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CUS01 Music Training Package

Volume 1 of 1

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ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUS01
Music Training Package

Volume 1 of 1

This document comprises the endorsed component of the CUS01 Music Training Package endorsed by the National Training Quality Committee in January 2001 and agreed by Ministers.

It provides the introduction to the Training Package, including the Assessment Guidelines and the Qualifications Framework and a listing of the units of competency.

This Training Package is being reviewed for implementation in 2007. If you have any queries, please contact the Industry Skills Council, Innovation & Business Skills Australia, on (03) 9815 7000 or email the helpdesk on www.ibsa.org.au

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Preliminary Information

Important Note to Users

Training Packages are not static documents; they are amended periodically to reflect the latest industry practices and are version controlled. It is essential that the latest version is always used.

Check the version number before commencing training or assessment

This Training Package is Version 2 - check whether this is the latest version by going to the National Training Information Service (www.ntis.gov.au) and locating information about the Training Package. Alternatively, contact Innovation & Business Skills Australia Ltd at http://www.ibsa.org.au to confirm the latest version number.

Explanation of version number conventions

The primary release Training Package is Version 1. When changes are made to a Training Package, sometimes the version number is changed and sometimes it is not, depending on the extent of the change. When a Training Package is reviewed it is considered to be a new Training Package for the purposes of version control, and is Version 1. Do not confuse the version number with the Training Package's national code (which remains the same during its period of endorsement).

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
2	10/10/2005	Unit CUSSOU12A-Edit sound using digital systems revised to CUSSOU24A - Edit sound using computerised digital equipment/systems
1.01	6/07/2002	Minor typographical changes to competency units within qualifications listings
1.00	5/04/2001	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.

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Summary of AQF qualifications in this Training Package

Code	Title
CUS10101	Certificate I in Music Industry (Foundation)
CUS20101	Certificate II in Music Industry (Foundation)
CUS30101	Certificate III in Music
CUS30201	Certificate III in Music Industry (Technical Production)
CUS30301	Certificate III in Music Industry (Music Business)
CUS40101	Certificate IV in Music
CUS40201	Certificate IV in Music Industry
CUS40301	Certificate IV in Music Industry (Business)
CUS50101	Diploma of Music
CUS50201	Diploma of Music Industry (Technical Production)
CUS50301	Diploma of Music Industry (Business)
CUS60101	Advanced Diploma of Music
CUS60201	Advanced Diploma of Music Industry
CUS60301	Advanced Diploma of Music Industry (Business)

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Units of competency in this Training Package and their prerequisites'

Note – the pre-requisite column is only displayed if pre-requisites exist.

Code	Title
CUSADM01A	Purchase or hire equipment/supplies
CUSADM02A	Coordinate the purchase or hire of equipment/supplies
CUSADM03A	Manage a project
CUSADM04A	Manage a major project
CUSADM05A	Develop and implement a business/strategic plan
CUSADM06A	Develop and implement an operational plan
CUSADM07A	Establish and maintain work and contractual relationships
CUSADM08A	Address copyright requirements
CUSADM09A	Address legal and administrative requirements
CUSADM10A	Establish and manage contracts
CUSBAD03A	Administer operations for performances and rehearsals
CUSBAD06A	Source and secure appropriate performance venues
CUSBAD13A	Assess performing and recording deals
CUSBAD15A	Manage risk and crises for an act or show
CUSBAD18A	Manage artists and their careers
CUSBFI12A	Calculate, collect and distribute publishing income
CUSBGE01A	Develop and update music industry knowledge
CUSBGE11A	Plan a career in music
CUSBGE16A	Maintain self or group in business
CUSBGE17A	Maintain and apply music industry knowledge
CUSBMA04A	Develop and promote image
CUSBMA05A	Promote the act to obtain deals
CUSBMA07A	Assess the feasibility of an act for promotion
CUSBMA09A	Promote own artistic work
CUSBMA10A	Determine publicity opportunities for an artistic event
CUSBMA14A	Manage, promote and negotiate licensing on published works
CUSBRA19A	Develop artists and repertoire

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Code	Title
CUSFIN01A	Finance a project
CUSGEN01A	Use and adapt to changes in technology
CUSGEN02A	Work in a culturally diverse environment
CUSGEN03A	Collaborate with colleagues in planning and producing a project
CUSGEN04A	Participate in negotiations
CUSGEN05A	Make presentations
CUSLRN01A	Provide musical leadership in performance
CUSLRN02A	Provide instrumental/vocal tuition
CUSLRN03A	Provide tuition for composition
CUSLRN04A	Prepare for and lead a music rehearsal
CUSLRN05A	Direct or conduct music in performance
CUSMAR01A	Promote products and services
CUSMCP01A	Contribute creative music ideas to a project
CUSMCP02A	Compose a simple song or tune
CUSMCP03A	Create a simple accompaniment for a song or tune
CUSMCP04A	Compose songs or tunes in a range of styles
CUSMCP05A	Create original music
CUSMCP06A	Compose music for screen using electronic media
CUSMCP07A	Prepare compositions for performance/ publishing
CUSMCP08A	Arrange music for a brief
CUSMCP09A	Arrange music for screen
CUSMCP10A	Interpret, confirm and create music for a brief
CUSMCP11A	Compose music for screen
CUSMGE01A	Maintain self or group in music
CUSMGE02A	Develop self as artist
CUSMGE03A	Use instruments, equipment and/or electronic technology for making music
CUSMGE04A	Analyse music
CUSMGE05A	Write music copy, articles, criticism and/or program notes

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Code	Title
CUSMGE06A	Read music
CUSMGE07A	Analyse harmony
CUSMGE08A	Use the internet to access and modify music
CUSMGE09A	Use MIDI devices or software to perform music
CUSMGE10A	Use MIDI devices and/or software to compose music
CUSMGE11A	Develop music knowledge and listening skills
CUSMGE12A	Maintain and expand music knowledge and critical listening skills
CUSMGE13A	Apply music knowledge and artistic judgement
CUSMGE14A	Read music for performance and analysis
CUSMPF01A	Develop basic technical skills for playing or singing music
CUSMPF02A	Develop technical skills for playing or singing music
CUSMPF03A	Develop and maintain stagecraft skills
CUSMPF04A	Prepare self for performance
CUSMPF05A	Rehearse music for performance
CUSMPF06A	Extend technical skills in performance
CUSMPF07A	Plan, prepare and perform for a demo recording
CUSMPF08A	Contribute to backup accompaniment for a performance
CUSMPF09A	Evaluate and extend performance technique
CUSMPF10A	Develop and practise improvisation
CUSMPF11A	Perform music as part of a group
CUSMPF12A	Plan, prepare and present a live audition program
CUSMPF13A	Plan and prepare a program for performance
CUSMPF14A	Perform accompaniment
CUSMPF15A	Perform music as a soloist
CUSMPF16A	Perform improvisation for audience
CUSMPF17A	Develop technical skills and expand repertoire
CUSMPF18A	Refine performance technique and expand repertoire
CUSMPF19A	Use private practice to refine performance technique

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Code	Title
CUSMPF20A	Plan, prepare and present a recital performance
CUSRAD01A	Collect and organise information
CUSRAD02A	Conduct research
CUSSAF01A	Follow safe practices in performing and/or listening to music
CUSSAF02A	Follow health, safety and security procedures in the music industry
CUSSOU01A	Move and set up instruments and equipment
CUSSOU02A	Operate portable audio recorder
CUSSOU03A	Transfer sound
CUSSOU04A	Record sound
CUSSOU05A	Install, align and test sound equipment
CUSSOU06A	Lay soundtracks
CUSSOU07A	Edit sound using analogue systems
CUSSOU08A	Operate sound reinforcement system
CUSSOU09A	Mix sound sources
CUSSOU10A	De-noise soundtracks
CUSSOU11A	Operate sound mixing console
CUSSOU13A	Set up, operate and de-rig portable sound recording equipment
CUSSOU14A	Breakdown soundtrack
CUSSOU15A	Create a final sound balance
CUSSOU16A	Develop sound design
CUSSOU17A	Develop and implement sound production for a recording
CUSSOU18A	Manage production for sound design
CUSSOU19A	Manage production for sound recording
CUSSOU20A	Prepare and compile music for a soundtrack
CUSSOU21A	Direct a final audio master
CUSSOU22A	Implement sound design
CUSSOU23A	Specify sound systems

