel

Ensure movements are smooth and fluid and do not generate unwanted noise

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

- 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
-
- fisher
 - hand held carbon fibre
 - aluminium

- 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
-
- gun/shotgun
 - radio - diversity, non-diversity
 - lavalier
 - omnidirectional
 - cardioid
 - figure of eight
 - hyper-cardioid
 - condenser
 - dynamic
-
- studio
 - on location - interior, exterior
 - outside broadcast
-
- mono
 - stereo
 - MS stereo

For certain types of productions it is necessary to operate boom sound mixer.

- cue sheets
 - dubbing charts
 - shot lists
 - storyboards
 - technical manuals
 - equipment instructions
-
- 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> |

CUFSOU02A Operate a studio panel

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

- documentaries
- drama programs
- advertisements/commercials
- sporting broadcasts
- news and current affairs
- music programs
- talkback programs
- live events and performances

- 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)
-
- condenser
 - dynamic
 - radio - diversity, non-diversity
 - lavalier
-
- 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

- producers
 - presenters
 - announcers
 - program managers
 - broadcasters
 - clients
 - sales representatives
 - performers
 - contributors/news-makers
 - other technical staff
 - other specialist staff
-
- 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
-
- 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.

CUESOU1A

Unit Descriptor

Repair and maintain sound equipment

This unit describes the skills and knowledge required to repair and maintain sound equipment used in any production in the cultural industries. It covers regular basic maintenance and simple repairs that do not require the use of specific electrical or electronic knowledge and skills. Major repairs, which generally require calling in the expertise of specialist service technicians or returning equipment to specialists for repair, are not covered by this unit.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|-----------------------------|--|
| 1. Repair sound equipment | 1.1 Diagnose and isolate faults in equipment using standard fault detection procedures
1.2 Label faulty equipment in accordance with organisational procedures
1.3 Conduct minor repairs and/or refer major repairs to the appropriate personnel for action
1.4 Repair and replace cables and connectors as necessary
1.5 Document the causes of faults and repairs conducted or refer to appropriate personnel, according to required procedures |
| 2. Maintain sound equipment | 2.1 Inspect, service, clean and store equipment as required in accordance with organisational procedures
2.2 Maintain, check, clean and store cables and accessories in accordance with organisational procedures
2.3 Check that spares and consumables are in working order and replace as required
2.4 Conduct equipment safety checks as and when required in accordance with OHS guidelines
2.5 Maintain equipment to ensure that is ready for use when required
2.6 Write maintenance and repair records as required |

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	2
Solving problems	3
Using technology	2

RANGE STATEMENT

- relevant Australian standards
 - OHS requirements
 - production and/or venue requirements
 - organisational policies and procedures
 - resource constraints
 - budget constraints
 - technical constraints
 - production schedule
 - organisational and/or legislative occupational health and safety requirements
-
- replacement or tagging of items that do not require specific electronic or electrical skills
 - making up leads
 - replacing the range of connectors used in sound equipment
 - replacing parts of microphones and stands
 - replacing fuses
 - replacing faders
-
- cleaning and dusting equipment
 - checking continuity of cables
 - correct storage of equipment and instruments
 - cleaning microphones and replacing inserts
 - replacing batteries
 - cleaning heads on recorders/playback units
 - alignment/adjustment of playback/recording equipment
 - cleaning recording playback medium
 - making backup copies of recordings

- musical instruments
- microphones
- amplifiers
- speakers
- mixers
- limiters
- compressors
- mixing desk
- effects rack
- tape machines
- turntables
- CD player/burner
- sequencer/sampler
- computer DAT
- DAT
- mini disc
- reel to reel hard disc recorder
- DVD
- MIDI

- producers
- directors
- artists
- directors of photography
- program managers
- broadcasters
- stage managers
- sound recordists
- sound designers
- supervisors
- head of department
- other technical staff
- other specialist staff

- batteries
- strings
- pegs/screws
- head cleaner
- styluses
- tapes
- splicing materials
- diskette
- testing equipment
- test tapes
- volt meter
- recording media
- fuses
- soldering iron and solder

- technical manuals
- safety manuals

- maintenance and repair records
 - safety records
-
- spanners
 - screwdrivers
 - hammers
 - pliers

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of spare parts and sub assemblies used in sound equipment repair/maintenance
- knowledge of typical sound equipment and wiring faults
- fault detection and diagnosis
- making reliable solder joints
- reading and interpreting equipment manuals
- knowledge of electronic terms
- knowledge of audio terms
- knowledge of musical instruments and their components
- storage and maintenance and specific properties of various recording/playback mediums
- electrical theory as it applies to sound
- knowledge of and ability to apply organisational and/or legislative OHS requirements, in particular with regard to the working safely with electricity
- storing equipment according to organisational requirements
- knowledge of relevant Australian standards

Linkages to other units

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

- CUSSOU05A Install, align and test sound equipment
- CUSSAF02A Follow health, safety and security procedures

in the music industry

Critical aspects of evidence

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

- technical knowledge of sound and basic electrical equipment
- excellent physical dexterity skills
- knowledge of OHS principles, procedures and legislation
- knowledge of principles of electricity and sound
- fault detection and diagnosis

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 simulated workplace environment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment listed in the range of variables statement.

CUESOU6A

Unit Descriptor

Design sound systems

This unit describes the skills and knowledge required to interpret production requirements, research and identify sound equipment components, determine the set up of sound systems, prepare sound plans and direct implementation to fulfil the requirements for sound production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish brief for sound design	1.1 Liaise with the appropriate personnel to ascertain the requirements of the project 1.2 Undertake necessary research to determine options to best meet production requirements 1.3 Identify available budget and other resources in determining the scope of the production 1.4 Identify additional expertise necessary for the project as required 1.5 Prepare sound extraction/cue synopsis
2. Develop the design	2.1 Develop design concepts in accordance with sound design brief 2.2 Represent design concepts with a range of visual or other material 2.3 Discuss design concepts with the appropriate personnel and incorporate any new ideas 2.4 Obtain agreement upon final design concept with the appropriate personnel
3. Produce sound plan	3.1 Produce sound plan in accordance with the final design concept and production requirements 3.2 Ensure that microphone plots, sound sources, block diagrams and layout are drawn and notated 3.3 Ensure that a comprehensive equipment list is prepared
4. Liaise with others to implement sound plan	4.1 Ensure that all parties meet their obligations, adhere to quality standards and work within project requirements 4.2 Monitor all work to ensure that it is completed to specifications and any changes required are negotiated, agreed with the appropriate personnel and implemented 4.3 Ensure that system is tuned to achieve desired result 4.4 Ensure that operation is plotted, rehearsed and revised to meet performance requirements 4.5 Ensure that appropriate documentation is prepared and maintained 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	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	3

RANGE STATEMENT

- music videos
- music programs
- live events
- features 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
- talkback programs
- commercials/advertisements
- interactive multimedia

- microphones
- amplifiers
- speakers
- mixing consoles
- equalisers
- reverberation
- limiters
- compressors
- effects rack
- tape machines
- turntables
- CD player/burner
- sequence sampler
- computer DAT
- mini disc
- reel to reel tape recorder
- hard disc recorder
- DVD

- producers
 - directors
 - artists
 - editors
 - sound designers
 - station managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
-
- cue sheets
 - dubbing charts
 - scripts
-
- dialogue/voice overs
 - ADR (additional dialogue recording)
 - FX (effects)
 - music produced acoustically or electronically
 - foley
 - atmosphere
 - sounds from the natural environment
-
- level
 - tonal quality
 - perspective
 - acoustic
 - dynamic range
 - intelligibility
 - position/image
 - mono
 - stereo
-
- artistic
 - technical
 - financial
 - timelines/deadlines
 - production schedules
 - production and venue requirements
 - organisational policies and procedures
 - resources
 - organisational and legislative occupational health and safety requirements

- vinyl disc
- 7 inch tape
- CD
- DAT
- magnetic film stock
- solid state devices
- magnetic disc devices
- optical disc devices
- magnetico-optical devices

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- the principles and techniques of sound
- knowledge of occupational health and safety procedures
- what sound is required, and artistic, technical and operational requirements of production
- how to identify accurately the characteristics of the sound source
- relevant acoustic principles and their application in evaluating sound systems and their components
- operational knowledge of a range of sound production equipment
- features and operating characteristics of noise reduction systems
- compatibility with mono, stereo or multi-channel systems
- knowledge of time code equipment and its relevant use
- use of format encoders and decoders
- ability to handle and reproduce from old formats
- identifying and containing possible deficiencies in the monitoring system
- fault finding techniques and procedures
- knowledge of computer technology
- ability to identify, develop and evaluate creative possibilities
- ability to explain creative possibilities, options and their implications to people clearly and accurately
- working with others constructively to achieve best outcomes
- applying time management strategies and setting priorities
- oral and written communication

Linkages to other units

This unit has strong linkages to, and may be assessed with other units dealing with sound production as well as the following units:

- CUEOHS2A Establish and maintain a safe and secure workplace
- CUSTTGE01A Coordinate technical operations
- CUSMGE03A Use instruments, equipment and/or electronic technology for making music
- CUSGEN03A Collaborate with colleagues in planning and producing a project
- CUSRAD02A Conduct research

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- critical listening and aural discrimination
- knowledge of sound terminology
- knowledge of a range of sound equipment
- principles and techniques of sound
- 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 simulated workplace environment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment listed in the range of variables statement.

CUSSOU01A

Unit Descriptor

Move and set up instruments and equipment

This unit describes the skills and knowledge required to load and transport instruments and/or equipment to a venue, and set up those instruments at the venue for any production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan for the safe manual handling of instruments and equipment	1.1 Find out the correct placing of equipment and instruments with performers, head of technical crew and/or musical director as required 1.2 Check plans with designated personnel where required before loading in or loading out 1.3 Secure moving devices where possible to assist personnel 1.4 Check with designated personnel the order in which equipment will be moved where required 1.5 Check any special conditions of the job 1.6 Find out any likely problems associated with moving and check tasks with all relevant personnel
2. Use clothing and accessories for protection	2.1 Check that a first aid kit is available at all times and check that essential items are always on hand 2.2 Wear appropriate clothing to protect the body 2.3 Use lifting equipment or accessories where required in accordance with OHS principles
3. Load and/or unload a van or truck with equipment	3.1 Check what needs to be packed and pack it to minimise movement in transit, interlock where appropriate 3.2 Check that gear is packed in the appropriate order taking account of weight, fragility and unloading requirements 3.3 Distribute weight evenly, front to back and left to right
4. Move and set up instruments and equipment	4.1 Ensure that instruments, equipment and personnel are protected against damage, loss or injury while they are being moved and set up 4.2 Assist with the set up instruments and equipment according to agreed plans and for the safety of players, crew, front of house staff and the public 4.3 Ensure that all cables are gaffer taped securely in traffic cable areas
5. Disassemble sound equipment after use	5.1 Assist with safe de-rigging of equipment 5.2 Report any lost or damaged equipment to appropriate personnel 5.3 Store cabling tidily and methodically and check that all equipment is accounted for before packing 5.4 Leave the working environment clean after use 5.5 Deal with problems promptly and effectively 5.6 Follow OHS principles at all stages and observe safe lifting and handling

KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	1
Collecting analysing and organising information	-
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

- musical instruments
- instrumental accessories, cases and spare parts
- sound equipment and cabling
- stands
- lighting equipment

- safety shoes
- ear plugs or earmuffs
- protective gloves

- stairs
- narrow spaces
- environmental factors
- traffic
- safety hazards
- crowds

- focal
- state
- federal

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- relevant principles and regulations of occupational health and safety, especially safe lifting
- following simple technical cues where relevant
- communicating clearly to achieve planned outcomes
- working effectively with others
- setting priorities
- selecting and using available technology appropriate to the task
- ensuring the care and security of instruments and equipment

Linkages to other units

Combined training delivery and/or assessment may be appropriate with a range of sound and music units including:

- CUSSAF02A Follow health, safety and security procedures in the music industry

Critical aspects of evidence

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

- safe handling of heavy materials
- ability to follow instructions

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 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 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)
- simulated workplace activities
- oral questioning/interview
- third party reports of authenticated prior achievements

Resource requirements

There are significant resource implications for the assessment of this unit, as indicated by the range of variables statement.

Assessment requires access to a range of up to date equipment listed in the range of variables statement, currently used by the industry.

CUSSOU02A

Unit Descriptor

Operate portable audio recorder

This unit describes the skills and knowledge required to operate a range of portable audio analogue or digital recording equipment used in any production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---------------------------|--|
| 1. Set up audio recorder | 1.1 Ensure that the equipment meets production requirements
1.2 Check that all components are in good condition and working order
1.3 Position and connect equipment according to production requirements
1.4 Set up equipment and cabling so that it is safe and unobtrusive
1.5 Achieve set up within the relevant constraints
1.6 Label equipment appropriately and clearly
1.7 Ensure that microphones are suitable for location |
| 2. Position microphones | 2.1 Position microphone mounting and cabling according to production requirements
2.2 Ensure that microphone mounting and cabling are unobtrusive to production personnel and production requirements
2.3 Check that microphone placement is mechanically sound and does not transmit vibration to the microphone
2.4 Position and adjust microphones to achieve optimum sound quality |
| 3. Operate audio recorder | 3.1 Power up equipment and check that it is functioning properly
3.1 Conduct sound check, implementing and documenting all adjustments according to organisational procedures
3.2 Rectify any faults or problems and/or refer them to the appropriate personnel
3.3 Check that the overall level is within the requirements of the production and adjust the level where necessary
3.4 Play back sound at the required level through the appropriate speakers necessary to achieve appropriate recording quality
3.5 Monitor equipment for correct operation throughout the production
3.6 Deal with problems promptly and effectively throughout the production
3.7 Check copyright regulations with appropriate personnel |

- | | |
|--|---|
| 4. Disassemble sound equipment after use | 4.1 De-rig equipment safely and in consideration of other production requirements
4.2 Report any lost or damaged equipment to the appropriate personnel
4.3 Store cabling tidily and methodically and check that all equipment is accounted for before packing
4.4 Check and clean equipment before packing
4.5 Follow OHS principles at all stages |
|--|---|

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

- digital and analogue recording devices
 - walkmans
 - amplifiers
 - cassette tape recorders
 - cartridge tape recorders
 - turntables
 - CD player/burner
 - DAT
 - reel to reel player/recorder
 - DVD
-
- producers
 - directors
 - artists
 - broadcasters
 - performers
 - program managers
 - other technical staff
 - other specialist staff

- duration
- style
- content
- budget
- deadlines

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- basic awareness of the principles and practice of sound recording
- knowledge of the features and functions of the equipment to be used
- communication skills

Linkages to other units

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

- CUSSOU03A Develop and update music industry knowledge
- CUSSOU02A Follow health, safety and security procedures in the music industry

Critical aspects of evidence

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

- operating knowledge of audio recording equipment
- knowledge and application of relevant occupational health and safety practices
- effective communication skills

Method and context of assessment

Assessment may take place on the job, off the job or a mix of both.