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Code	Title
CUSSOU24A	Edit sound using computerised digital equipment/systems
CUSTGE01A	Supervise technical operations

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Imported units of competency in this Training Package

Code	Title	Origin
BSXFMI404A	Participate in, lead and facilitate work teams	TBA
BSZ401A	Plan Assessment	BSZ98
BSZ402A	Conduct assessment	BSZ98
BSZ403A	Review assessment	BSZ98
BSZ404A	Train Small Groups	BSZ98
CUEAUD3A	Operate audiovisual equipment	TBA
CUECLE1A	Undertake general administrative procedures	TBA
CUECOR1A	Manage own work and learning	TBA
CUECOR2A	Work with others	TBA
CUEEVT1A	Plan and manage events	TBA
CUEEVT2A	Tour the show	TBA
CUEFIN1A	Develop a budget	TBA
CUEFIN2A	Manage a budget	TBA
CUEFIN3A	Obtain sponsorship	TBA
CUEFOH6A	Manage front of house	TBA
CUELGT1A	Repair and maintain lighting equipment	TBA
CUELGT3A	Operate follow spots	TBA
CUELGT4A	Operate floor electrics	TBA
CUELGT5A	Operate lighting	TBA
CUEMAR2A	Undertake market research	TBA
CUEMAR3A	Undertake marketing activities	TBA
CUEOHS1A	Implement workplace health, safety and security procedures	TBA
CUEOHS2A	Establish and maintain a safe and secure workplace	TBA
CUESMT1A	Assist in stage managing the production	TBA
CUESMT6A	Follow scores	TBA
CUESOU1A	Repair and maintain sound equipment	TBA
CUESOU6A	Design sound systems	TBA

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Code	Title	Origin
CUETEM2A	Manage systems	TBA
CUETEM3A	Establish and manage resources and technical requirements	TBA
CUETGE1A	Undertake simple lighting/sound/audiovisual activities	TBA
CUETGE2A	Assist with staging	TBA
CULMS413A	Use information technology	TBA
THHGHS03A	Provide first aid	TBA
THHGLE05A	Roster staff	TBA
THHGLE06A	Monitor staff performance	TBA
THHGLE07A	Recruit and select staff	TBA
THHGLE12A	Develop and manage marketing strategies	TBA
THHGLE15A	Manage financial operations	TBA
THHGLE16A	Manage physical assets	TBA
THTSMA01A	Coordinate the production of brochures and marketing materials	TBA

Explanation of the review date

The review date (shown on the title page and in the header of each page) indicates when the Training Package is expected to be reviewed in the light of changes such as changing technologies and circumstances. The review date is not an expiry date. Endorsed Training Packages and their components remain current until they are reviewed or replaced.

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Overview

What is a Training Package?

A Training Package is an integrated set of nationally endorsed competency standards, assessment guidelines and Australian Qualifications Framework (AQF) qualifications for a specific industry, industry sector or enterprise.

Each Training Package:

- provides a consistent and reliable set of components for training, recognising and assessing people's skills, and may also have optional support materials
- enables nationally recognised qualifications to be awarded through direct assessment of workplace competencies
- encourages the development and delivery of flexible training which suits individual and industry requirements
- encourages learning and assessment in a work-related environment which leads to verifiable workplace outcomes.

How do Training Packages fit within the National Training Framework?

The National Training Framework is made up of the nationally agreed quality arrangements for the vocational education and training sector, the Australian Quality Training Framework (AQTF), and Training Packages endorsed by the National Training Quality Council (NTQC).

How are Training Packages developed?

Training Packages are developed by Industry Skills Councils or enterprises to meet the identified training needs of specific industries or industry sectors. To gain national endorsement of Training Packages, developers must provide evidence of extensive research, consultation and support within the industry area or enterprise.

How do Training Packages encourage flexibility?

Training Packages describe the skills and knowledge needed to perform effectively in the workplace without prescribing how people should be trained.

Training Packages acknowledge that people can achieve vocational competency in many ways by emphasising what the learner can do, not how or where they learned to do it. For example, some experienced workers might be able to demonstrate competency against the units of competency, and even gain a qualification, without completing a formal training program.

With Training Packages, assessment and training may be conducted at the workplace, off-the-job, at a training organisation, during regular work, or through work experience, work placement, work simulation or any combination of these.

Who can deliver and assess using Training Packages?

Training and assessment using Training Packages must be conducted by a Registered Training Organisation (RTO) that has the qualifications or specific units of competency on its scope of registration, or that works in partnership with another RTO as specified in the AQTF *Standards for Registered Training Organisations.*

Training Package Components

Training Packages are made up of mandatory components endorsed by the NTQC, and optional support materials.

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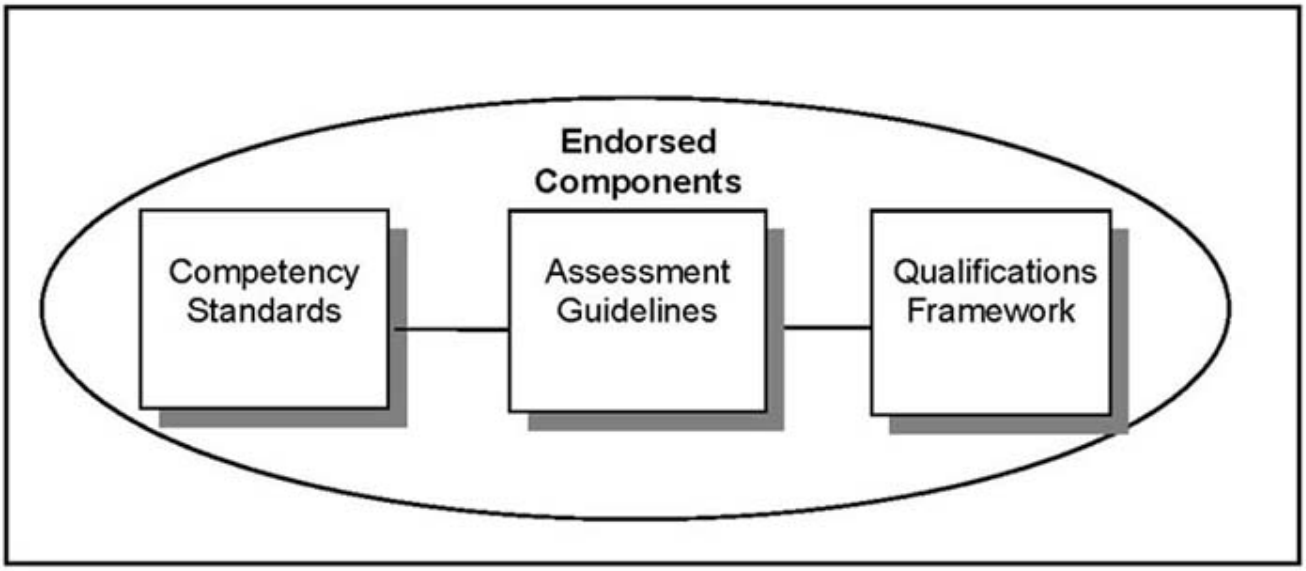
Training Package Endorsed Components

The nationally endorsed components include the Competency Standards, Assessment Guidelines and Qualifications Framework. These form the basis of training and assessment in the Training Package and, as such, they must be used.



Competency Standards

Each unit of competency identifies a discrete workplace requirement and includes the knowledge and skills that underpin competency as well as language, literacy and numeracy; and occupational health and safety requirements. The units of competency must be adhered to in training and assessment to ensure consistency of outcomes.

Assessment Guidelines

The Assessment Guidelines provide an industry framework to ensure all assessments meet industry needs and nationally agreed standards as expressed in the Training Package and the *Standards for Registered Training Organisations*. The Assessment Guidelines must be followed to ensure the integrity of assessment leading to nationally recognised qualifications.

Qualifications Framework

Each Training Package provides details of those units of competency that must be achieved to award AQF qualifications. The rules around which units of competency can be combined to make up a valid AQF qualification in the Training Package are referred to as the 'packaging rules'. The packaging rules must be followed to ensure the integrity of nationally recognised qualifications issued.

Training Package Support Materials

The endorsed components of Training Packages are complemented and supported by optional support materials that provide for choice in the design of training and assessment to meet the needs of industry and learners.

Training Package support materials can relate to single or multiple units of competency, an industry sector, a qualification or the whole Training Package. They tend to fall into one or more of the categories illustrated below.

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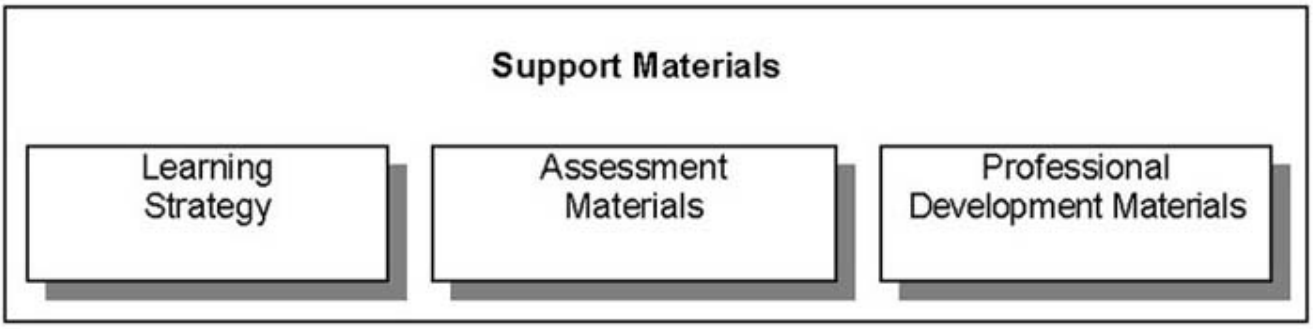

Training Package support materials are produced by a range of stakeholders such as RTOs, individual trainers and assessors, private and commercial developers and Government agencies.

Where such materials have been quality assured through a process of 'noting' by the NTQC, they display the following official logo. Noted support materials are listed on the National Training Information Service (NTIS), together with a detailed description and information on the type of product and its availability (*www.ntis.gov.au*).

It is not compulsory to submit support materials for noting; any resources that meet the requirements of the Training Package can be used.

Training Package, Qualification and Unit of Competency Codes

There are agreed conventions for the national codes used for Training Packages and their components. Always use the correct codes, exactly as they appear in the Training Package, **and with the title always following the code.**

Training Package Codes

Each Training Package has a unique five-character national code assigned when the Training Package is endorsed, for example CUS01. The first three characters are letters identifying the Training Package industry coverage and the last two characters are numbers identifying the year of endorsement.

Qualification Codes

Within each Training Package, each qualification has a unique eight-character code, for example CUS10101. The first three letters identify the Training Package; the first number identifies the qualification level (noting that arabic numbers are not used in qualification titles themselves); the next two numbers identify the position in the sequence of the qualification at that level; and the last two numbers identify the year in which the qualification was endorsed. (Where qualifications are added after the initial Training Package endorsement, the last two numbers may differ from other Training Package qualifications as they identify the year in which those particular qualifications were endorsed).

Unit of Competency Codes

Within each Training Package, each unit of competency has a unique code. The unit of competency codes are assigned when the Training Package is endorsed, or when new units of competency are added to an existing endorsed Training Package.

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A typical code is made up of 12 characters, normally a mixture of uppercase letters and numbers, as in CUSADM01A. The first three characters signify the Training Package (CUS01 Music Training Package in the above example) and up to eight characters, relating to an industry sector, function or skill area, follow. The last character is always a letter and identifies the unit of competency version. The 'A' in the example above indicates that this is the original unit of competency. An incremented version identifier usually means that minor changes have been made. Typically this would mean that wording has changed in the range statement or evidence guide, providing clearer intent. Where changes are made that alter the outcome, a new code is assigned and the title is changed.

Training Package, Qualification and Unit of Competency Titles

There are agreed conventions for titling Training Packages and their components. Always use the correct titles, exactly as they appear in the Training Package, and with the code always placed before the title.

Training Package Titles

The title of each endorsed Training Package is unique and relates the Training Package's broad industry coverage.

Qualification Titles

The title of each endorsed Training Package qualification is unique. Qualification titles use the following sequence:

- firstly, the qualification is identified as either Certificate I, Certificate II, Certificate III, Certificate IV, Diploma or Advanced Diploma
- this is followed by the words 'in' for Certificates I to IV and 'of' for Diploma and Advanced Diploma
- then the industry descriptor follows, for example Telecommunications, and
- if applicable, the occupational or functional stream follows in brackets, for example (Computer Systems).

For example:

- CUS10101 Certificate I in Music Industry (Foundation)
- CUS20101 Certificate II in Music Industry (Foundation)

Unit of Competency Titles

Each unit of competency title is unique. Unit of competency titles describe the competency outcome concisely, and are written in sentence case.

For example:

- CUSADM01A Purchase or hire equipment/supplies
- CUSADM02A Coordinate the purchase or hire of equipment/supplies

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Introduction

The Australian music industry

The Australian music industry is a vital and energetic industry, which pervades the lives of most Australians. Chaotic, unregulated, creative, fragmented and diverse, the industry covers many different genres, with widescale participation across Australia - from small and isolated communities to major metropolitan centres.

Music is both an industry and an artform, meeting cultural and recreational needs while also offering major employment opportunities across many sectors: recording, publishing, retail, music business, entertainment, radio, television, film, video, advertising, computer software, multimedia, teaching, and, of course, performance. 345,700 people are involved in music across Australia. Of these, 276,100 work as live performers and 96,450 musicians receive payment for their work.

Work in the industry, particularly in performance, is primarily casual, contract, freelance and self-employed. Musicians must frequently generate their own work and juggle several jobs simultaneously.

The Australian retail music market turns over more than $700 million per annum, with about 25% of music retail volume being Australian product. It has significant export potential, both in dollar terms and in terms of advancing Australias image overseas. Contemporary music is the cultural form most accessible to Australians, with 28% of people, including 50% of 18-24 year olds, attending popular music performances. The sale, marketing and distribution of music products has changed with greater access to on-line purchasing, downloading music and conversion to digital format. To maximise sales in Australia and overseas, however, skills in areas such as marketing must be developed.

The music industry is in a process of transformation. Artistic developments (such as cross-overs between genres) are influencing the industry's future, along with changes to technology, to consumer buying patterns and to legislative frameworks.

Like many sectors of the cultural industries, the Australian music industry has been profoundly influenced by technological development in recent years, with the creation, performance and production of music all having altered, in some cases fundamentally. There have been changes to the nature of a recording 'studio' and its use; to live and studio recording and improved control of sound in public venues; and more opportunities for individuals to produce and release CDs at low cost.

More changes are on the horizon as the introduction of new technologies accelerates. Music can, for example, be composed using electronic technology, and composition software packages are becoming increasingly diverse, inexpensive and sophisticated, enhancing the composition process and the capacity for intelligent evaluation. New multimedia formats can be expected to influence the music industry, with increasingly diverse art forms emerging through collaborative projects in performance, installation and multimedia technology.

These and other technological developments have major implications for education, training, employment and workplace practices. The need for industry-relevant training and industry-recognised standards has never been greater. In short, music education and training must prepare employees to take full advantage of the artistic and employment potential offered by new technologies.

As in other cultural sectors, performing rights and copyright provisions are assuming increased importance for artists and producers. Advances in technology allow easy access, through sampling and other processes, to the unauthorised use of the work of the originators and creators of music, disregarding or disguising performing rights obligations. Beginning and isolated artists who create and record music for sale through home studio production are often unaware of their performing and licensing rights or, indeed, the rights of others in relation to performing or copyright. There is frequent unauthorised copying of performance, recorded and printed music, while music from diverse sources may be used in multimedia projects without acknowledgment. Artists need a solid understanding of

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copyright provisions to ensure that their work is not exploited and their earning capacity is not reduced.