Assessment methods must include observation during a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance.

Methods to assess essential underpinning knowledge 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 up to date equipment listed in the range of variables statement.

CUSSOU03A

Unit Descriptor

Transfer sound

This unit describes the skills and knowledge required to transfer recorded sound from one medium to another for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|---|
| 1. Determine requirements of sound transfer | 1.1 Liaise with relevant personnel to find out equipment and sound requirements for transfer
1.2 Liaise with relevant personnel to determine production requirements including timeframes
1.3 Complete any relevant documentation according to organisational requirements |
| 2. Transfer sound | 2.1 Check copyright regulations with appropriate personnel
2.2 Check and test all operational aspects of the sound equipment to ensure it is ready to transfer sound
2.3 Check that any batteries to be used are in good condition and are fully charged and ready for the anticipated length of use in accordance with organisation requirements
2.4 Ensure that all necessary consumables are operational within the equipment
2.5 Transfer sound according to organisational procedures
2.6 Check that transfer has been carried out correctly and according to organisational requirements
2.7 Document according to organisational procedures and inform relevant personnel that the procedure has been completed, if required |

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

- DAT recorders
 - amplifiers
 - speakers
 - tape machines
 - turntables
 - CD player /burner
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - DVD
-
- producers
 - directors
 - editors
 - sound designers
 - station managers
 - broadcasters
 - performers
 - other technical or specialist staff
-
- transfer documentation
 - labels
-
- technical
 - timelines/deadlines
 - production schedules
 - production and venue requirements
 - organisational policies and procedures
 - organisational and legislative occupational health and safety requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of occupational health and safety procedures
- operational knowledge of a range of sound equipment
- features and operating characteristics of noise reduction systems
- simple fault finding techniques and procedures
- ability to work with others

Linkages to other units

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

- CUSSAF02A Follow health, safety and security procedures in the music industry
- CUSSOU02A Operate portable audio recorder

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- knowledge of a range of sound equipment
- 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.

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. Methods to assess essential underpinning knowledge 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.

CUSSOU04A

Unit Descriptor

Record sound

This unit describes the skills and knowledge required to record sound, using a variety of digital and analogue recording equipment in a studio or on location for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|----------------------------|--|
| 1. Prepare to record sound | 1.1 Ensure that equipment, accessories and all components are in good condition and working order and meet production requirements
1.2 Set up, connect and align equipment and cabling according to safety regulations and production requirement
1.3 Conduct sound check and test the recorded line-up to ensure the level, frequency, signal to noise ratio meets required standards
1.4 Rectify any faults/problems and/or refer to the appropriate personnel prior to commencement of production
1.5 Ensure that all documentation and labelling is accurate, legible and up to date, and meets with production requirements |
| 2. Record sound | 2.1 Ensure that run up time is sufficient to allow stable sound recording
2.2 Equalise sound for optimal quality
2.3 Apply appropriate signal processing
2.4 Monitor the sound recording for quality, audible defects and extraneous background sound throughout the production and communicate defects immediately to relevant personnel to enable defects to be rectified
2.5 Ensure that background sound levels are consistent and suitable for any post production should this be necessary
2.6 Deal with problems promptly and effectively throughout the sound recording process either autonomously or by communicating to relevant personnel as required
2.7 Comply with copyright regulations as appropriate |

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

- digital and analogue recording devices
 - amplifiers
 - equalisers
 - mixers - mono, stereo
 - mixing console
 - CD player/burner
 - DAT recorder
 - reel to reel hard disc recorder
 - mini disc
 - DVD
 - computer technology and associated software
-
- shotgun
 - dynamic
 - condenser
 - PZM (pressure zone microphone)
 - lapel
-
- omni
 - uni
 - bi-directional
 - cardoid
-
- producers
 - directors
 - artists
 - broadcasters
 - performers
 - program managers
 - other technical staff
 - other specialist staff

- duration
 - style
 - content
 - budget
 - deadlines
 - location
 - audience
 - purpose
 - contractual
 - confidentiality
 - intellectual property
 - copyright
 - schedule
 - direct quotes
 - attributions
 - interviews
-
- verbal fault reports to appropriate personnel
 - notes on faults and problems
-
- production schedule
 - track sheets
 - organisation standards
 - occupational health and safety requirements
 - text requirements
 - performers' requirements
-
- studio
 - recording studio
 - sound stage
 - location/site
 - continuity/network control point
 - post-production area/dubbing theatre

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of principles and practice of sound
- operational knowledge of a range of microphones
- sound equipment and technical knowledge
- critical listening and aural discrimination
- communication skills
- knowledge of occupational health and safety practices

Linkages to other units

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

- CUSSAF02A Follow health, safety and security procedures in the music industry

Critical aspects of evidence

Assessment must ensure that a sufficient range of recording circumstances and conditions are covered.

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

- technical knowledge of a range of audio recording equipment
- knowledge and application of relevant OHS practices and legislation

Method and context of assessment

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

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess essential underpinning knowledge may 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

There are significant resource implications for the assessment of this unit, as indicated by the range of variables statement.

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

CUSSOU05A

Unit Descriptor

Install, align and test sound equipment

This unit describes the skills and knowledge required to install, align and test sound equipment in a range of facilities for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|--|
| 1. Determine sound equipment requirements | 1.1 Liaise with relevant personnel and interpret and confirm the sound equipment requirements to ensure technical and production requirements are met
1.2 Assess the acoustic properties of the installation area to determine the equipment and accessories required to deliver an accepted standard of sound quality
1.3 Read and interpret any documentation, including the design specifications, to determine resource requirements
1.4 Communicate specialist requirements to the relevant personnel
1.5 Identify and implement solutions to any identified technical problems and communicate any difficulties promptly to relevant personnel as required
1.6 Calculate power requirements and identify power locations and patching requirements
1.7 Coordinate any required hire or loan arrangements and ensure hire agreements are completed according to enterprise requirements
1.8 Verify that the equipment to be installed is appropriate for the job |
| 2. Prepare for installation of sound equipment | 2.1 Prepare and assemble sound recording and other equipment and accessories
2.2 Prepare and roll extension leads, looms and cables to meet design specifications, organisational standards and legal requirements
2.3 Transport sound equipment safely and efficiently according to the production schedule
2.4 Use safe lifting and handling techniques to lift and carry sound equipment to required position |
| 3. Install sound equipment | 3.1 Mount sound equipment in accordance with production requirements, instructions and safety guidelines, taking weight and size of equipment into account
3.2 Set up microphones in accordance with required specifications
3.3 Set up power distribution
3.4 Safely and neatly secure and label cabling so that it is clear of moving elements |

- | | |
|---|--|
| 4. Align sound equipment | 4.1 Match interfaces between source and destination according to level, impedance, phase and frequency
4.2 Route test signals to the correct signal path
4.3 Check that the level of test signal is correct for the production requirements
4.4 Equalise sound sources taking room acoustics into consideration
4.5 Check systems for potential feedback frequency problems and make adjustments as required
4.6 Connect effects rack to mixer where appropriate |
| 5. Test sound equipment | 5.1 Check all microphone lines for continuity and patching
5.2 Patch, test and tune sound system to suit facility
5.3 Check that all microphones are operational according to industry standards and where necessary fit appropriate microphones to relevant personnel to perform testing
5.4 Inform appropriate personnel of any problems that arise throughout the set up, as required |
| 6. Ensure mechanical safety throughout installation | 6.1 Observe OHS requirements when installing and checking equipment
6.2 Check that the position of microphones, mountings and other recording equipment is safe and use safety chains where necessary
6.3 Lay cabling to avoid potential mechanical danger and to ensure safety |
| 7. Ensure electrical safety throughout installation | 7.1 Incorporate OHS requirements when setting up and checking electrical equipment
7.2 Check that mains or generator supply is sufficient for the maximum load requirements
7.3 Ensure that cables used are correctly rated, including three phase cable to dimmers
7.4 Lay cabling so that it does not obstruct the free movement of other equipment or endanger personnel
7.5 Ensure that maintenance of cabling and connectors meets OHS requirements
7.6 Ensure that all required components of sound equipment are connected to the correct voltage supply
7.7 Ensure that distribution of electrical loading is within working limits
7.8 Ensure that all electrical fittings are tested and tagged in accordance with safety regulations |

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

- microphones
 - amplifiers
 - speakers
 - limiters
 - compressors
 - mixing console/desk
 - mixers
 - effects rack
 - tape machines
 - turntables
 - CD player/burner
 - sequencer/sampler
 - computers and computer software
 - DAT machine
 - reel to reel hard disc recorder
 - mini disc
 - DVD
 - musical instruments
-
- sound recordists
 - producers
 - directors
 - artists
 - designers
 - program managers
 - stage managers
 - performers
 - broadcasters
 - technical managers
 - supervisors
 - other technical staff
 - other specialist staff

- stage
 - venues
 - auditorium
 - hotels
 - clubs
 - front of house
-
- audience PA
 - effects
 - foldback to stage
-
- liaison and consultation with venue manager and other production personnel
 - listening and responding to messages from stage manager
 - basic conflict resolution
-
- sound plans
 - line diagrams
 - installation schedule

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of the range of sound equipment and associated operating principles
- knowledge of sound reinforcement requirements
- characteristics and applications of different types of microphone capsules
- understanding of correct equalisation techniques
- understanding of acoustics
- reading and interpreting sound documentation and plans
- drawing a block diagram of equipment and system setups
- running and patching cables neatly and safely
- knowledge of OHS, particularly safe manual handling techniques and working safely with electricity and hazardous substances
- critical listening and aural discrimination
- effective communication
- knowledge of relevant Australian standards

Linkages to other units

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

- CUESOU01A Repair and maintain sound equipment
- CUSSAF02A Follow health, safety and security procedures in the music industry
- CUSCOR02A Work with others

Critical aspects of evidence

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

- ability to read and interpret sound plans and install equipment in accordance with the sound plan
- knowledge and awareness of OHS policies, procedures and legislation

Method and context of assessment

Assessment of this unit would most effectively be undertaken on the job due to its specific workplace requirements. However, assessment can be undertaken in a closely simulated 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 in the cultural industries, and the use of current industry standard equipment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 current industry equipment listed in the range of variables statement.

CUSSOU06A

Unit Descriptor

Lay soundtracks

This unit describes the skills and knowledge required to source required sounds, and lay soundtracks within technical and creative parameters for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Determine track laying requirements | 1.1 Liaise with relevant personnel to ascertain the required sound and establish the sound sources required to meet the expectations of the client/production concept
1.2 Check the technical requirements and ensure that they meet the production requirements
1.3 Check the source of the sounds and the required effects
1.4 Ensure that equipment and media is compatible and adheres to standards to produce quality sound |
| 2. Source required sounds | 2.1 Identify and access sound from relevant sources as necessary and ensure that sound is in suitable format for available equipment
2.2 If sounds required cannot be sourced, seek advice and/or suggest alternatives to relevant personnel
2.3 Ensure that sound follows the aims of documentation and production requirements
2.4 Ensure that the duration of sound is sufficient for production requirements
2.5 Ensure that the characteristics of sound are suitable for production requirements
2.6 Ensure that sound sources are incorporated into tracks and are complete and ready for track laying according to production requirements
2.7 Comply with copyright regulations as appropriate |
| 3. Lay soundtracks | 3.1 Lay tracks to meet production and/or client requirements
3.2 Perform pre-mix of tracks as determined by number of tracks available and whether those tracks are functional
3.3 Ensure that pre-mix decisions are consistent with production/client brief and organisational requirements
3.4 Complete all documentation relating to laying of tracks, pre-mix and mix, ensuring that all relevant information is included to meet the mixer's requirements and organisational and production requirements |

KEY COMPETENCIES

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

RANGE STATEMENT

- films and videos
- documentaries
- animation
- advertisements/commercials
- broadcasts
- music programs
- talkback programs
- live events and performances
- interactive multimedia

- location
- budget
- timelines/deadlines
- production schedules
- venue requirements
- organisational policies and procedures
- OHS requirements

- number of tracks
- time frame
- duration of soundtracks
- compatibility of equipment with the medium
- quality of sound sources

- digital recorders
 - analogue recording devices
 - multi track recorder
 - stereo recorder
 - portable mixers
 - microphones
 - basic speakers
 - mixing console
 - effects rack
 - CD player/burner
 - sequence sampler
 - computer DAT
 - mini disc
 - hard disc recorder
 - DVD
 - cables and connectors
-
- dialogue and voice overs
 - effects
 - music
 - atmosphere
 - foley
-
- sound libraries
 - archives
 - existing recorded material
 - recorded natural or manufactured sounds
 - sampled effects
 - foley specialists
-
- level
 - frequency
 - balance
 - tonal quality
 - perspective
 - acoustic
 - dynamic range
-
- pre-mix script
 - mixing sheets
 - cue sheets
 - dubbing sheets
 - queries
 - notes

- artists
- producers
- directors
- editors
- program managers
- broadcasters
- performers
- other technical staff
- other specialist staff

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- basic understanding of acoustics
- knowledge of sound terminology
- basic understanding of special effects
- basic knowledge of functions/operations of sound mixing consoles
- knowledge of and ability to operate signal processing and effects devices
- ability to balance tone colour by equalisation
- knowledge of types of signal distortions that occur
- microphones, consoles, signal flow, and acoustics appropriate to the production
- knowledge of Occupational Health and Safety, in particular safe noise levels
- effective communication techniques

Linkages to other units

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

- CUSSOU03A Transfer sound
- CUSSAF02A Follow health, safety and security procedures in the music industry

Critical aspects of evidence

This unit of competency applies to a range of sectors in the cultural industries. The focus of assessment will depend on the industry sector. Assessment must be tailored to meet the needs of the particular sector in which performance is being assessed.