Many people who work in the industry lack any formal recognition of their competencies. In 1991, for example, over half the people working in the occupations of music director, private music tutor and piano tuner stated that they had no formal qualifications.

The national music industry training package seeks to address these challenges in several ways.

- It defines career and training pathways and provides scope for entry to a range of employment opportunities. Practitioners may enter training at the level that suits them.
- It gives practitioners the opportunity to be assessed against national competency standards and receive formal recognition of their skills and knowledge. It is now possible for practitioners to be awarded a national qualification without necessarily undertaking any additional training.
- It provides opportunities for people to learn in many different ways and in many different situations: at work, on-line, in education institutions, through traineeships or other methods.
- It includes a wide range of national competency standards across the areas of music practice, business and technology and it gives learners the opportunity to 'mix and match' competencies according to their needs. Musicians can, for example, develop skills in small business or marketing to supplement their performing skills.
- It includes national competency standards in essential areas like copyright and occupational health and safety.

The music industry training package:

- Has been developed by industry, for industry

CREATE Australia, the national industry training advisory body for the cultural industries, developed the package with extensive involvement of industry practitioners, enterprises, organisations and training organisations across Australia. Funding to develop the package was provided by the Australian National Training Authority (ANTA).

- Permits many different ways of learning

Learning occurs in many different ways, in many places and at many times - not simply through designated learning " events". The music industry training package permits many different ways of training - in the workplace, in a training organisation, through work experience, workshops, flexible learning, or traineeships and apprenticeships.

Training may involve a combination of several of these methods, and partnerships between training organisations and industry. The method of learning will depend on what suits employers, learners and the type of learning being undertaken.

- Provides many pathways to competence and a national qualification

People become competent in many different ways. Training packages recognise this by putting the emphasis on what learners can do and know, rather than on how they learned.

The music industry training package offers individuals the opportunity to gain formal recognition for their skills and knowledge, regardless of where they acquired those skills - whether in education institutions, through practical experience or through a combination of both. Individuals can be assessed directly against competency standards and receive part or all of a qualification without necessarily undertaking any additional training.

- Provides a national framework for training and assessment

For the first time in Australia there are national vocational education and training qualifications for the music industry. Thus, it is easier to transfer skills from one situation to another and the qualifications awarded in one state or territory are recognised across Australia.

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- Gives workplaces and industry bodies more scope to be involved in establishing and providing training

There are many ways in which workplaces and industry bodies may become involved in training. They may, for example, elect to register as training organisations or they may enter into partnerships with other training organisations.

- Provides training and assessment opportunities for people entering the industry and those already working in it

The package is sufficiently flexible to accommodate the learning needs of trainees, apprentices, students or experienced employees.

Scope of the music industry training package

The music industry training package sets out the competencies required for many different careers across the industry including those in recording, live performance, computer software and multimedia, music publishing, advertising, music video, radio, film and television, music tuition, music therapy and music media. A detailed list of careers in the music industry is included in the appendix.

Ongoing development and review

The music industry training package was endorsed for three years, after which it must be reviewed to ensure its relevance to changing industry circumstances.

So that users of the package can be confident that they are using the most recent version of the package, this package includes:

- a code (CUS01) with the last two numbers indicating the year of endorsement
- codes for each competency standard, with the last character of each code representing the version of the standard (A= the first version, etc)
- a code for each qualification, with the last two numbers representing the year in which the qualification was endorsed

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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.

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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.

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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 section 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.

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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.

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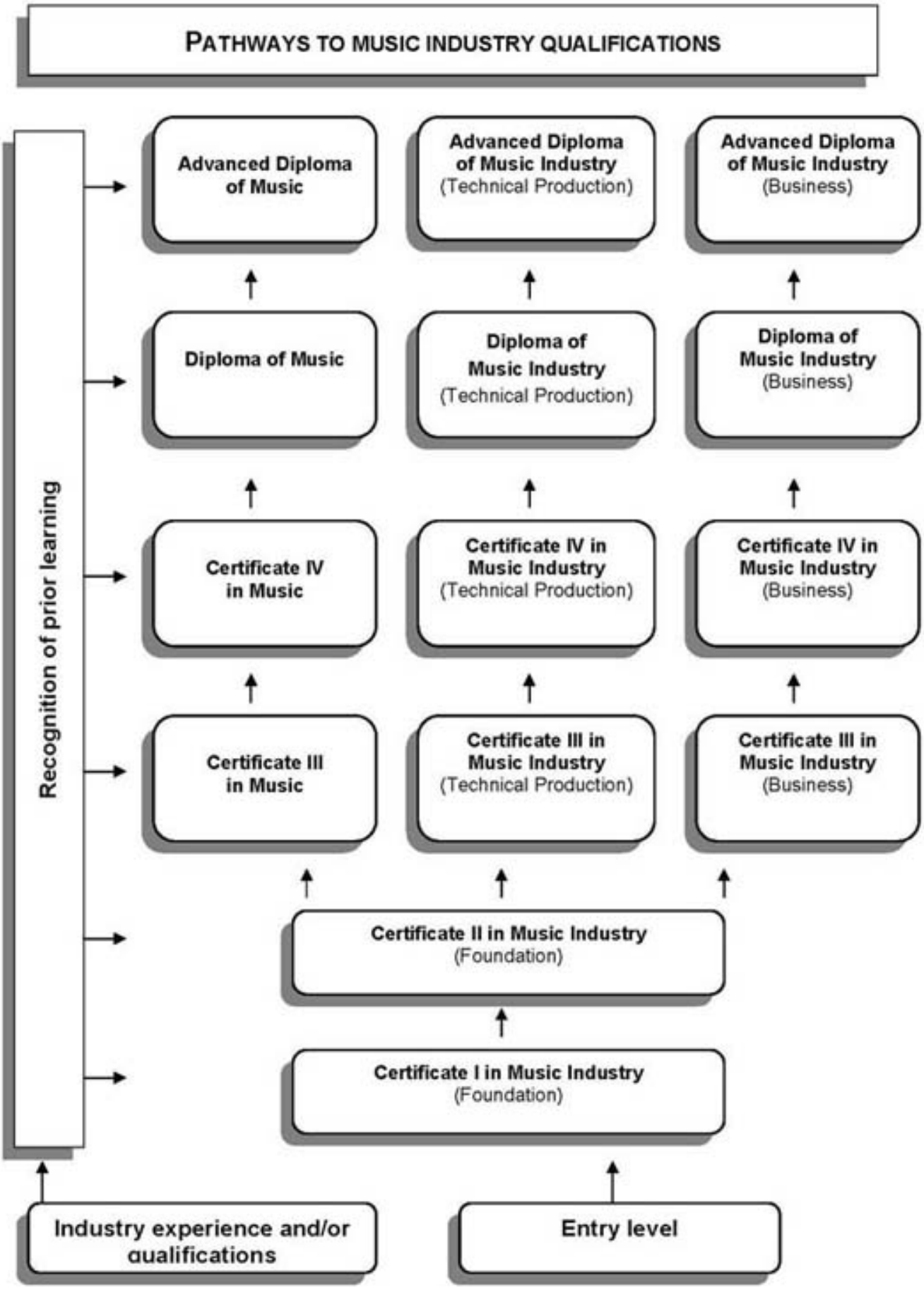

Qualification titles

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Each qualification has been given a title consistent with the format of the Australian Qualifications Framework. The titles have been determined by the music industry to ensure that they describe outcomes that are meaningful and easily recognised by the industry.

The music industry training package specifies the only acceptable nomenclature and code for a qualification issued under the training package and must be used by registered training organisations responsible for issuing qualifications. The qualifications issued by a registered training organisation should show a full list of all the units of competency achieved.

There are 14 national qualifications in the music industry training package. Certificates I and II are general qualifications which provide a broad introduction to the music industry and give individuals the opportunity to develop a range of foundation skills and knowledge. At higher levels individuals may select from three possible streams: music (performing, composing or a combination of both), technical production and music business. Each of these qualifications gives individuals the opportunity to incorporate units from the other streams (included in the unit bank).