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

- using relevant sound equipment to lay tracks
- the ability to access a range of sources for sound
- knowledge of legal implications of copyright and appropriation of sound sources

Method and context of assessment

Assessment may take place on the job, off the job or a mix of both of these.

It is recommended that assessment methods include observation of a practical demonstration. Other assessment methods may include:

- work samples or simulated workplace activities
- oral questioning/interview
- interactive computer based exercises
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence including presentation of completed product

Resource requirements

Assessment should use a range of equipment that meets industry standards.

CUSSOU07A**Unit Descriptor****Edit sound using analogue systems**

This unit describes the skills and knowledge required to edit sound in an analogue format for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT**PERFORMANCE CRITERIA**

- | | |
|---|---|
| 1. Determine production requirements | 1.1 Discuss creative and practical considerations with relevant personnel to confirm production requirements
1.2 Discuss suitable analogue sound editing equipment requirements with the relevant personnel and document as required
1.3 Discuss the format and materials required for the edit with relevant personnel and document as required
1.4 Obtain equipment and accessories if necessary, and ensure consistency with the production requirements |
| 2. Prepare materials and equipment for analogue audio editing | 2.1 Set up equipment appropriate to the production brief
2.2 Check editing equipment for adequate function according to safety and organisational procedures
2.3 Check noise reduction requirements
2.4 Check that transfers and/or autoloading of source material are completed
2.5 List all sound sequences to be used in the production
2.6 Identify and schedule all source materials of sound sequences |
| 3. Locate and mark edit points | 3.1 Select edit points that are appropriate for the purpose of the material and the production requirements
3.2 Identify and mark edit points accurately and in accordance with organisational and production procedures
3.3 Accurately identify and determine any foreseen difficulties that may prevent the edit from being completed and propose suitable solutions where possible
3.4 Incorporate a dub edit when existing material is not adequate for production requirements or when an edit is not commercially feasible or technically possible |

4. Perform and assess edit
- 4.1 Ensure that the edit meets technical, creative and production requirements
 - 4.2 Ensure that mechanical edits executed are precise, clean, free from unwanted magnetism, and are cut at a suitable angle
 - 4.3 Identify, label and securely store trims and other source material, in accordance with organisational and/or production requirements
 - 4.4 Check that selection, presentation and use of all individual soundtrack including leader, line up of tones and sync pips follow acceptable conventions
 - 4.5 Identify the leader and ensure all marking and labelling is accurate and legible according to production requirements
 - 4.6 Ensure that all other documentation is accurately updated and readily accessible in an agreed format
 - 4.7 Ensure that any waste is disposed of in consideration of occupational health and safety requirements

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	2
Using technology	2

RANGE STATEMENT

- dubbing
- cutting and splicing

- advertisements/commercials
- sporting broadcasts
- news and current affairs
- music programs
- talkback programs
- educational
- training
- feature films
- documentaries
- animated productions
- short films
- commercials
- filmed events or performances
- music video
- television productions of any type

- duration
- style
- content
- budget
- deadlines
- location
- purpose
- schedule
- technical
- occupational health and safety

- linear/analogue editing machines
- mixers
- microphones
- amplifiers
- loudspeakers
- effects rack
- splicers
- turntables
- reel to reel tape recorder
- linear editing systems

- magnetic tape
- leader
- splicing tape
- marking pens
- chinagraph pencils
- cotton gloves

- audio recording
 - dialogue
 - effects
 - music
 - atmosphere
 - foley
-
- artists
 - producers
 - directors
 - editors
 - program managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
 - other editing personnel

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of sound editing
- sound editing conventions
- knowledge of audio terminology
- understanding of special effects
- knowledge of functions/operations of sound mixing consoles
- knowledge of and ability to operate signal processing and effects devices
- basic knowledge of acoustics
- knowledge of varied characteristics of sound in a range of environments
- ability to balance tone colour by equalisation
- knowledge of relevant OHS requirements, in particular safe noise levels
- knowledge of types of signal distortions
- interpreting sound documentation and plans
- identifying typical faults that may occur in editing
- knowledge of relevant computer technology

Linkages to other units

This unit may be delivered and/or assessed with the following units:

- CUSSOU24A Edit sound using computerised digital equipment/systems
- CUSSOU10A De-noise sound tracks
- CUSSOU06A Lay soundtracks
- CUSSOU09A Mix sound sources

Critical aspects of evidence

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

- ability to use a range of editing equipment

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 simulated workplace environment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 industry.

CUSSOU08A

Unit Descriptor

Operate sound reinforcement system

This unit describes the skills and knowledge required to operate a sound reinforcement system for a production in the cultural industries. Normally applies to playback of pre-recorded material in a theatrical production.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|--|
| 1. Determine playback requirements | 1.1 Obtain accurate information through consultation with relevant personnel
1.2 Include accurate details concerning the compatibility of playback machine and source material synchronisation protocols
1.3 Anticipate the provision of adequate standby facilities
1.4 Assess and incorporate technical, artistic and financial considerations |
| 2. Provide playback for relevant personnel | 2.1 Ensure that all component parts of equipment are available and in good condition at the required time and place
2.2 Ensure that cables are routed and secured safely and are visually unobtrusive
2.3 Patch leads and associated electricals into the correct input/output sockets
2.4 Connect amplification equipment in the correct order
2.5 Ensure that playback machine is correctly referenced and synchronisation protocols are compatible including visual slates
2.6 Check that sound level satisfies the requirements of relevant personnel
2.7 Ensure that loudspeakers are close enough to relevant personnel to avoid coloration and time delay
2.8 Ensure that there are adequate resources available in the event of equipment breakdown |
| 3. Provide sound balance for relevant personnel | 3.1 Check that sound quality and balance satisfies the requirements of relevant personnel
3.2 Ensure that the requirements of relevant personnel are not detrimental to sound recording quality and safe levels
3.3 Establish and maintain a positive working relationship with relevant personnel
3.4 Correct malfunctions quickly and effectively |

CUSSOU08A Operate sound reinforcement system

4. Provide sound reinforcement for audiences
 - 4.1 Ensure that equipment items are in good condition and available at the required time and place
 - 4.2 Ensure that sound quality and balance matches that of source material as closely as possible
 - 4.3 Check that sound levels are sufficient without compromising safe levels and quality
 - 4.4 Position loudspeakers to produce optimum quality, avoid feedback and other extraneous noise
 - 4.5 Provide equipment that anticipates the need for standby facilities
 - 4.6 Rectify any malfunction as quickly as possible

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	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

RANGE STATEMENT

- live events
- feature films and videos
- documentaries
- short films and videos
- animation
- drama programs
- advertisements/commercials
- sporting broadcasts
- news and current affairs
- music videos
- music programs

- digital and analogue recording devices (automated and manual studio consoles)
 - mixers
 - microphones
 - amplifiers
 - limiters
 - compressors
 - speakers
 - sequence sampler
 - musical instruments
-
- condenser
 - dynamic
 - radio - diversity, non-diversity
 - lavalier
-
- dialogue
 - effects
 - music
 - atmosphere
-
- producers
 - directors
 - artists
 - sound engineers
 - sound designers
 - program managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- operational knowledge of a range of sound reinforcement equipment and amplifiers
- operational knowledge of a range of microphones
- the principles and techniques of sound
- critical listening
- verbal communication
- knowledge of occupational health and safety practices, in particular safe noise levels
- knowledge of time code equipment and its relevant use

Linkages to other units

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

- CUSSOU05A Install, align and test sound equipment
- CUESOU01A Repair and maintain sound equipment
- CUSSAF02A Follow health, safety and security procedures in the music industry
- 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:

- technical knowledge of a range of sound equipment
- effective communication skills
- knowledge and application of relevant occupational health and safety practices and legislation

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. Methods to assess the application of essential underpinning knowledge may 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

There are significant resource implications for the assessment of this unit, as indicated by the range of variables statement.

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

CUSSOU09A

Unit Descriptor

Unit Sector

Mix sound sources

This unit describes the skills and knowledge required to mix multiple channels (music, FX or other sounds).

No sector assigned

ELEMENT	PERFORMANCE CRITERIA
1. Evaluate and optimise the sound sources	<p>1.1 Ensure that the sound sources are appropriate for the technical and creative requirements of the production including:</p> <ul style="list-style-type: none"> 1.1.1 level 1.1.2 tonal quality 1.1.3 balance 1.1.4 perspective 1.1.5 frequency 1.1.6 suitability <p>1.2 Ensure that audio and decibel levels do not exceed accepted standard reference levels</p> <p>1.3 Check sound sources for audible defects, and if possible ensure that any defects are eliminated before mixing</p> <p>1.4 Where necessary, ensure that sound sources recorded from different mediums have the required compatibility</p> <p>1.5 Complete assessment of sound sources within the constraints of production requirements</p> <p>1.6 Assess the possibilities and/or difficulties associated with sound sources and explain these clearly to relevant personnel</p>
2. Mix sound sources	<p>2.1 Mix given tracks and/or other sound sources to achieve required artistic effects</p> <p>2.2 Produce transitions between sounds that are technically accurate and produce the required effect</p> <p>2.3 Apply effects where and as required</p> <p>2.4 Ensure that levels of sound sources meet current safety standards</p> <p>2.5 Ensure that the level of the composite signal is within technical limits and the desired dynamic range</p>
3. Evaluate and obtain endorsement from relevant personnel	<p>3.1 Assess the mix on the range of speakers appropriate to the particular end use</p> <p>3.2 Assess each track for correctness and quality and evaluate the sound mix for correctness, quality and required effect</p> <p>3.3 Play back final mix with relevant personnel to assess the quality of the sound mix in relation to production requirements</p> <p>3.4 Discuss and agree upon any changes required to improve the quality of the sound mix</p> <p>3.5 Apply and incorporate any final necessary adjustments to the sound mix</p> <p>3.6 Keep all records as required</p>

KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and information	3
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	3

RANGE STATEMENT

- music programs
- live events and performances
- feature films and videos
- documentaries
- short films and videos
- animation
- drama programs
- advertisements/commercials
- sporting broadcasts
- news broadcasts
- talkback programs
- interactive multimedia

- live performance
- recorded studio performance
- post production
- live to air broadcast
- location filming

- location
- budget
- artistic
- timelines/deadlines

- digital recorders with/without timecode
 - analogue recording devices
 - multi track recorder
 - stereo recorder
 - portable mixers
 - microphones including dynamic, condenser, lavalier or neck, shotgun, directional
 - special application
 - radio
 - stereo
 - amplifiers
 - microphone stands
 - microphone accessories
 - microphone windscreens
 - speakers
 - mixing console/desk - analogue, digital, digitally controlled analogue (hybrid)
 - effects rack
 - tape machines
 - turntables
 - CD player/burner
 - sequence sampler
 - computer DAT
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - DVD
 - sound editing software including Protools and Fairlight
 - cables and connectors
-
- Quarter inch audio tape
 - Betacam SP
 - Umatic
 - Super VHS
 - VHS
-
- hissing
 - popping
 - black holes
 - others
-
- dubbing charts
 - track sheets
 - scripts
 - scores
 - cue sheets
 - manuals

- dialogue
- additional dialogue/ voice overs
- effects
- music
- atmosphere
- foley

- producers
- directors
- artists
- conductors
- editors
- program managers
- broadcasters
- performers
- other technical staff
- other specialist staff

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- understanding spatial imaging and special effects
- operating knowledge of sound mixing consoles
- connecting sound equipment
- knowledge of, and ability to operate, signal processing and effects devices
- knowledge of acoustics
- ability to balance tone colour by equalisation
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/ expanders, faders and auxiliaries
- knowledge of types of signal distortions that occur in amplifiers
- amplifying music to suit varying live environment conditions
- basic knowledge of electrical theory as it applies to sound
- knowledge of sound terminology
- microphones, consoles, signal flow, and acoustics
- interpreting sound documentation and plans
- identifying typical faults that may occur in audio production environments
- applying simple maintenance to a range of audio systems
- critical listening and aural discrimination
- knowledge of computer technology
- knowledge of relevant OHS requirements, in particular safe noise levels
- effective communication

Linkages to other units

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

- CUSSOU04A Record sound
- CUSSOU07A Edit sound using analogue systems
- CUSSOU24A Edit sound using computerised digital equipment/systems
- CUSSAF02A Follow health, safety and security procedures in the music industry
- CUSSOU11A Operate sound mixing console

Critical aspects of evidence

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

- the interpretation of creative and/or technical requirements and provision of additional ideas in order to produce the desired sound mix

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 a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment as listed in the range of variables statement.

CUSSOU10A

Unit Descriptor

Unit Sector

De-noise soundtracks

This unit describes the skills and knowledge required to remove white noise from existing recorded soundtracks in the cultural industries.

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--------------------------------------|--|
| 1. Determine de-noising requirements | 1.1 Liaise with relevant personnel to determine production requirements including timeframes and agree on a completion time for de-noising
1.2 Complete any relevant documentation according to production requirements
1.3 Liaise with relevant personnel to ascertain that equipment is functioning and ready to begin de-noising |
| 2. De-noise soundtracks | 2.1 Listen to all soundtracks to be de- noised for evidence of white noise
2.2 Document or mark the sections that display white noise as required
2.3 Remove white noise from required sections in accordance with production requirements
2.4 Complete any required documentation and inform relevant personnel of the completion of the process |

KEY COMPETENCIES

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

RANGE STATEMENT

- noise reduction systems
- mono, stereo or multi-channel systems
- time-code equipment
- format encoders and decoders

- artists
 - producers
 - directors
 - editors
 - artists
 - sound designers
 - sound recordists
 - station managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
-
- cue sheets
 - dubbing charts
 - scripts
 - de-noising documentation
-
- artistic
 - technical
 - financial
 - timelines/deadlines
 - production schedules
 - production and venue requirements
 - organisational policies and procedures
 - resources
 - OHS requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of OHS procedures
- ability to determine what sound is required, and the artistic, technical and operational requirements of production
- relevant acoustic principles and their application
- features and operating characteristics of noise reduction systems
- compatibility with mono, stereo or multi-channel systems
- knowledge of time code equipment and its relevant use
- use of format encoders and decoders
- ability to handle and reproduce from old formats
- fault finding simple procedures
- effective communication

Linkages to other units

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

- CUSSOU03A Transfer sound

Critical aspects of evidence

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

- distinguishing between the original sound and white noise

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 simulated workplace environment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment as listed in the range of variables statement.

CUSSOU11A

Unit Descriptor

Operate sound mixing console

This unit describes the skills and knowledge required to operate a sound mixing console/desk and to monitor sound quality within required technical and artistic parameters for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|--|
| 1. Prepare sound mixing console for operation | 1.1 Liaise with relevant personnel and/or read production documents to interpret and confirm the sound requirements so that technical and creative requirements are met
1.2 Match interfaces between source and destination according to level, impedance, phase and frequency
1.3 Route test signals to the correct signal path and check that level of test signal is correct to meet production requirements
1.4 Check that sound mixing equipment is operational according to safety requirements and organisational procedures
1.5 Provide phantom power at microphone sockets, where necessary, and check that the phasing of all microphones is correct, according to production requirements |
| 2. Operate console during production | 2.1 Observe OHS requirements for operating the sound mixing console
2.2 Provide amplification from microphones and other sources as required to meet sound production requirements
2.3 Operate faders to produce a level appropriate to the required sound
2.4 Adjust equalisers to produce an appropriate tonal quality
2.5 Operate sound controls to produce perspective, acoustic, dynamic range appropriate to production requirements
2.6 Implement computerised or manual fader systems appropriately
2.7 Interpret and evaluate relevant documentation and take appropriate action as required |

- 3. Monitor technical quality during production
 - 3.1 Monitor the level of sources and mix and balance them so that relative loudness of sources in the output is within the required technical limits, and satisfies the creative requirements
 - 3.2 Monitor sources and outputs both aurally and visually to meet with accepted safety standards and production requirements
 - 3.3 Where required, allow audio signals to be processed, adding desired effects or other signal processing where necessary
 - 3.4 Monitor phantom power supply to ensure that microphones are operational at all times
 - 3.5 Provide communication facilities with relevant personnel, when required, throughout the production
- 4. Complete work operations
 - 4.1 Complete all necessary documentation in accordance with organisational procedures and production requirements
 - 4.2 Finalise operations in accordance with OHS requirements
 - 4.3 Ensure that any equipment is handled, cleaned, maintained and stored in accordance with organisational and/or production requirements
 - 4.4 Ensure that the work environment is clean and restored to its original condition in readiness for the next user

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	3
Using technology	3

RANGE STATEMENT

- digital and analogue recording devices (automated and manual studio consoles)
 - multi track recorder
 - stereo recorder
 - mixers
 - microphones
 - radio microphones
 - amplifiers
 - speakers
 - mixing console/desk - analogue, digital, digitally controlled analogue (hybrid)
 - effects rack
 - tape machines
 - turntables
 - CD player/burner
 - sequence sampler
 - computer DAT
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - DVD
 - sound editing software including Protools and Fairlight
-
- DAT
 - Quarter inch audio tape
 - Betacam SP
 - Umatic
 - Super VHS
 - VHS
-
- track sheets
 - music charts
 - scripts
 - scores
 - cue sheets
 - manuals
 - recording report
-
- music
 - dialogue
 - additional dialogue/ voice overs
 - effects
 - atmosphere
 - foley

- producers
- conductors
- directors
- artists
- editors
- program managers
- broadcasters
- performers
- other technical staff
- other specialist staff

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- understanding of spatial imaging and special effects
- knowledge of functions/operations of sound mixing consoles
- connecting sound equipment
- knowledge of, and ability to operate, signal processing and effects devices
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- knowledge of types of signal distortions that occur in amplifiers
- knowledge of electrical theory as it applies to sound e.g. the nature of sound waves
- microphones, consoles, signal flow and acoustics appropriate to the production
- reading and interpreting sound documentation and plans
- identifying and dealing with typical faults that may occur in audio production environments
- knowledge of relevant organisational and/or legislative occupational health and safety requirements, in particular safe noise levels
- awareness of musical requirements

Linkages to other units

It is strongly recommended that this unit be assessed with or after the following units. Those units describe skills and knowledge that are required for, and underpin, this unit of competence:

- CUSSOU04A Record sound
- CUSSOU09A Mix sound sources

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- critical listening and aural discrimination
- knowledge and application of a range of sound equipment
- knowledge of sound terminology
- principles and techniques of sound

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 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 a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge 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 up to date equipment listed in the range of variables statement.

CUSSOU13A**Set up, operate and de-rig portable sound recording equipment****Unit Descriptor**

This unit describes the skills and knowledge required to set up, operate and de-rig a range of portable sound recording equipment for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT**PERFORMANCE CRITERIA**

- | | |
|--------------------------------------|---|
| 1. Determine production requirements | 1.1 Read and interpret appropriate materials and discuss creative and practical considerations with relevant personnel to fulfil production requirements
1.2 Discuss and confirm suitable portable sound equipment requirements with the relevant personnel and document all requirements
1.3 Where necessary, survey locations to ascertain external noise interference, and sound proofing requirements
1.4 Obtain equipment and accessories and ensure consistency with the production requirements before commencement of production |
| 2. Prepare for sound operation | 2.1 Check all operational aspects of the sound equipment to ensure that it is ready for commencement of production
2.2 Check that where batteries are to be used they are in good condition and fully charged, and ready for the anticipated length of use in accordance with production requirements
2.3 Check that microphones enhance performance and production quality according to the production requirements
2.4 Test all operational aspects of the sound recording equipment according to production requirements
2.5 Where microphones may be required to be fitted to personnel ensure that: <ul style="list-style-type: none"> 2.5.1 safety procedures are followed 2.5.2 position and connection of aerial optimises pick-up 2.5.3 choice of transmitter frequency minimises interference with nearby channels in the frequency band 2.5.4 transmitters have appropriate sensitivity 2.5.5 rigging of microphone is achieved within the relevant constraints 2.5.6 connection of aerial and related cabling is secure 2.5.7 transmitter-receiver location is unobtrusive and comfortable for relevant personnel 2.5.8 transmitter-receiver location produces optimum output 2.5.9 interaction with relevant personnel is discreet, tactful and causes minimum disruption 2.5.10 items that may negatively affect transmission are not present on relevant personnel |

- | | |
|--|--|
| 3. Set up sound equipment | 3.1 Position and connect equipment according to safety and production requirements
3.2 Set up equipment and cabling according to safety and production requirements
3.3 Achieve set up within the constraints of time, budget, working environment and production requirements
3.4 Position microphones, mountings and cabling according to safety procedures and within the organisational and production requirements
3.5 Ensure that microphone mounting and cabling are mechanically sound and do not transmit vibration to the microphone, ensuring optimum sound quality
3.6 Label equipment appropriately and clearly according to organisational requirements
3.7 Conduct sound check and implement and document all adjustments according to organisational procedures
3.8 Operate equipment according to safety and production requirements |
| 4. Operate sound equipment | 4.1 Ensure that sound levels and dynamic range are appropriate for the production requirements
4.2 Assess sound quality and ensure that it has the expected signal-to-noise ratio and is free from distortion and other audible defects
4.3 Ensure that background sounds are consistent and suitable to meet relevant production requirements
4.4 Ensure that run-up time of recording devices is sufficient to allow synchronisation, where necessary
4.5 Execute sound cues in accordance with the requirements of the production
4.6 Ensure that beginning and end of recording is sufficient to allow a smooth transition
4.7 Monitor equipment for correct operation throughout the production
4.8 Rectify any faults/problems and/or refer to the appropriate personnel throughout the production
4.9 Identify and log all recordings accurately and complete any other necessary documentation according to organisational and production requirements |
| 5. Disassemble sound equipment after use | 5.1 Disassemble equipment safely and with consideration of other production requirements
5.2 Ensure that all equipment and accessories are packed and stored according to safety regulations and production requirements
5.3 Check hired equipment against inventory before packing and report any lost or damaged equipment to the appropriate personnel
5.4 Clean working environment after use and restore environment to previous condition |

6. Pack sound equipment for transit
- 6.1 Ensure that containers are suitable for the storage and carriage of the equipment in a safe and secure manner
 - 6.2 Ensure that packing of hazardous items complies with current regulations
 - 6.3 Label containers accurately, clearly and ensure durability
 - 6.4 Complete storage and packing of equipment neatly and within the planned timescale
 - 6.5 Ensure documentation for packed equipment is accurate and legible
 - 6.6 Complete documentation on equipment as and where required

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

- music videos
- music programs
- feature films and videos
- documentaries
- short films and videos
- animation
- drama programs
- advertisements/commercials
- sporting broadcasts
- news and current affairs
- talkback programs
- live events and performances
- interactive multimedia

- design, director's and sound specifications
 - production and/or venue requirements
 - production schedule
 - organisation policies and procedures
 - legislative and/or organisational occupational health and safety requirements
 - manufacturer's specifications
 - text requirements
 - performers' requirements
 - resource constraints
 - length of the run of the production
 - OHS guidelines
-
- digital and analog recording devices (automated and manual studio consoles)
 - automated mixing systems
 - mixing software
 - mixers
 - amplifiers
 - loudspeakers
 - microphone stands including floor & table stands
 - tape recording machines
 - turntables
 - CD player/burner
 - sequence sampler
 - DAT
 - mini disc
 - reel to reel
 - hard disc recorder
 - DVD
 - MIDI
-
- omni directional
 - cardioid
 - figure of eight
 - hypercardioid
 - direct injection (DI) boxes
-
- gun/shotgun
 - pressure zone microphones (PZM)
 - condenser
 - dynamic
-
- music
 - dialogue
 - additional dialogue
 - effects
 - atmosphere
 - foley

- DAT
- reel to reel tape
- video tape - VHS, SVHS, Betacam, Umatic, digital
- DVD
- CD
- CD ROM

- quality
- budget
- time
- technical
- creative
- post production

- verbal fault reports to appropriate personnel
- listening for cues and stage manager's directions
- monitoring sound effects and cues

- scripts
- musical scores
- artistic requirements
- dubbing sheets
- occupational health and safety instructions
- operating procedures
- stage plans
- sound plots
- design, director's and sound specifications
- production and venue requirements
- production schedule
- organisation standards
- occupational health and safety requirements
- manufacturer's specifications

- text requirement
- performers' requirements
- stage plans
- cue sheets
- notes on faults and problems
- sound plot

- producers
- directors
- artists
- editors
- program managers
- broadcasters
- performers
- directors of photography
- other technical staff
- other specialist staff

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of principles and practice of sound recording
- operational knowledge of a range of microphones
- knowledge of microphone characteristics, frequency response, patterns
- equipment and technical knowledge
- knowledge of varied characteristics of sound in a range of environments
- knowledge of OHS practices, in particular safe noise levels
- knowledge of sound terminology
- using sound shaping effects
- understanding of spatial imaging and special effects
- ability to balance tone colour by equalisation
- knowledge of and ability to operate sound mixing consoles
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- knowledge of types of signal distortions that occur in amplifiers
- amplifying music to suit varying live environment conditions
- knowledge of electrical theory as it applies to sound e.g. the nature of sound waves
- reading and interpreting sound documentation and plans
- identifying typical faults that may occur in audio production environments
- communicating effectively within the range of situations required for the job role
- knowledge of relevant industry safety codes, where appropriate to the production situation

Linkages to other units

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

- CUESOU01A Repair and maintain sound equipment
- CUSSAF02A Follow health, safety and security procedures in the music industry

Critical aspects of evidence

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

- technical knowledge of a broad range of sound equipment
- knowledge and application of relevant OHS practices and 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 simulated workplace environment that 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 a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment listed in the range of variables statement.