Nominating specialisations

The music industry training package offers national qualifications in three streams: music (performing, composing or a combination of both), technical production and music business. However, the qualifications in the music stream do not specify specialisations (such as music styles or genres) because this would result in the addition of numerous qualifications to the framework without any actual change in their structure.

Neither do the competency standards specify any particular style or genre of music. However, all performing, composing and related standards state that the assessee must nominate the area of specialisation in which he or she is to be assessed.

It is essential that qualifications fully describe the specialisations in which individuals achieve competence in performance and/or composition. There is, for example, a big difference between performing classical and contemporary music. To address this requirement, all qualifications and Statements of Attainment should clearly state the appropriate specialisation (eg style of music). This information should be recorded either on the qualification/Statement of Attainment or on an accompanying transcript.

The following list sets out the main specialisations which will apply, either singly or in combination.

Musical styles

- contemporary
- jazz
- classical
- world

Instrument/voice

As far as possible the specialisation should nominate the individual instrument (eg violin, drums, guitar) where competence has been achieved. Note that candidates may achieve competence in one or more instruments and that a specialisation may combine the style of music with the nominated instrument.

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Qualifications

CUS10101 Certificate I in Music Industry (Foundation)

To attain the Certificate I in Music (Foundation) achieve six units: three core units and three others.

Core units **Achieve all units**
CUSBGE01A Develop and update music industry knowledge CUSMGE11A Develop music knowledge and listening skills CUSSAF01A Follow safe practices in performing and listening to music

Other units **Achieve three units**
CUSMPF01A Develop basic technical skills for playing or singing music CUSSOU01A Move and set up instruments and equipment CUSSOU02A Operate portable audio recorder THHGHSO3A Provide first aid CUSSOU03A Transfer sound CUSMGE08A Use the internet to access and modify music

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CUS20101 Certificate II in Music Industry (Foundation)

To attain the Certificate II in Music (Foundation) achieve 10 units: four core units plus six others.

Core units **Achieve all units**
CUSBGE01A Develop and update music industry knowledge
CUSMGE11A Develop music knowledge and listening skills
CUSSAF02A Follow health, safety and security procedures in the music industry
CUECOR2A Work with others

Other units **Achieve six units**
CUETGE2A Assist with staging
CUSRAD01A Collect and organise information
CUSMCP01A Contribute creative music ideas to a project
CUSMPF02A Develop technical skills for playing or singing music
CUSSOU07A Edit sound using analogue systems
CUSSOU06A Lay sound tracks
CUECOR1A Manage own work and learning
CUSSOU01A Move and set up instruments and equipment
CUSSOU02A Operate portable audio recorder
THHGHSO3A Provide first aid
CUSADM01A Purchase or hire equipment/supplies
CUSMGE06A Read music
CUSSOU04A Record sound
CUSSOU03A Transfer sound
CUECLE1A Undertake general administrative procedures
CUETGE1A Undertake simple lighting / sound / audiovisual activities
CUSGEN01A Use and adapt to changes in technology
CULMS413A Use information technology
CUSMGE09A Use MIDI devices and/or software to perform music
CUSMGE08A Use the internet to access and modify music
CUSGEN02A Work in a culturally diverse environment

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CUS30101 Certificate III in Music

To attain the Certificate III in Music achieve 12 units: all units in Group A plus at least seven units from Group B plus two other units.

The two other units may be drawn from Group B, from the unit bank for Certificate III or from another endorsed industry training package at Certificate III level.

Core units

Achieve all units in Group A plus at least seven units from Group B

GROUP A

CUSADM08A Address copyright requirements

CUSBGE01A Develop and update music industry knowledge

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

GROUP B

CUSMCP02A Compose a simple song or tune

CUSMPF08A Contribute to backup accompaniment for a performance

CUSMCP03A Create a simple accompaniment for a song or tune

CUSMPF10A Develop and practise improvisation

CUSMPF06A Extend technical skills in performance

CUSMGE12A Maintain and expand music knowledge and critical listening skills

CUSMGE01A Maintain self or group in music

CUSBGE11A Plan a career in music

CUSMPF04A Prepare self for performance

CUSMGE06A Read music

CUSMGEO9A Use MIDI devices and/or software to perform music

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CUS30201 Certificate III in Music Industry (Technical Production)

To attain the Certificate III in Music Industry (Technical production) achieve 12 units: all of the units from Group A plus at least six units from Group B and three others.

The other units may be drawn from Group B and/or the unit bank for Certificate III. Two of the remaining units may be drawn from another endorsed industry training package at Certificate III.

Core units

Achieve all units in Group A and at least six units in Group B

GROUP A

CUSBGE01A Develop and update music industry knowledge

CUSADM07A Establish and maintain work and contractual relationships

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

GROUP B

CUSSOU24A Edit sound using computerised digital equipment/systems

CUSSOU05A Install, align and test sound equipment

CUSSOU06A Lay sound tracks

CUSMGE12A Maintain and expand music knowledge and critical listening skills

CUSSOU09A Mix sound sources

CUEAUD3A Operate audiovisual equipment

CUSSOU11A Operate sound mixing console

CUSSOU08A Operate sound reinforcement system

CUESOU1A Repair and maintain sound equipment

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

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CUS30301 Certificate III in Music Industry (Music Business)

To attain the Certificate III in Music Industry (Business) achieve 12 units: all of the units in Group A plus at least four units from Group B and two others.

The other units may be drawn from Group B and/or the unit bank for Certificate III. Two units may be drawn from another endorsed industry training package at Certificate III level.

Core units

Achieve all units in Group A and at least four units from Group B

GROUP A

CUSADM08A Address copyright requirements

CUSBGE01A Develop and update music industry knowledge

CUSADM07A Establish and maintain work and contractual relationships

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

CUSGEN04A Participate in negotiations

CUSBGE11A Plan a career in music

GROUP B

CUSBAD03A Administer operations for performance and rehearsals

CUSBMA07A Assess the feasibility of an act for promotion

CUSBMA04A Develop and promote image

CUSMGE12A Maintain and expand music knowledge and critical listening skills

CUSMAR01A Promote products and services

CUSBMA05A Promote the act to obtain deals

Certificate III Unit Bank

Each specialist qualification nominates the core units required for attainment of the qualification. Add to the core units the required number of other units selected from the bank below. Any units achieved as core units cannot be repeated as other units. CUSADM08A Address copyright requirements

CUSBAD03A Administer operations for performances and rehearsals

CUSBMA07A Assess the feasibility of an act for promotion

CUESMT1A Assist in stage managing the production

CUSSOU14A Breakdown soundtrack

CUSRAD01A Collect and organise information

CUSMCP02A Compose a simple song or tune

CUSMCP01A Contribute creative music ideas to a project

CUSMPF08A Contribute to backup accompaniment for a performance

CUSMCP03A Create a simple accompaniment for a song or tune

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CUSSOU10A De-noise sound tracks
CUSBMA10A Determine publicity opportunities for an artistic event
CUSMPF10A Develop and practise improvisation
CUSBMA04A Develop and promote image
CUSSOU07A Edit sound using analogue systems
CUSSOU24A - Edit sound using computerised digital equipment/systems
CUSADM07A Establish and maintain work and contractual relationships
CUSMPF06A Extend technical skills in performance
CUSSOU05A Install, align and test sound equipment
CUSSOU06A Lay sound tracks
CUSMGE12A Maintain and expand music knowledge and critical listening skills
CUSMGE01A Maintain self or group in music
CUSGEN05A Make presentations
CUEFOH6A Manage front of house
CUECOR1A Manage own work and learning
CUSSOU09A Mix sound sources
CUEAUD3A Operate audiovisual equipment
CUELGT4A Operate floor electrics
CUELGT3A Operate follow spots
CUELGT5A Operate lighting
CUSSOU11A Operate sound mixing console
CUSSOU08A Operate sound reinforcement system
CUSGEN04A Participate in negotiations
CUSBGE11A Plan a career in music
CUSMPF07A Plan, prepare and perform for a demo recording
CUSMPF04A Prepare self for performance
CUSMAR01A Promote products and services
CUSBMA09A Promote own artistic work
CUSBMA05A Promote the act to obtain deals
THHGHSO3A Provide first aid
CUSADM01A Purchase or hire equipment/supplies

CUSMGE06A Read music
CUSSOU04A Record sound
CUELGT1A Repair and maintain lighting equipment
CUESOU1A Repair and maintain sound equipment
CUSSOU13A Set up, operate and de-rig portable sound recording equipment

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CUSBAD06A Source and secure appropriate performance venues

CUECLE1A Undertake general administrative procedures

CUSGEN01A Use and adapt to changes in technology

CULMS413A Use information technology

CUSMGE03A Use instruments, equipment and/or electronic technology for making music

CUSMGE09A Use MIDI devices and/or software to perform music

CUSGEN02A Work in a culturally diverse environment

CUECOR2A Work with others

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CUS40101 Certificate IV in Music

To attain the Certificate IV in Music achieve 14 units: all units in Group A plus at least seven units in Group B and four others. No more than three of the units selected from Group B should have counted previously towards the Certificate III in Music.