CUSSOU14A

Unit Descriptor

Breakdown soundtrack

This unit describes the skills and knowledge required to breakdown music and voice soundtracks and to document these accurately for productions in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|--|
| 1. Breakdown soundtrack into frame references | 1.1 Check the breakdown to ensure that it accurately corresponds to the approved soundtracks at all times
1.2 Record and identify the breakdown and ensure that it is legible
1.3 Keep the soundtrack safe and clean while in use
1.4 Store the breakdown safely and securely and ensure that it can be accessed as required
1.5 Report any identified problems with the soundtrack to the relevant personnel
1.6 Complete soundtrack breakdowns within the constraints of the production |
| 2. Transfer breakdown onto bar sheets/dopesheets | 2.1 Transfer the soundtrack breakdown to bar sheets/dopesheets to ensure that all relevant information is available for the production
2.2 Accurately analyse music and mark on bar sheets as required
2.3 Break down voice analysis phonetically and accurately mark voice analysis on dopesheets
2.4 Ensure that the bar sheets/dopesheets are legible, clearly marked and the phonetic code is easily understood
2.5 Supply breakdown to the relevant personnel when and as required |

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	1
Using mathematical ideas and techniques	2
Solving problems	1
Using technology	2

RANGE STATEMENT

- feature films
 - short films
 - commercials
 - music video
 - television productions
-
- production designer
 - supervisor
 - head of department
 - director of photography
 - artists
 - director
 - producer
 - technical director
 - other technical staff
 - other specialist staff
 - designers
 - floor manager
 - animation production personnel
 - sound recordist
 - sound editor
 - sound editing personnel
-
- storyboard
 - layout drawings
 - director's instructions
 - camera sheet
 - scripts
 - scores
-
- synchroniser
 - digital disc equipment
-
- any gauge of film
 - any video format
-
- use of computer software

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- visualisation and interpretation of creative concepts
- interpreting scripts, specifications and instructions
- interpreting and communicating production specifications
- principles and techniques of film and television production
- understanding the artistic elements of a production
- use of a range of sound recording equipment

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

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

- interpreting scripts, specifications and instructions

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 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
- cases 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 up to date equipment listed in the range of variables statement.

CUSSOU15A

Unit Descriptor

Create a final sound balance

This unit describes the skills and knowledge required to create a final sound balance using a number of sound sources including music, dialogue and sound effects for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Assess sound sources for simultaneous balance | 1.1 Assess the stereo or multi channel sound sources needed for the production for their compatibility
1.2 Discuss the creative possibilities for achieving the balance with relevant personnel
1.3 Propose options to meet the requirements of the production to relevant personnel as appropriate
1.4 Collaborate effectively with others during the assessment and agreement process |
| 2. Identify creative and artistic possibilities | 2.1 Explore the creative possibilities of the sound sources and make recommendations to, or seek agreement with, the appropriate personnel on options
2.2 Liaise with appropriate personnel to ensure that the position and blend of the sound sources achieves the required artistic/creative effect |
| 3. Create final sound balance | 3.1 Ensure that the relative levels of sound sources conform to loudness parameters
3.2 Ensure that transitions between sound sources are technically accurate and artistically appropriate for the required sound
3.3 Adapt and adjust balance techniques to meet the requirements of the production
3.4 Confirm that the sound balance is artistically and technically appropriate for the intended use of the product
3.5 Identify and remedy problems promptly as required to minimise disruption to the production process
3.6 Ensure that the level of the composite signal is within technical limits and the desired dynamic range
3.7 Work sensitively and constructively with relevant personnel to achieve best production outcomes
3.8 Create the sound balance within production requirements |
| 4. Complete documentation and other requirements | 4.1 Prepare documentation as required that is legible, up to date and in approved formats
4.2 Apply critical listening throughout production to ensure that sound quality meets production requirements
4.3 Collaborate with and inform relevant personnel of artistic or production issues where necessary
4.4 Ensure that the working environment is cleaned and readied for the next user |

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	3
Solving problems	3
Using technology	3

RANGE STATEMENT

- speakers
 - mixing consoles
 - equalisers
 - reverberation
 - limiters
 - compressors
 - effects rack
 - tape machines
 - CD player/burner
 - DAT machines
 - mini disc
 - hard disc recorder
 - DVD
 - CD ROM
 - MP 3
 - WWW server
 - Betacom machine
-
- videos
 - animation
 - corporate video
 - training videos
 - drama programs
 - variety and lifestyle programs
 - music videos
 - music programs
 - commercials/advertisements
 - interactive multimedia

- producers
 - directors
 - artists
 - editors
 - station managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
-
- cue sheets
-
- dialogue
 - ADR (additional dialogue recording)
 - effects
 - music
 - foley
 - atmosphere
-
- level
 - tonal quality
 - perspective
 - acoustic
 - dynamic range
 - intelligibility
 - position/image
 - mono
 - stereo
-
- artistic
 - technical
 - financial
 - timelines/deadlines
 - production schedules
 - production and venue requirements
 - organisational policies and procedures
 - resources
 - organisational and legislative occupational health and safety requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- ability to demonstrate originality and innovative approaches in the use and organisation of musical elements
- listening critically to continuously evaluate and adjust the sound balance
- understanding of artistic issues and artists and their work
- the principles and techniques of sound
- knowledge of OHS procedures
- the artistic, technical and operational requirements of production
- how to identify accurately the characteristics of the sound source
- relevant acoustic principles and their application in sound recording
- operational knowledge of a range of sound production equipment and amplifiers
- features and operating characteristics of noise reduction systems
- compatibility with mono, stereo or multi-channel systems
- knowledge of time code equipment and its relevant use
- use of format encoders and decoders
- how to identify, develop and evaluate creative possibilities

Linkages to other units

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

- CUSSOU04A Record sound
- CUSSOU09A Mix sound sources
- CUSSOU11A Operate a sound mixing console
- CUSSOU24A Edit sound using computerised digital equipment/systems
- CUSSOU07A Edit sound using analogue systems
- CUSSOU06A Develop sound design
- CUSSOU22A Implement sound design
- CUSSOU21A Direct a final audio master

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- critical listening and aural discrimination
- knowledge of sound terminology and the operations of a range of sound equipment
- principles and techniques of sound

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 simulated workplace environment that 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 a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may include:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios or other documentation which demonstrate the processes used in realising creative concept

Resource requirements

Assessment requires access to a range of up to date equipment as listed in the range of variables statement.

CUSSOU16A

Unit Descriptor

Develop sound design

This unit describes the skills and knowledge required to develop sound design from a brief for a production in the cultural industries. The implementation of the design, including production of the design, is covered separately in the unit Implement sound design.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|--|
| 1. Interpret and confirm sound design brief | 1.1 Participate in preliminary concept meetings with relevant personnel, where necessary, to discuss creative and technical sound requirements
1.2 Liaise with relevant personnel to interpret and confirm the sound requirements to meet the technical, creative and other relevant production requirements
1.3 Identify production requirements relevant to the sound design including budget, quality, production, artistic values and deadlines
1.4 Identify and confirm any additional relevant personnel necessary to fulfil the production brief |
| 2. Breakdown the components of the sound design brief | 2.1 Identify and document the components of the sound design brief to determine the content, quality and duration of the sound elements required
2.2 Determine and where necessary document the creative and resource requirements for each of the sound components
2.3 Document the production requirements and specifications for the use of all relevant personnel during the sound design development and confirm with relevant personnel |
| 3. Investigate and experiment with sound components for the expression of ideas | 3.1 Cultivate and create an energy and environment that will promote the generation of ideas and provide the motivation and incentive to bring ideas to fruition
3.2 As required, gather information from a variety of sources and generate, explore and record a range of ideas and options as a creative base to contribute to the sound design
3.3 Transform and manipulate the sources and ideas generated and select those ideas that have the most potential for technical and creative development of the sound design |
| 4. Assess creative ideas | 4.1 Contemplate and consider the ideas selected from the creative base, reflecting on and evaluating their viability, cost, technical feasibility and suitability to meet the requirements of the brief
4.2 Continuously evaluate and verify all creative ideas for the components of the brief based on the overall sound design concept |

- | | |
|--|---|
| 5. Develop the sound design | 5.1 Develop the design concepts taking into consideration the established sound design brief and the ideas generated
5.2 Determine the relevant sound components required to implement the sound design to creative and technical requirements
5.3 Establish a clear relationship between the use and integration of sound elements and the function, context and objectives of the work to determine the sound design
5.4 As required, hold ongoing discussions with relevant personnel to consider, confirm and incorporate additional or changed production requirements and new ideas to achieve best sound design product
5.5 Confirm final design concept with the relevant personnel as required to ensure that implementation is consistent with the design and that any potential difficulties are addressed |
| 6. Evaluate the completed sound design | 6.1 Discuss and obtain agreement of possible ways of evaluating the completed design from relevant personnel
6.2 Focus evaluation on the consistency of the brief with the design and the implementation of the design concept
6.3 Obtain detailed information and opinions from legitimate sources and document results for evaluation
6.4 Communicate results to relevant personnel and use results to improve future practice |

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	3

RANGE STATEMENT

- organisational policies and procedures
- resources
- budget
- production schedules
- timelines/deadlines
- purpose and context of the product
- markets

- microphones
- mixers
- mixing console/desk - analogue, digital, digitally controlled analogue systems
- speakers
- monitors
- amplifiers
- effects units
- musical instruments
- MIDI
- computer music devices/systems
- CD player/burner
- tape machine
- turntables
- sequencer
- sampler/synthesiser
- cassette tape
- DAT
- mini disc
- reel to reel hard disc recorder
- DVD
- sound editing software including Protools, Fairlight

- clients
- producers
- directors
- sound designers
- sound editors
- sound mixers
- performers
- other technical staff
- other specialist staff

- dialogue
- ADR (additional dialogue recording)
- music
- literal sound effects
- sound samples
- synthesised sound
- atmospheric sound
- ambient sound
- sound FX (effects)
- foley

- dubbing charts
 - cue sheets
 - scripts
 - storyboards
 - scores
 - oral descriptions
 - digital formats
 - recordings on appropriate formats
-
- feature films and videos
 - short films and videos
 - documentaries
 - drama programs
 - variety programs
 - news and current affairs
 - commercials/advertisements
 - talkback programs
 - live events and performances
 - music programs
 - interactive games/movies/reference

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- demonstrated originality and innovative approaches in the use and organisation of sound elements
- ability to locate and use resources to broaden and enhance creative experience
- listening critically to continuously evaluate and adjust the sound design
- knowledge of sound terminology
- understanding of special effects
- knowledge of functions/operations of sound mixing consoles
- knowledge of acoustic principles
- connecting sound equipment
- knowledge of and ability to operate signal processing and effects devices
- knowledge of varied characteristics of sound in a range of environments
- ability to balance tone colour by equalisation
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/ expanders, faders and auxiliaries
- knowledge of relevant organisational and or legislative OHS requirements, in particular safe noise levels
- microphones, consoles, signal flow and acoustics appropriate to the project
- knowledge of computer technologies relevant to sound production
- ability to communicate effectively with others

Linkages to other units

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

- CUSSOU22A Implement sound design
- CUSSOU15A Create a final sound balance

Critical aspects of evidence

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

- innovative and inventive organisation of sound elements
- critical listening and aural discrimination
- knowledge of sound terminology
- principles and techniques of sound
- the capacity to communicate effectively with clients and production personnel

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 simulated workplace environment.

Assessment methods must include direct assessment of creative work in a sound design context. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may include:

- practical demonstration
- work samples or simulated workplace activities
- process diary
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios or other documentation which demonstrate the processes used in realising creative concept

These methods should assist the assessor to evaluate the creative process followed by the candidate in generating, assessing and realising creative ideas.

Resource requirements

Assessment requires access to a range of up to date equipment listed in the range of variables statement.

CUSSOU17A**Develop and implement sound production for a recording****Unit Descriptor**

This unit describes the technical, artistic, expressive, communication and sound design competencies required for producing a recording.

Unit Sector

No sector assigned

ELEMENT**PERFORMANCE CRITERIA**

- | | |
|---|--|
| 1. Develop and confirm a vision for the required artistic outcome | 1.1 Apply knowledge of commercial music trends, market niches, new musical styles and artists as required to develop the musical vision and concept for the recording project
1.2 Establish and confirm with relevant personnel the budget for the recording project in line with financial risk analysis
1.3 Apply musicianship, knowledge of repertoire, technical knowledge and awareness of sound design possibilities to develop the underlying artistic style and sound concepts for the recording
1.4 Discuss and confirm a vision for the sound concepts with relevant personnel to achieve consensus on artistic values and agreed outcomes for the project
1.5 Address copyright issues to ensure that the recording process and product complies with legislation |
| 2. If required identify appropriate artists for the recording project | 2.1 Where required, identify the required style of the artists against the intended outcome and provide recommendations for relevant personnel based on available or proposed artists
2.2 Finalise and confirm repertoire, artists, project vision and operational details for the project in consultation with relevant personnel as required |
| 3. Confirm arrangements | 3.1 Confirm the artistic vision and production values required for the recording project and planned artistic outcomes
3.2 In collaboration with artists ensure that adequate time and facilities are provided to achieve the agreed performance standard within time and budget constraints
3.3 Plan and agree communication processes and time
3.4 schedules with artists and technical production personnel
3.5 Ensure that time schedules are drawn up and distributed to each artist for all proposed rehearsal and recording sessions
3.6 Liaise with technical staff and recording site as required |

- | | |
|---|---|
| 4. Undertake the recording sessions | 4.1 Confirm that sessions are scheduled to allow adequate rehearsal and sound testing prior to main recording sessions
4.2 Record parts, ensuring that methods are appropriate to artistic vision
4.3 Select and place microphones
4.4 Communicate criticism of performers' work in a balanced, constructive and supportive manner that includes positive and obtainable options to achieve the desired artistic outcomes
4.5 Ensure that individual perspectives are considered and conflicting requirements are recognised and constructively negotiated
4.6 Continuously monitor all aspects of the recording and adjust where necessary to achieve desired artistic values |
| 5. Evaluate the recording process and product | 5.1 Discuss and obtain agreement on possible indicators for evaluating the recording process and completed product
5.2 Seek and obtain feedback from relevant sources to assess the recording process and product
5.3 Use evaluation results to improve future practice |

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	3
Solving problems	3
Using technology	3