Two of the other units should be drawn from Group B and/or the unit bank for Certificate IV. The remaining two units may be drawn from the unit bank for Certificate IV or from another endorsed industry training package at Certificate IV level.

Core units **Achieve all units from Group A plus at least seven units from Group B**
GROUP A CUSADM08A Address copyright requirements CUSSAF02A Follow health, safety and security procedures in the music industry CUSBGE17A Maintain and apply music industry knowledge **GROUP B** CUSMCP02A Compose a simple song or tune CUSMPF08A Contribute to backup accompaniment for a performance CUSMCP03A Create a simple accompaniment for a song or tune CUSMPF03A Develop and maintain stagecraft skills CUSMPF10A Develop and practise improvisation CUSMPF09A Evaluate and extend performance technique CUSMGE12A Maintain and expand music knowledge and critical listening skills CUSMPF15A Perform music as a soloist CUSMPF11A Perform music as part of a group CUSMPF12A Plan, prepare and present a live audition program CUSMPF04A Prepare self for performance CUSMGE14A Read music for performance and analysis CUSMGE10A Use MIDI devices and/or software to compose music

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CUS40201 Certificate IV in Music Industry

To attain the Certificate IV in Music Industry (Technical production) achieve 14 units: at least five units in Group A, five units in Group B and four others.

Two of the four other units should be drawn from Groups A or B and/or the unit bank for Certificate IV. The remaining two units may be drawn from another endorsed industry training package at Certificate IV level.

Core units

Achieve at least five in Group A and at least five units in Group B

GROUP A

CUSTGE01A Supervise technical operations

CUETEM3A Establish and manage resources and technical requirements

CUEOHS1A Implement workplace occupational health and safety procedures

CUSADM03A Manage a project

THHGLE16A Manage physical assets

CUETEM2A Manage systems

BSXFMI404A Participate in, lead and facilitate a team

GROUP B

CUSSOU14A Breakdown soundtrack

CUSSOU24A Edit sound using computerised digital equipment/systems

CUSSOU05A Install, align and test sound equipment

CUSMGE12A Maintain and expand music knowledge and critical listening skills

CUSSOU11A Operate sound mixing console

CUSSOU08A Operate sound reinforcement system

CUESOU1A Repair and maintain sound equipment

CUSSOU23A Specify sound systems

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CUS40301 Certificate IV in Music Industry (Business)

To attain the Certificate IV in Music Industry (Business) achieve 14 units: all of the units in Group A, at least six units from Group B and four other units.

Two of the other units should be drawn from Group B and/or the unit bank for Certificate IV. The remaining two units may be drawn from the unit bank for Certificate IV or from another endorsed industry training package at Certificate IV level.

Core units

Achieve all units in Group A and at least six units in Group B

GROUP A

CUSADM08A Address copyright requirements

CUSADM07A Establish and maintain work and contractual relationships

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

CUSBGE17A Maintain and apply music industry knowledge

GROUP B

CUSBAD13A Assess performing and recording deals

CUSBFI12A Calculate, collect and distribute publishing income

CUSBGE16A Maintain self or group in business

CUSADM03A Manage a project

CUSBMA14A Manage, promote and negotiate licensing on published works

BSXFMI404A Participate in, lead and facilitate a team

CUSBGE11A Plan a career in music

CUSMAR01A Promote products and services

CUEMAR3A Undertake marketing activities

Certificate IV Unit Bank

Each specialist qualification nominates the core units required for attainment of the qualification. Add to the core units the required number of other units selected from the bank below. Any units achieved as core units cannot be repeated as other units.

CUSADM08A Address copyright requirements

CUSBAD03A Administer operations for performances and rehearsals

CUSBAD13A Assess performing and recording deals

CUSBMA07A Assess the feasibility of an act for promotion

CUESMT1A Assist in stage managing the production

CUSSOU14A Breakdown soundtrack

CUSBFI12A Calculate, collect and distribute publishing income

CUSGEN03A Collaborate with colleagues in planning and producing a project

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CUSRAD01A Collect and organise information

CUSMCP02A Compose a simple song or tune

BSZ402A Conduct assessment

CUSMCP01A Contribute creative music ideas to a project

CUSMPF08A Contribute to backup accompaniment for a performance

CUSADM02A Coordinate the purchase or hire equipment/supplies

CUSMCP03A Create a simple accompaniment for a song or tune

CUSSOU10A De-noise sound tracks

CUSBMA10A Determine publicity opportunities for an artistic event

CUSMPF03A Develop and maintain stagecraft skills

CUSMPF10A Develop and practise improvisation

CUSBMA04A Develop and promote image

CUSSOU24A - Edit sound using computerised digital equipment/systems

CUSADM07A Establish and maintain work and contractual relationships

CUETEM3A Establish and manage resources and technical requirements

CUSMPF09A Evaluate and extend performance technique

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

CUEOHS1A Implement workplace occupational health and safety procedures

CUSSOU05A Install, align and test sound equipment

CUSBGE17A Maintain and apply music industry knowledge

CUSMGE12A Maintain and expand music knowledge and critical listening skills

CUSBGE16A Maintain self or group in business

CUSMGE01A Maintain self or group in music

CUSGEN05A Make presentations

CUSADM03A Manage a project

THHGLE16A Manage physical assets

CUETEM2A Manage systems

CUSBMA14A Manage, promote and negotiate licensing on published works

CUSSOU09A Mix sound sources

THHGLE06A Monitor staff performance

CUEAUD3A Operate audiovisual equipment

CUSSOU11A Operate sound mixing console

CUSSOU08A Operate sound reinforcement systems

CUSGEN04A Participate in negotiations

BSXFMI404A Participate in, lead and facilitate a team

CUSMPF15A Perform music as a soloist

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CUSMPF11A Perform music as part of a group

CUSBGE11A Plan a career in music

BSZ401A Plan assessment

CUSMPF07A Plan, prepare and perform for a demo recording

CUSMPF12A Plan, prepare and present a live audition program

CUSMCP07A Prepare compositions for performance/publishing

CUSMPF04A Prepare self for performance

CUSBMA09A Promote own artistic work

CUSMAR01A Promote products and services

CUSBMA05A Promote the act to obtain deals

CUSMGE14A Read music for performance and analysis

THHGLE07A Recruit and select staff

CUSMPF05A Rehearse music for performance

CUESOU1A Repair and maintain sound equipment

BSZ403A Review assessment

THHGLE05A Roster staff

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

CUSBAD06A Source and secure appropriate performance venues

CUSSOU23A Specify sound systems

CUSTGE01A Supervise technical operations

CUEEVT2A Tour the show

BSZ404A Train small groups

CUEMAR3A Undertake marketing activities

CUSGEN01A Use and adapt to changes in technology

CUSMGE03A Use instruments, equipment and/or electronic technology for making music

CUSMGE10A Use MIDI devices and/or software to compose music

CUECOR2A Work with others

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CUS50101 Diploma of Music

To attain a Diploma in Music achieve 16 units: all of the units in Group A plus at least seven units in Group B and seven others.

Four of the other units should be drawn from Group B or the unit bank for Diploma. The remaining three units may be drawn from the unit bank for Diploma or from another endorsed industry training package at Diploma level.

Core units

Achieve the unit in Group A plus at least seven units in Group B

GROUP A

CUSADM08A Address copyright requirements

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

GROUP B

CUSMGE13A Apply music knowledge and artistic judgment

CUSMGE07A Analyse harmony

CUSMGE04A Analyse music

CUSMCP08A Arrange music for a brief

CUSMCP06A Compose music for screen using electronic media

CUSMCP04A Compose songs or tunes in a range of styles

CUSMGE02A Develop self as artist

CUSMPF17A Develop technical skills and expand repertoire

CUSMPF14A Perform accompaniment

CUSMPF16A Perform improvisation for audience

CUSMPF13A Plan and prepare a program for performance

CUSLRN01A Provide musical leadership in performance

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CUS50201 Diploma of Music Industry (Technical Production)

To attain the Diploma in Music Industry (Technical production) achieve 14 units: all of the units in Group A, at least four units in Group B and eight others.

Four of the other units should be drawn from the unit bank for Diploma. The remaining four units may be taken from the unit bank for Diploma or another endorsed industry training package at Diploma level.

Core units **Achieve all units in Group A and at least four units in Group B**
GROUP A CUEOSH1A Implement workplace occupational health and safety procedures CUSBGE17A Maintain and apply music industry knowledge **GROUP B** CUSMGE13A Apply music knowledge and artistic judgment CUSSOU15A Create a final sound balance CUSSOU16A Develop sound design CUSSOU17A Develop and implement sound production for a recording CUESMT6A Follow scores CUSSOU22A Implement sound design CUSSOU23A Specify sound systems

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CUS50301 Diploma of Music Industry (Business)

To attain the Diploma in Music Industry (Business) achieve 16 units: all of the units in Group A, six units in Group B and five others.

Two of the other units should be drawn from Group B or the unit bank for Diploma. The remaining three units may be drawn from the unit bank for Diploma or from another endorsed industry training package at Diploma level.

Core units

Achieve all units in Group A and at least six units in Group B

GROUP A

CUSADM09A Address legal and administrative requirements

CUSBAD13A Assess performing and recording deals

CUSADM10A Establish and manage contracts

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

CUSBGE17A Maintain and apply music industry knowledge

GROUP B

CUSMGE13A Apply music knowledge and artistic judgement

CUEFIN1A Develop a budget

CUSADM06A Develop and implement an operational plan

CUSBRA19A Develop artists and repertoire

CUEFIN2A Manage a budget

CUSBAD18A Manage artists and their careers

CUSBAD15A Manage risk and crises for an act or show

CUSMAR01A Promote products and services

CUEMAR3A Undertake marketing activities

Diploma Unit Bank

Each specialist qualification nominates the core units required for attainment of the qualification. Add to the core units the required number of other units selected from the bank below. Any units achieved as core units cannot be repeated as other units.

CUSADM08A Address copyright requirements

CUSADM09A Address legal and administrative requirements

CUSMGE07A Analyse harmony

CUSMGE04A Analyse music

CUSMGE13A Apply music knowledge and artistic judgment

CUSMCP08A Arrange music for a brief

CUSBAD13A Assess performing and recording deals

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CUSGEN03A Collaborate with colleagues in planning and producing a project

CUSMCP06A Compose music for screen using electronic media

CUSMCP04A Compose songs or tunes in a range of styles

BSZ402A Conduct assessment

THTSMA01A Coordinate the production of brochures and marketing materials

CUSADM02A Coordinate the purchase or hire of equipment/supplies

CUSSOU15A Create a final sound balance

CUSBMA10A Determine publicity opportunities for an artistic event

CUSMPF03A Develop and maintain stagecraft skills

CUEFIN1A Develop a budget

CUSADM06A Develop and implement an operational plan

CUSSOU16A Develop sound design

CUSSOU17A Develop and implement sound production for a recording

CUSBRA19A Develop artists and repertoire

CUSMGE02A Develop self as artist

CUSSOU16A Develop sound design

CUSMPF17A Develop technical skills and expand repertoire

CUSSOU24A - Edit sound using computerised digital equipment/systems

CUSADM07A Establish and maintain work and contractual relationships

CUSADM10A Establish and manage contracts

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

CUESMT6A Follow scores

CUSSOU22A Implement sound design

CUEOHS1A Implement workplace occupational health and safety procedures

CUSMCP10A Interpret, confirm and create music for a brief

CUSBGE17A Maintain and apply music industry knowledge

CUSBGE16A Maintain self or group in business

CUSMGE01A Maintain self or group in music

CUSGEN05A Make presentations

CUEFIN2A Manage a budget

CUSADM03A Manage a project

CUSBAD18A Manage artists and their careers

THHGLE16A Manage physical assets

CUSBAD15A Manage risk and crises for an act or show

CUSBMA14A Manage, promote and negotiate licensing on published works

THHGLE06A Monitor staff performance

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CUSSOU11A Operate sound mixing console
CUSGEN04A Participate in negotiations
BSXFMI404A Participate in, lead and facilitate a team
CUSMPF14A Perform accompaniment
CUSMPF16A Perform improvisation for audience
CUSMPF15A Perform music as a soloist
CUSMPF11A Perform music as part of a group
CUSBGE11A Plan a career in music
CUSMPF13A Plan and prepare a program for performance
BSZ401A Plan assessment
CUSMPF12A Plan, prepare and present a live audition program
CUSMCP07A Prepare compositions for performance/publishing
CUSMPF04A Prepare self for performance
CUSBMA09A Promote own artistic work
CUSMAR01A Promote products and services
THHGHS03A Provide first aid
CUSLRN01A Provide musical leadership in performance
CUSMGE14A Read music for performance and analysis
THHGLE07A Recruit and select staff
CUSMPF05A Rehearse music for performance
BSZ403A Review assessment
CUSSOU23A Specify sound systems
CUSTGE01A Supervise technical operations
CUEEVT2A Tour the show
BSZ404A Train small groups
CUEMAR2A Undertake market research
CUEMAR3A Undertake marketing activities
CUSMGE03A Use instruments, equipment and/or electronic technology for making music
CUSMGE10A Use MIDI devices and/or software to compose music

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CUS60101 Advanced Diploma of Music

To attain an Advanced Diploma in Music achieve 15 units: all units in Group A plus at least five units in Group B and eight others.

Five of the other units should be drawn from Group B and/or the unit bank for Advanced Diploma. The remaining three units may be drawn from the unit bank for Advanced Diploma or another endorsed industry training package at Advanced Diploma level.

Core units

Achieve all units from Group A plus at least five units from Group B

GROUP A

CUSADM08A Address copyright requirements

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

GROUP B

CUSMCP09A Arrange music for screen

CUSMCP11A Compose music for screen

CUSMCP05A Create original music

CUSMGE02A Develop self as artist

CUSLRN05A Direct or conduct music in a performance

CUSMCP10A Interpret, confirm and create music for a brief

CUSLRN04A Prepare for and lead a music rehearsal

CUSLRN02A Provide instrumental/vocal tuition

CUSLRN03A Provide tuition for composition

CUSMPF18A Refine performance technique and expand repertoire

CUSMPF19A Use private practice to refine performance technique

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CUS60201 Advanced Diploma of Music Industry

To attain the Advanced Diploma in Music Industry (Technical production) achieve 15 units: all of the units in Group A, at least seven units in Group B and six others. No more than three of the units selected from Group B should have counted previously towards the Diploma in Music Industry (technical production).

Three of the other units should be drawn from Group B or the unit bank for Advanced Diploma. The remaining three units may be drawn from the unit bank for Advanced Diploma or another endorsed industry training package at Advanced Diploma level.

Core units **Achieve all units Group A and at least seven units in Group B**
GROUP A CUEOHS2A Establish and maintain a safe and secure workplace CUSBGE17A Maintain and apply music industry knowledge **GROUP B** CUSMGE13A Apply music knowledge and artistic judgment CUSSOU15A Create a final sound balance CUESOU6A Design sound systems CUSSOU16A Develop sound design CUSSOU21A Direct a final audio master CUESMT6A Follow scores CUSSOU22A Implement sound design CUSSOU18A Manage production for sound design CUSSOU19A Manage production for sound recording CUSSOU20A Prepare and compile music for a soundtrack

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CUS60301 Advanced Diploma of Music Industry (Business)

To attain the Advanced Diploma in Music Industry (Business) achieve 16 units: all units in Group A, at least three units in Group B, at least four units in Group C and four others.