RANGE STATEMENT

- solo artists
- solo artists with backing
- groups/ensembles
- vocal
- instrumental, acoustic and/or electronic
- vocal and instrumental

- discrimination of artistic/musical quality of performing artists
 - enhancing sounds
 - adjusting tone colour and sound sweetening
 - instrument tuning
 - listening to adjust the sound balance for solo or group performance
 - discriminating and enhancing musical texture and tone colour
 - aural imagination to envisage sound possibilities and ways to achieve them
 - discriminating music systems and practices
 - recognising chords, keys in tonal or other musical systems
 - understanding acoustics
-
- repertoire
 - instrument knowledge
 - music analyses and research
 - musical styles, forms, systems, practices and customs
 - performance customs of music genres relevant to selected area of music recording
-
- instruments and their sound capabilities in recording
 - technical capabilities to produce required sound
 - techniques to direct and enhance music performance
 - technical requirements of specific instruments
-
- instruments and accessories
 - using technology to enhance sound
 - music/sound recording equipment
 - microphones, amplifiers, mixers, cabling
 - mixing consoles
 - special effects devices
-
- copyright legislation
 - OHS
 - music licensing legislation

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft and knowledge

- demonstrating understanding of chosen styles and genres and their musical forms and conventions
- working sympathetically with appropriate styles of musical interpretation and sound production
- applying and extending appropriate repertoire knowledge
- understanding relevant musical terminology
- understanding relevant systems and musical elements

Listening

- using aural imagination to develop coherent and innovative artistic sound outcomes within the scope of planned artistic and commercial objectives
- discriminating and enhancing texture and tone colour in line with planned objectives
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- listening critically to the creative and technical work of others
- listening critically to, and adjusting performance of others to achieve the required sound

Technical

- effectively applying knowledge of acoustics in sound production to recording projects
- demonstrating understanding of sound design and audio engineering
- understanding techniques such as:
 - microphone and instrument/voice placement
 - application of effects (and logging effects)
 - mixing sound sources
- applying knowledge of acoustics to instruments/voices in placements and settings for sound balance in recording
- using appropriate technology to improve efficiency in the recording process and artistic outcomes

Creative

- demonstrating artistic leadership
- using innovative approaches in recording to enhance the interpretation and performance of music or to create new possibilities through artistic and technical effects
- listening critically to continuously evaluate and adjust the production of musical work
- interpreting music appropriately to ensure a sympathetic and appropriate approach to sound production

Expression	<ul style="list-style-type: none">• shaping the music/sound imaginatively, appropriately and sympathetically• understanding and expressing musical nuance in sound production appropriate to the performance being recorded while originating own artistic interpretation• demonstrating an understanding of the context of the musical style, the performers and expected audience taste in developing the sound values and artistic choices for recording projects
Presentation, communication and promotion	<ul style="list-style-type: none">• observing cultural protocols appropriate to the style and genre of the performance• understanding artists' requirements• working effectively with artists• working constructively with group dynamics• identifying and dealing constructively with conflict
Planning and organisation	<ul style="list-style-type: none">• clarifying roles• managing budgets and timeframes• planning recording projects• using time management strategies to set priorities• developing systems for required documentation as required• directing and monitoring the work of others
Linkages to other units	<p>This unit has linkages with other sound production units and combined training and/or assessment is recommended. This unit may be assessed with the following units:</p> <ul style="list-style-type: none">• CUSADM04A Manage a major project• CUSSOU19A Manage production for sound recording
Critical aspects of evidence	<p>The following evidence is critical to the judgement of competence in this unit:</p> <ul style="list-style-type: none">• effectively identifying sound potential• developing and producing a creative and appropriate sound concept

Method and context of assessment

Evidence of competence may be obtained through a variety of methods including:

- observation of a recording session
- oral questioning on issues in record producing
- relevant samples of artistic work with candidate's evaluation
- samples of project plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, CDs, videos, biographies of practitioner's work and process diary detailing work undertaken
- simulation of a recording session
- case studies and scenarios as a basis to discuss issues in record producing

Competence in this unit may need to be assessed over a period of time, in a range of contexts and on multiple occasions involving a combination of direct, indirect and supplementary forms of evidence.

It is strongly recommended that the assessment process incorporates the following evidence gathering methods:

- review of comprehensive portfolios of evidence which demonstrate the processes used in developing the sound design concept through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the sound design concept through all stages of the process to the finished product and subsequent evaluation

These methods should assist the assessor to evaluate the creative process followed by the candidate in generating, evaluating and realising creative ideas.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires:

- practical observation of a recording session, either simulated or under workplace conditions
- discussion of the session
- supporting evidence of the candidate's work in the form of a portfolio of demo tapes and accompanying notes or process diary

Resource requirements

Simulated workplace activities must be undertaken using an appropriate range of relevant up to date equipment.

Other resources may include:

- relevant instruments and/or equipment
- scores, charts or other written music resources
- other relevant participants such as performers and technical crew
- appropriate studio venue with adequate space and acoustic qualities

CUSSOU18A

Unit Descriptor

Manage production for sound design

This unit describes the skills and knowledge required to manage technical production for a sound design project.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Interpret and confirm a brief to manage a sound design production | 1.1 Participate in preliminary concept meetings with relevant personnel to discuss the sound design specifications and creative and technical sound requirements
1.2 Read and interpret the sound design specifications to determine and confirm production requirements relevant to the sound design including budget, quality, production values and deadlines
1.3 Identify and confirm any additional relevant personnel necessary to the production |
| 2. Plan for production of the sound design | 2.1 Plan and document specifications for all of the sound components contained in the brief, including: <ul style="list-style-type: none"> 2.1.1 required sound materials 2.1.2 required sound sources 2.1.3 required facilities, equipment and personnel 2.1.4 technical specifications 2.1.5 schedules 2.2 Plan production of the sound design to meet production requirements within financial and time constraints
2.3 Maintain communication with the sound designer, and/or other appropriate personnel throughout the project and verify that production meets the resource requirements and artistic vision of the design |
| 3. Direct the production of the sound design | 3.1 Secure the necessary personnel, facilities and equipment to undertake production of the sound design brief within agreed financial and time constraints
3.2 Identify and meet copyright requirements in accordance with legislative requirements and industry guidelines and protocols
3.3 Source and obtain all sound components necessary to fulfil creative and technical requirements of the production brief
3.4 Where required, contract and brief personnel required to undertake the production to achieve planned production outcomes
3.5 Comply with relevant OHS legislation and guidelines throughout all stages of the production
3.6 Direct the final mix including recording, mixing and/or editing sound components to achieve the desired sonic finish/style and spatial placement
3.7 Obtain feedback from relevant personnel about the sound design and modify if required |

4. Implement sound plan
 - 4.1 Liaise with relevant personnel to ensure that production meets all obligations and quality standards within production requirements, and obtain agreement on any necessary revisions
 - 4.2 Ensure that equipment/technology is selected, set up and operated by relevant personnel and is appropriate to the nature and needs of the work and OHS requirements
 - 4.3 Sequence relevant sound components and plot cues and levels in accordance with production requirements
 - 4.4 Direct and monitor all work and relevant personnel as necessary to ensure that all components of the production are completed to agreed quality and time so that the finished product meets the production brief
 - 4.5 Negotiate and ensure implementation of required changes with relevant personnel where necessary
 - 4.6 Ensure that final mixdown is locked off and transferred, where necessary to a suitable medium to meet production requirements
 - 4.7 Ensure that back up copies are provided for relevant personnel in the required format
 - 4.8 Maintain documentation as required through all stages of sound design implementation
5. Evaluate the completed sound design
 - 5.1 Discuss and obtain agreement of possible ways of evaluating the completed product from relevant personnel
 - 5.2 Focus evaluation on the design production management process and document results
 - 5.3 Obtain detailed information and opinions from legitimate sources and document results for evaluation
 - 5.4 Communicate results to relevant personnel and use results to improve future practice

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	3

RANGE STATEMENT

- organisational policies and procedures
 - resources
 - budget
 - production schedules
 - timelines/deadlines
 - organisational and legislative OHS requirements
 - purpose and context of the product
 - markets
-
- microphones
 - mixers
 - mixing console/desk - analogue, digital, digitally controlled analogue systems
 - speakers
 - monitors
 - amplifiers
 - effects units
 - musical instruments
 - MIDI
 - computer music devices/systems
 - CD player/burner
 - tape machine
 - turntables
 - sequencer
 - sampler/synthesiser
 - cassette tape
 - DAT
 - mini disc
 - reel to reel hard disc recorder
 - DVD
 - sound editing software including Protools, Fairlight
-
- sound designers
 - producers
 - directors
 - artists
 - sound editors
 - sound mixers
 - program managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff

- dialogue
 - ADR (additional dialogue recording)
 - music
 - literal sound effects
 - sound samples
 - synthesised sound
 - atmospheric sound
 - ambient sound
 - sound FX (effects)
 - foley
-
- dubbing charts
 - cue sheets
 - scores
 - scripts
 - storyboards
 - oral descriptions
 - digital formats
 - recordings on appropriate formats
-
- feature films and videos
 - short films and videos
 - documentaries
 - drama programs
 - variety programs
 - news and current affairs
 - commercials/advertisements
 - talkback programs
 - live events and performances
 - music programs
 - interactive games/movies/reference

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- listening critically to continuously evaluate and adjust the sound production
- knowledge of sound terminology
- understanding of special effects
- knowledge of functions/operations of sound mixing consoles
- knowledge of acoustic principles
- connecting sound equipment
- knowledge of and ability to operate signal processing and effects devices
- knowledge of varied characteristics of sound in a range of environments
- ability to balance tone colour by equalisation
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- knowledge of relevant organisational and or legislative OHS requirements, in particular safe noise levels
- knowledge of types of signal distortions that occur in amplifiers
- amplifying music to suit varying live environment conditions
- knowledge of electrical theory as it applies to sound e.g. the nature of sound waves
- microphones, consoles, signal flow and acoustics appropriate to the project
- reading and interpreting sound documentation and plans
- identifying typical faults that may occur in audio production environments
- applying simple maintenance to a range of audio systems
- knowledge of computer technologies relevant to sound production
- critical listening and aural discrimination
- ability to communicate effectively with others to achieve best production outcomes
- directing and monitoring the work of others

Linkages to other units

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

- CUSSOU09A Mix sound sources
- CUSSOU04A Record sound
- CUSSOU11A Operate a sound mixing console
- CUSSOU24A Edit sound using computerised digital equipment/systems
- CUSSOU07A Edit sound using analogue systems
- CUSSOU21A Direct a final audio master

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- innovative and inventive use in organising sound elements
- critical listening and aural discrimination
- knowledge of sound terminology
- knowledge of a range of sound equipment
- principles and techniques of sound
- using 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 simulated workplace environment.

It is recommended that assessment methods should include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge must support this and may include:

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

It is strongly recommended that the assessment process incorporates these evidence gathering methods:

- review of portfolios of evidence including tapes/recordings and detailed notes that demonstrate the processes used by the assessee to manage production through all stages of the process
- targeted questions aimed at evaluating the processes used in managing the production through all stages of the process

These methods should assist the assessor to evaluate the creative process followed by the candidate in generating, assessing and realising creative ideas.

Resource requirements

Assessment requires access to a range of up to date equipment listed in the range of variables statement.

CUSSOU19A

Unit Descriptor

Manage production for sound recording

This unit describes the technical, communication and leadership competencies required to plan and manage technical production for a music recording.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Interpret and confirm artistic values and production requirements | 1.1 Participate in production meetings with management, producer, or artist to confirm vision of the sound concepts, production values and expected outcomes for the project
1.2 Confirm the production budget and timeline
1.3 Finalise and confirm repertoire, artists, project vision and operational details for the production in consultation with producer/ director |
| 2. Prepare to meet staffing and resource requirements | 2.1 Identify and confirm staffing requirements and recruit technical personnel appropriate to the recording project as and where required
2.2 If required ensure that artists and production staff are secured, confirmed and contracted when and as agreed
2.3 Where staff contracts are required ensure that they are finalised
2.4 Where required, identify and secure appropriate venues and resources for rehearsal and recording sessions, and confirm that venue is secured and venue contracts finalised to budget, timeline and production requirements |
| 3. Prepare to meet production requirements | 3.1 Plan, confirm and implement communication processes with technical production, artistic and all other relevant personnel that are clearly understood by all parties
3.2 Ensure that accurate and complete schedules are drawn up and correctly distributed to all relevant production and artistic staff for all rehearsal and recording sessions
3.3 Ensure that project schedule for production meetings, is finalised and distributed to each technical team member
3.4 Ensure that expectations for contingency planning, technical trouble shooting and related processes of communication are discussed and agreed
3.5 Comply with OHS, copyright and other legal requirements relevant to the production context |

- | | |
|---|---|
| 4. Manage the recording sessions | <p>4.1 Ensure that communication in sessions and production meetings is comprehensive and constructive to ensure the achievement of best production outcomes and that required documentation is completed correctly</p> <p>4.2 Ensure that all production resources and requirements are in place for the recording sessions and other associated activities</p> <p>4.3 Communicate systematically with the producer/director to verify and maintain the required production quality</p> <p>4.4 Communicate with and direct production staff constructively and consistently through pre-recording, recording and post production to maintain agreed production values</p> <p>4.5 Comply with agreed quality, time and budget constraints at all stages of the production</p> |
| 5. Maintain effective communication with production staff and artists | <p>5.1 Ensure that agendas for production meetings are planned and circulated to all relevant parties in advance and that discussion of concerns is encouraged to establish and achieve planned artistic outcomes as required</p> <p>5.2 Ensure that individual perspectives are considered and conflicting requirements are recognised and constructively negotiated</p> <p>5.3 In collaboration with the director/producer ensure that the quality of musical and technical preparation is maintained throughout the production and make necessary adjustments or suggestions and/or take action as necessary</p> |
| 6. Manage post production | <p>6.1 Manage post production applying agreed artistic and technical values to ensure adherence to planned production outcomes</p> <p>6.2 Ensure that all components of post production mix are delivered to the required artistic and technical standards including:</p> <ul style="list-style-type: none"> 6.2.1 artistic quality 6.2.2 overall sound quality aligned with production vision 6.2.3 performance quality manifested in the recording 6.2.4 position and blend of sound sources 6.2.5 relative levels of sound sources 6.2.6 transition between sound sources 6.2.7 overall sound balance 6.2.8 clarity of the sound 6.2.9 colour of sound and sound textures <p>6.3 Continue effective collaboration to ensure continuing input from artist/producer and take remedial action if and when required so that the required production outcomes are achieved</p> <p>6.4 Ensure that the physical components of post production are delivered correctly and in the formats required for the project</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	2
Solving problems	3
Using technology	3

RANGE STATEMENT

- solo artists
 - solo artists with backing
 - groups/ensembles
 - vocal
 - instrumental
 - vocal and instrumental
-
- record producers
 - musical directors
 - music management
 - artists
-
- repertoire
 - musical forms, systems, practices and customs
 - performance customs of music genres relevant to selected area of music recording
-
- duration
 - style
 - content
 - budget
 - deadlines
 - location
 - audience
 - purpose
 - contractual
 - confidentiality
 - intellectual property
 - copyright
 - schedule

- production schedule
 - meeting agendas
 - track sheets
 - cue sheets/charts
 - scores
 - production standards
 - OHS requirements
 - manufacturer's specifications
 - text requirements
 - performers' requirements
-
- ethical standards
 - copyright legislation
 - OHS
 - music licensing legislation

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- seeking and using opportunities to maintain knowledge of current issues in sound production
- managing production
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work and broaden skills

Presentation, communication and promotion

- understanding artists' requirements and working effectively with them
- demonstrating effective interpersonal skills
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict to achieve best production outcomes

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve best outcomes
- planning recording projects
- using time management strategies to set priorities
- developing systems for required documentation as required

Linkages to other units

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

- CUSOHS2A Establish and maintain a safe and secure workplace
- CUSADM04A Manage a major project

Critical aspects of evidence

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

- knowledge and application of relevant OHS practices and legislation
- effective oral and written communication skills
- critical listening and aural discrimination

Method and context of assessment

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

Assessment methods may include:

- observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance.
- oral questioning on issues in technical and production management
- relevant samples of production work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- simulation of a recording session
- case studies and scenarios as a basis to discuss issues in managing record production
- third party reports and authenticated prior achievements

Resource requirements

Resources required for the assessment of this unit may include:

- access to an up to date recording studio
- artists and other personnel relevant to the work demonstration
- a range of up to date equipment as listed in the range of variables
- documentation referred to in the range of variables such as schedules, minutes, musical scores and charts

CUSSOU20A

Unit Descriptor

Prepare and compile music for a soundtrack

This unit covers the technical and listening skills required to integrate the musical materials for a soundtrack for a screen production. It also covers communication with artistic directors and producers to interpret and enhance the film concepts.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|---|
| 1. Identify and confirm conditions of the project | 1.1 Discuss the scope of the production with relevant personnel to identify and confirm production scope, values and conditions
1.2 Identify and confirm the scope of own role in the production in collaboration with relevant personnel
1.3 Identify and confirm communication requirements for the production with relevant personnel
1.4 Identify and confirm screen production values, processes and requirements that are to be met by composer, musical assistants, performing artists and other creative and technical personnel |
| 2. Determine technical and musical requirements | 2.1 Confirm studio arrangements to ensure that all resources, including time, are sufficient to meet agreed production requirements
2.2 Confirm areas of work and limits to own and others responsibilities
2.3 Obtain a shot list and the music components intended for the soundtrack from the director and map musical events and duration to film shots |
| 3. Compile a soundtrack for the moving image sequence | 3.1 Determine areas of relevant moving image sequences that require theme, incidental, or other music from the music resources
3.2 Establish communication with the director and a routine with the director and film editor for viewing shot material and incorporating feedback
3.3 Monitor the acoustic quality of the soundtrack to consistently achieve the required sound |
| 4. Select the required equipment for the production | 4.1 Assess specific electronic equipment needs accurately to produce required music score to the shot list
4.2 Ensure that all required equipment is obtained on time and within agreed budget to meet production requirements
4.3 Source, secure and prepare any additional music components that are required to complete the soundtrack |

- | | |
|--|---|
| 5. Synchronise the music components of the soundtrack to the moving image sequence | 5.1 Identify and observe correct frame rate for video or film to ensure synchronisation between sound and images as required and check that all of the sound components are available and suitable for the soundtrack
5.2 Match theme, incidental music, and other music components to be included, in the image sequences with the screen images
5.3 Check, and confirm with the producer and/or musical director that the quality of the music/sound components align with the total concept and style of the picture
5.4 Modify the setting or sound quality of musical components in the soundtrack according to feedback and other sound elements in the moving image sequence as required
5.5 Synchronise the music soundtrack accurately to the picture, ensuring the integrity of timing, sequencing and required sound quality and integration with other elements of the soundtrack |
| 6. Present and evaluate work | 6.1 Present work to required production values, on time, within budget and in the agreed format in accordance with agreed milestones
6.2 Evaluate the quality and success of the music soundtrack in meeting production requirements and planned outcomes
6.3 Assess the production process and the effectiveness of communication and operational aspects of the production in producing the soundtrack and record results
6.4 Communicate results to relevant personnel and use information for reference in future work to improve own practice |

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	3

RANGE STATEMENT

- producers
 - directors
 - artists/composers
 - technicians
 - team leaders
 - agents
 - administrators
 - artistic and business managers
 - legal representatives
-
- working sympathetically with musical elements in production
 - coordinating performances of music to be included in a soundtrack
 - sourcing additional sound and effects
 - recording a range of different types of instruments from live and synthesised sources
 - plotting the sound to the picture
 - sequencing
 - prescoring
 - animatics
 - voice over
-
- required timeframes/beats
 - sound texture and colour
 - sound in time with picture for appropriate textures, harmonies, duration and dynamics at each required point
 - soundtrack quality
-
- music recording equipment
 - MIDI
 - electronic hardware and software for generating or orchestrating music
 - relevant time code systems
 - preamp/signal processor/compressor
 - mixers
 - sequencers
 - DAT
 - VHS
 - special effects

- goals, values, objectives, processes and appropriate practices
- ethical standards
- copyright legislation
- licensing laws
- OHS legislation
- finances
- marketing and promotion
- contracts
- contingency planning

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music knowledge

- coordinating the production of music components from live and other sources
- understanding musical ideas and the overall musical plan and using innovative approaches to meet the requirements of the soundtrack
- listening critically to continuously evaluate and adjust the sound
- knowledge of musical terms

Technical

- ability to locate and use resources to enhance the music components of the soundtrack
- using sound effects and sound samples effectively
- applying knowledge of sound terminology
- using special effects
- overseeing and applying computer technologies

Presentation and communication

- working with composers, directors, producers and other artists
- working effectively in a production team
- observing appropriate cultural protocols
- matching creative work with screen images and concepts
- maintaining an appropriate standard of presentation in all work

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- maintaining relevant

Linkages to other units

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

- CUSMCP11A Compose music for screen

Critical aspects of evidence

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

- music composition knowledge and skills
- knowledge of technical requirements of film soundtracks

Method and context of assessment

Evidence of competence may be obtained through a variety of methods including:

- observation of assessee's audiovisual products
- oral questioning and discussion on planning project work, production practice, time management and strategies
- process diary detailing production processes and issues relating an authenticated accompanying product of the assessee
- relevant samples of work with candidate's evaluation
- samples of project plans including details of the music components
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulation of project briefing and/or meeting
- case studies or scenarios to discuss issues, methods and strategies in compiling music for screen
- portfolios or other documentation which demonstrate the processes used in realising creative concept

Competency in this unit may need to be assessed over a period of time, in a range of contexts and on multiple occasions involving a combination of direct, indirect and supplementary forms of evidence.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires direct evidence of assessee's sound production work for screen through assignment or submitted work and viva voce. Additionally it is strongly recommended that at least three of the above methods of assessment be used to assess this unit.

Resource requirements

Resources required for assessment may include:

- relevant equipment where practical work is being assessed
- scores/tapes or work portfolios
- appropriate venue with adequate space and acoustic qualities
- audiovisual equipment

CUSSOU21A

Unit Descriptor

Direct a final audio master

This unit describes the skills and knowledge required to act as a producer by evaluating and optimising a number of sound sources for a musical recording.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Assess sound sources for simultaneous balance | 1.1 Assess stereo or multi channel sound sources necessary for the production for compatibility
1.2 Clearly inform relevant personnel of the creative possibilities for achieving the balance
1.3 Consider suggestions from others and propose creative alternatives where necessary
1.4 Propose options to meet the creative, technical and operational requirements of the production and offer choices to the relevant personnel
1.5 Promote and maintain effective working relationships during the assessment and agreement process |
| 2. Create final sound balance to production requirements | 2.1 Explore creative possibilities with sound sources and seek agreement with the appropriate personnel on proposed options as required
2.2 Check that the position and blend of sound sources achieves the required artistic/creative effect
2.3 Check that the relative levels of sound sources conform to loudness parameters
2.4 Check that transitions between sound sources are technically accurate and artistically appropriate for the required sound
2.5 Adapt and adjust balance techniques to meet the requirements of the production
2.6 Confirm that the sound balance is artistically and technically appropriate for the intended use of the product
2.7 Identify and remedy problems promptly as required to minimise disruption to the production process
2.8 Check that the level of the composite signal is within technical limits and the desired dynamic range
2.9 Work sensitively and constructively with relevant personnel to achieve best production outcomes
2.10 Create the sound balance within production requirements |

- | | |
|--|--|
| 3. Direct the sound quality | 3.1 Execute direction to ensure an artistic quality appropriate to the production requirements and perform direction efficiently
3.2 Direct the final mix including recording, mixing and/or editing sound components to achieve the desired sonic finish/style and spatial placement
3.3 Communicate clearly and concisely with personnel to establish efficient studio practices and protocols
3.4 Implement direction that maintains positive working relationships with all personnel to achieve best production outcomes |
| 4. Evaluate the completed audio master | 4.1 Apply critical listening throughout production to ensure that sound quality is in line with the production requirements
4.2 Collaborate with and inform relevant personnel of artistic or production issues where necessary
4.3 Prepare or oversee documentation as required that is legible, up to date and in approved formats
4.4 Ensure that the working environment is cleaned and readied for the next user after use |

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	3
Solving problems	3
Using technology	3

RANGE STATEMENT

- microphones
 - amplifiers
 - speakers
 - mixing consoles
 - equalisers
 - reverberation
 - limiters
 - compressors
 - effects rack
 - tape machines
 - turntables
 - CD player/burner
 - sequence sampler
 - computer DAT
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - DVD
-
- 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
 - talkback programs
 - music videos
 - music programs
 - commercials/advertisements
 - live events
 - interactive multimedia
-
- producers
 - directors
 - artists
 - editors
 - station managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
-
- cue sheets
 - dubbing charts

- dialogue
- ADR (additional dialogue recording)
- effects
- music
- foley
- atmosphere

- level
- tonal quality
- perspective
- acoustic
- dynamic range
- intelligibility
- position/image
- mono
- stereo

- artistic
- technical
- financial
- timelines/deadlines
- production schedules
- production and venue requirements
- organisational policies and procedures
- resources
- organisational and legislative occupational health and safety requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- ability to demonstrate originality and innovative approaches in the use and organisation of musical elements
- extending creative boundaries for self and audience
- listening critically to continuously evaluate and adjust the sound design
- understanding of artistic issues and artists and their work
- the principles and techniques of sound
- knowledge of OHS procedures
- what sound is required, and artistic, technical and operational requirements of production
- how to identify accurately the characteristics of the sound source
- relevant acoustic principles and their application in sound recording
- operational knowledge of a range of sound production equipment and amplifiers
- features and operating characteristics of noise reduction systems
- compatibility with mono, stereo or multi-channel systems
- knowledge of time code equipment and its relevant use
- use of format encoders and decoders
- how to identify, develop and evaluate creative possibilities
- how to explain creative possibilities, options and their implications to people clearly and accurately
- directing a group of people to achieve a desired outcome
- handling conflict and negotiation while promoting effective working relationships to achieve best production outcomes

Linkages to other units

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

- CUSSOU15A Create a final sound balance
- CUSSOU16A Develop sound design
- CUSSOU22A Implement sound design

Critical aspects of evidence

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

- knowledge and application of relevant local OHS legislation
- critical listening and aural discrimination
- knowledge of sound terminology
- knowledge of a range of sound equipment
- principles and techniques of sound
- using effective 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 simulated workplace environment that 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 a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may:

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios or other documentation which demonstrate the processes used in realising creative concept

These methods should assist the assessor to evaluate the creative process followed by the candidate in generating, assessing and realising creative ideas.

Resource requirements

Assessment requires access to a range of up to date equipment as listed in the range of variables statement.

CUSSOU22A

Unit Descriptor

Implement sound design

This unit describes the skills and knowledge required to implement sound design for television and live theatre. Implementation follows the development of sound design which is covered separately in the unit Develop sound design.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|---|
| 1. Confirm sound design implementation requirements | 1.1 Liaise with relevant personnel to interpret and confirm sound and relevant production requirements including budget, quality, artistic values and deadlines
1.2 Identify and confirm the personnel needed to meet the production brief
1.3 Confirm the components of the sound design brief including the content, quality and duration of the sound elements
1.4 Hold ongoing discussions with relevant personnel to consider, confirm and incorporate additional or changed production requirements and new ideas as required |
| 2. Produce sound design | 2.1 Devise and/or obtain sound components to meet creative and technical requirements in accordance with design specifications
2.2 Record effects in synchronisation as required
2.3 Identify and meet copyright requirements in accordance with legislative requirements
2.4 As required direct the final mix including recording, mixing and/or editing sound components to achieve the desired sonic finish/style and spatial placement and achieve design specifications
2.5 Identify changes to sound components in conjunction with the appropriate personnel as required
2.6 Obtain feedback from relevant personnel about the sound design and modify if required
2.7 Direct and/or complete the final mix, record onto a suitable medium for playback in the production and make required back-up copies
2.8 Ensure that all documentation is prepared and updated as required at all stages
2.9 Provide direction, advice and assistance to technical staff as required |
| 3. Implement sound plan | 3.1 Liaise with relevant personnel to ensure that the sound design meets all obligations, quality standards and production requirements, and obtain agreement on any necessary revisions
3.2 Monitor all work and relevant personnel to ensure that the finished product meets the sound design brief
3.3 Negotiate and ensure implementation of required changes with relevant personnel where necessary |

CUSSOU22A Implement sound design

- | | |
|--|--|
| 4. Evaluate the completed sound design | 4.1 Discuss and obtain agreement of possible ways of evaluating the completed design from relevant personnel |
| | 4.2 Focus evaluation on implementation of the sound design, the satisfactory achievement of the brief and the production/ management process |
| | 4.3 Document the results of the evaluation, communicate the results to relevant personnel and use results to improve future practice |

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

- organisational policies and procedures
- resources
- budget
- production schedules
- timelines/deadlines
- purpose and context of the product
- markets

- microphones
- mixers
- mixing console/desk - analogue, digital, digitally controlled analogue systems
- speakers
- monitors
- amplifiers
- effects units
- musical instruments
- MIDI sequencing
- computer music devices/systems
- CD player/burner
- tape machine
- sampler
- DAT
- hard disc recorder
- sound editing software such as Protools, Fairlight

- clients
- producers
- directors
- production manager
- artists
- sound designers
- sound editors
- sound mixers
- program managers
- other technical staff
- other specialist staff

- literal sound effects
- sound samples
- synthesised sound
- atmospheric sound
- ambient sound
- sound FX (effects)
- foley

- cue sheets
- oral descriptions
- recordings on appropriate formats

- short films and videos
- documentaries
- drama programs
- variety programs
- commercials/advertisements
- performances
- interactive CD-ROM
- computer games

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- demonstrated originality and innovative approaches in the use and organisation of sound elements
- ability to locate and use resources to broaden and enhance creative experience
- knowledge of sound terminology
- understanding of special effects
- knowledge of acoustic principles
- knowledge of varied characteristics of sound in a range of environments
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/ expanders, faders and auxiliaries
- knowledge of relevant organisational and or legislative OHS requirements, in particular safe noise levels
- knowledge of computer technologies relevant to sound production
- critical listening and aural discrimination
- ability to communicate effectively with others to achieve best production outcomes

Linkages to other units

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

- CUSSOU16A Develop sound design
- CUSSOU09A Mix sound sources
- CUSSOU11A Operate a sound mixing console
- CUSSOU24A Edit sound using computerised digital equipment/systems
- CUSSOU07A Edit sound using analogue systems
- CUSSOU21A Direct a final audio master

Critical aspects of evidence

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

- critical listening and aural discrimination
- principles and techniques of sound

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 simulated workplace environment.

Assessment methods must include direct assessment of creative work in a sound design context. Direct observation may need to occur on more than one occasion to establish consistency of performance.

Methods to assess the application of essential underpinning knowledge may include:

- practical demonstration
- work samples or simulated workplace activities
- process diary
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios or other documentation which demonstrate the processes used in realising creative concept

Resource requirements

Assessment requires access to a range of up to date equipment listed in the range of variables statement.

CUSSOU23A

Unit Descriptor

Specify sound systems

This unit describes the skills and knowledge required to interpret production requirements, research and identify sound equipment components, determine the set up of sound systems, prepare sound plans and direct implementation to fulfil the requirements for sound production.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|---|--|
| 1. Establish brief for sound system | 1.1 Liaise with the appropriate personnel to ascertain the requirements of the project
1.2 Undertake necessary research to determine options to best meet production requirements
1.3 Identify available budget and other resources in determining the scope of the production
1.4 Identify additional expertise necessary for the project as required |
| 2. Produce sound plan | 2.1 Produce sound plan in accordance with production requirements
2.2 Ensure that microphone plots, sound sources, block diagrams and layout are drawn and notated as required
2.3 Ensure that a comprehensive equipment list is prepared |
| 3. Liaise with others to implement sound plan | 3.1 Ensure that all parties meet their obligations, adhere to quality standards and work within project requirements
3.2 Monitor all work to ensure that it is completed to specifications and any changes required are negotiated, agreed with the appropriate personnel and implemented
3.3 Ensure that system is tuned to achieve desired result
3.4 Ensure that operation is plotted, tested and revised to meet performance requirements
3.5 Ensure that appropriate documentation is prepared and maintained as required |

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	3

RANGE STATEMENT

- microphones
 - amplifiers
 - speakers
 - mixing consoles
 - equalisers
 - reverberation
 - limiters
 - compressors
 - effects rack
 - tape machines
 - turntables
 - CD player/burner
 - sequence sampler
 - computer DAT
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - DVD
-
- producers
 - directors
 - artists
 - editors
 - sound designers
 - performers
 - other technical staff
 - other specialist staff
-
- cue sheets
 - dubbing charts
 - scripts
-
- dialogue/voice overs
 - ADR (additional dialogue recording)
 - FX (effects)
 - music produced acoustically or electronically
 - foley
 - atmosphere
 - sounds from the natural environment

- level
 - tonal quality
 - perspective
 - acoustic
 - dynamic range
 - intelligibility
 - position/image
 - mono
 - stereo
-
- artistic
 - technical
 - financial
 - timelines/deadlines
 - production schedules
 - production and venue requirements
 - organisational policies and procedures
 - resources
 - organisational and legislative occupational health and safety requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- the principles and techniques of sound
- knowledge of occupational health and safety procedures
- what sound is required, and the artistic, technical and operational requirements of production
- how to identify accurately the characteristics of the sound source
- relevant acoustic principles and their application in evaluating sound systems and their components
- operational knowledge of a range of sound production equipment
- features and operating characteristics of noise reduction systems
- identifying and containing possible deficiencies in the monitoring system
- fault finding techniques and procedures
- ability to identify, develop and evaluate creative possibilities
- working with others constructively to achieve best outcomes
- applying time management strategies and setting priorities
- oral and written communication

Linkages to other units

This unit has strong linkages to, and may be assessed with other units dealing with sound production as well as the following units:

- CUEOHS1A Establish and maintain a safe and secure workplace
- CUSTGE01A Coordinate technical operations
- CUESOU06A Design sound systems
- CUSSOU18A Manage production for sound design

Critical aspects of evidence

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

- critical listening and aural discrimination
- ability to ensure that high quality work is produced

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 simulated workplace environment.

Assessment methods must include observation of a practical demonstration. Direct observation may need to occur on more than one occasion to establish consistency of performance. Methods to assess the application of essential underpinning knowledge may 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 up to date equipment listed in the range of variables statement.

CUSSOU24A

Edit sound using computerised digital equipment/systems

Unit Descriptor

This unit describes the skills and knowledge required to edit sound using digital editing equipment and/or systems for a production in the cultural industries.

Unit Sector

No sector assigned

ELEMENT

PERFORMANCE CRITERIA

- | | |
|--|---|
| 1. Determine the production requirements | 1.1 Research and discuss creative and practical considerations with relevant personnel so as to fulfill production requirements and/or editorial standards |
| | 1.2 Decide on suitable digital sound editing equipment requirements with the relevant personnel and document all requirements as per organisational guidelines if necessary |
| | 1.3 Determine the format and materials required for the edit with relevant personnel and document in accordance with production requirements |
| | 1.4 Obtain or access equipment and accessories as required and ensure consistency with the production requirements before commencement of production |
| | 1.5 Receive final approval from production stakeholders if required |
| 2. Plan for digital sound editing | 2.1 Ensure that digital audio editing equipment is operational and functioning adequately according to organisational and production requirements |
| | 2.2 Identify, preview and list all sound sequences to be used in the production according to production requirements |
| | 2.3 Ensure that all materials are at hand to complete the editing session |
| | 2.4 Create a digital copy of all original audio tracks to ensure there is a backup should an error in editing occur |
| | 2.5 Preview the recorded audio and identify edit positions on the edit plan document/production schedule in order to optimize sound |
| | 2.6 Complete any documentation required to meet the legal, operational or organisational standards |

- | | |
|---|--|
| 3. Perform digital sound editing | 3.1 Load the source audio into the edit suite disk store system or software ensuring that it is loaded in the appropriate sequence
3.2 Perform editing, using functions such as cut, paste, copy, move and fade to enhance the sound recording
3.3 Use locators to navigate around the audio file
3.4 Ensure that there are no tight or loose edits, sudden changes in ambience, levels or continuity
3.5 Apply effects, equalization, normalizing and other digital enhancements as appropriate to enhance the sound
3.6 Ensure that an appropriate track list is generated for all tracks
3.7 Use the play back controls and playback list to evaluate the production and identify any problems
3.8 Manipulate the editing suite/ software to solve any identified problems |
| 4. Evaluate the production, complete documentation and store appropriately
Decommission the editing facility | 4.1 Evaluate the production with relevant personnel and/or according to production standards and requirements
4.2 Ensure that the edited audio file is transferred from the disk store of the online editing system to a data recorder or disk for archiving
4.3 Complete all appropriate documentation in line with organisational standards and to meet production/broadcast requirements |
| 5. Decommission the editing facility | 5.1 Report to relevant personnel and document any equipment that is damaged and that requires maintenance
5.2 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	2
Solving problems	2
Using technology	3

RANGE STATEMENT

- music programs
 - music video
 - advertisements/commercials/promotional trailers
 - other television programs and broadcasts for example: education and training programs
 - films and documentaries such as: feature films, animated productions, short films, commercial, filmed events or performances, and other live or pre-recorded television productions
 - radio documentaries and features, such as pre recorded radio programs or pre-recorded program segments, interviews, current affairs and news segments
-
- digital and analogue recording devices
 - mixers
 - microphones
 - radio microphones
 - amplifiers
 - speakers
 - mixing console/desk analogue, digital, digitally controlled analogue (hybrid)
 - effects rack
 - tape machines
 - CD's
 - mini discs
 - DVDs
 - turntables
 - CD player/burner
 - sequence sampler
 - DAT (digital audio tape)
 - mini disc
 - reel to reel tape recorder
 - hard disc recorder
 - digital non linear (online) editing systems
 - linear (off line) editing systems
-
- voice recordings/dialogue
 - additional dialogue/voiceovers
 - FX (effects)
 - music
 - atmosphere
 - foley

- producers
 - directors
 - artists
 - editors
 - program managers
 - broadcasters
 - performers
 - other technical staff
 - other specialist staff
 - director of photography
 - assistant editor
 - picture editing personnel
 - sound editing personnel
 - sound effects personnel
 - editing suite personnel
 - laboratory personnel
 - floor manager
 - production designer
 - designers
-
- music balance
 - distortion
 - sudden changes of level, balance of background music
 - out of balance track levels
 - consistency of voice levels, natural pausation
 - continuity of background ambience in location recordings
 - editorial requirements
-
- studio bookings
 - any line bookings or approvals required to access the digital editing system
 - copyright or releases required
 - storage of files etc
-
- initial edit of sound rushes
 - edit of source and recorded materials
 - edit of rough and fine cuts
 - integration of the picture (image) editing process to ensure sound and picture are in sync

- music programs
 - music video
 - advertisements/commercials
 - sporting broadcasts
 - news and current affairs
 - talkback programs
 - educational
 - training
 - feature films
 - documentaries
 - animated productions
 - short films
 - commercials
 - filmed events or performances
 - live or prerecorded television productions
-
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EVIDENCE GUIDE

Underpinning knowledge and skills

- Assessment must include evidence of essential knowledge of, and skills in, the following areas:
- knowledge of principles and practice of sound editing
- sound editing conventions
- history, aesthetics and theory of soundtrack/ sound editing
- equipment and technical knowledge
- understanding of spatial imaging and special effects
- knowledge of functions/operations of sound mixing consoles
- connecting sound equipment
- knowledge of, and ability to operate, signal processing and effects devices
- knowledge of acoustics
- knowledge of varied characteristics of sound in a range of environments
- manipulating input signals and gain structure using monitoring and metering functions, equalisers, filters, compressors/expanders, faders and auxiliaries
- knowledge of relevant organisational and/or legislative occupational health and safety requirements, in particular safe noise levels
- knowledge of types of signal distortions that occur in amplifiers
- amplifying music to suit varying live environment conditions
- microphones, consoles, signal flow and acoustics appropriate to the enterprise
- reading and interpreting sound documentation and plans
- identifying typical faults that may occur in audio production environments
- knowledge of computer technology
- relevant editorial skills

Critical aspects of evidence required to demonstrate competency in this unit

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

- critical listening and aural discrimination
- use of a range of editing equipment
- knowledge of editing and audio terminology.

Relationships to other units

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

- CUSSOU07A Edit sound using analogue systems
- CUSSOU09A Mix sound sources
- CUFPOP14A Produce a pre-recorded program segment
- CUSSOU03A Transfer sound

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 simulated workplace environment.

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

- work samples or simulated workplace activities
- oral questioning/interview
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence
- listening exercises using recordings as a basis for discussion of editing methods, strategies and outcomes.

Specific resource requirements

Assessment requires access to a range of up to date equipment listed in the range of variables statement.



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