Two of the other units should be drawn from Groups B or C and/or from the unit bank for Advanced Diploma. The remaining two units may be drawn from the unit bank for Advanced Diploma or from another endorsed industry training package at Advanced Diploma level.

Core units

Achieve all units in Group A, at least three units in Group B and

at least four units in Group C

GROUP A

CUSADM09A Address legal and administrative requirements

CUSADM05A Develop and implement a business/ strategic plan

CUSADM06A Develop and implement an operational plan

CUSADM10A Establish and manage contracts

CUSBGE17A Maintain and apply music industry knowledge

GROUP B

CUSMGE13A Apply music knowledge and artistic judgment

CUSBRA19A Develop artists and repertoire

CUESMT6A Follow scores

CUSBAD15A Manage risk and crises for an act or show

CUSBMA14A Manage, promote and negotiate licensing on published works

CUSMGE05A Write music copy, articles, criticism and/or program notes

GROUP C

THHGLE12A Develop and manage marketing strategies

CUEOHS2A Establish and maintain a safe and secure workplace

CUSADM04A Manage a major project

THHGLE15A Manage financial operations

CUEFIN3A Obtain sponsorship

CUEEVT1A Plan and manage events

Advanced Diploma Unit Bank

Each specialist qualification nominates the core units required for attainment of the qualification. Add to the core units the required number of other units selected from the bank below. Any units achieved as core units cannot be repeated as other units.

CUSADM08A Address copyright requirements

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CUSADM09A Address legal and administrative requirements
CUSMGE07A Analyse harmony
CUSMGE04A Analyse music
CUSMGE13A Apply music knowledge and artistic judgment
CUSMCP08A Arrange music for a brief
CUSMCP09A Arrange music for screen
CUSGEN03A Collaborate with colleagues in planning and producing a project
CUSMCP11A Compose music for screen
CUSMCP06A Compose music for screen using electronic media
BSZ402A Conduct assessment
CUSRAD02A Conduct research
CUSSOU15A Create a final sound balance
CUSMCP05A Create original music
CUESOU6A Design sound systems
CUEFIN1A Develop a budget
CUSADM05A Develop and implement a business/strategic plan
CUSADM06A Develop and implement an operational plan
CUSSOU16A Develop sound design
CUSSOU17A Develop and implement sound production for a recording
THHGLE12A Develop and manage marketing strategies
CUSBRA19A Develop artists and repertoire
CUSMGE02A Develop self as artist
CUSSOU21A Direct a final audio master
CUSLRN05A Direct or conduct music in a performance
CUEOHS2A Establish and maintain a safe and secure workplace
CUSADM10A Establish and manage contracts
CUSFIN01A Finance a project
CUESMT6A Follow scores
CUSSOU22A Implement sound design
CUSMCP10A Interpret, confirm and create music for a brief
CUSBGE17A Maintain and apply music industry knowledge
CUSBGE16A Maintain self or group in business
CUEFIN2A Manage a budget
CUSADM04A Manage a major project
CUSBAD18A Manage artists and their careers
THHGLE15A Manage financial operations

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CUSBAD15A Manage risk and crises for an act or show

CUSSOU18A Manage production for sound design

CUSSOU19A Manage production for sound recording

CUSBMA14A Manage, promote and negotiate licensing on published works

CUEFIN3A Obtain sponsorship

CUSMPF14A Perform accompaniment

CUSMPF16A Perform improvisation for audience

CUSMPF15A Perform music as a soloist

CUEEVT1A Plan and manage events

CUSMPF13A Plan and prepare a program for performance

BSZ401A Plan assessment

CUSMPF12A Plan, prepare and present a live audition program

CUSMPF20A Plan, prepare and present recital performance

CUSSOU20A Prepare and compile music for a soundtrack

CUSMCP07A Prepare compositions for performance/publishing

CUSLRN04A Prepare for and lead a music rehearsal

CUSLRN02A Provide instrumental/vocal tuition

CUSLRN01A Provide musical leadership in performance

CUSLRN03A Provide tuition for composition

CUSMGE14A Read music for performance and analysis

THHGLE07A Recruit and select staff

CUSMPF18A Refine performance technique and expand repertoire

BSZ403A Review assessment

CUEMAR2A Undertake market research

CUSMPF19A Use private practice to refine performance technique

CUSMGE05A Write music copy, articles, criticism and/or program notes

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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.

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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.

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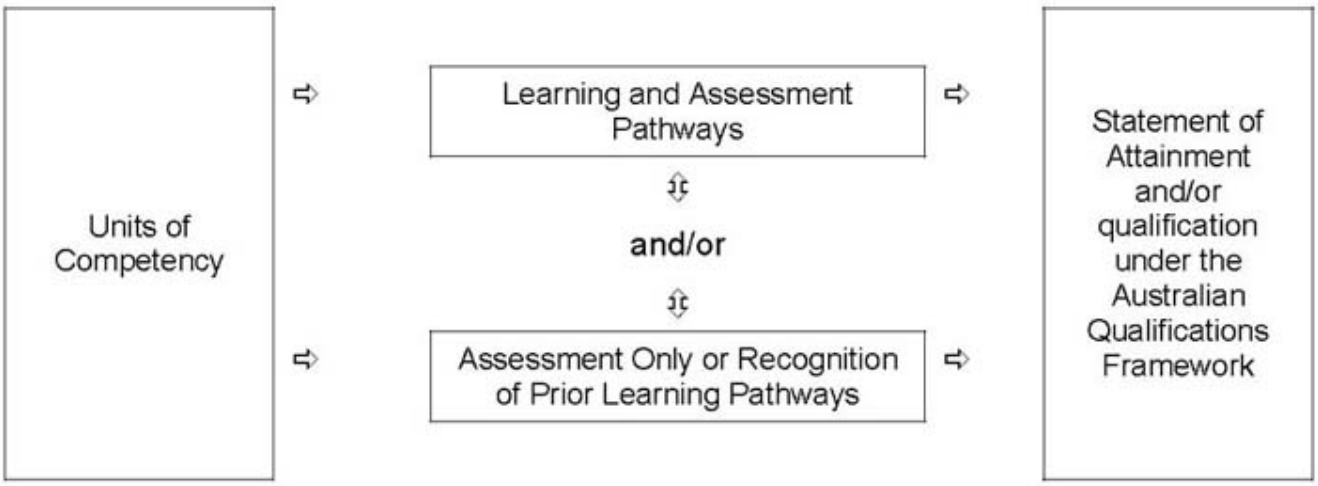

Each of these assessment pathways leads to full recognition of competencies held - the critical issue is that the candidate is competent, not how the competency was acquired.

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:

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- 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:

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7.3 **a** The RTO must ensure that assessments are conducted by a person who has:

i the following compentecies[1] 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.

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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.

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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.

Benchmarks for assessment

The national music industry competency standards are the benchmarks for assessment for this training package. Attachment 1 lists the national music industry competency standards.

Each unit of competency:

- specifies any resources that are required for assessment
- recommends methods of assessment
- gives advice on any units that may be assessed concurrently with the present unit
- describes the range of work and other contexts in which assessment may apply. This may include advice on the location of assessment and the number of occasions on which assessment should occur to ensure consistency of performance.

The units of competency for performance also state that "the assessee must nominate the area of specialisation to be assessed" and that assessment must be conducted in the nominated specialisation. Advice on specialisations, which include style of music and/or instrument, is included in the qualifications framework for this package. The section of these assessment guidelines titled Reporting assessment outcomes also includes advice on specialisations. The music industry training package has been endorsed nationally by the music industry and commonwealth, state and territory governments.

Recording assessment outcomes

The music industry competency standards in performance, composition and tuition do not specify the area of specialisation to be assessed (eg jazz keyboard or contemporary percussion). However, these units include a statement that "the assessee must nominate the area of specialisation to be assessed" and that assessment must be conducted in the nominated specialisation. The assessor should ascertain the nominated specialisation prior to assessment and ensure that the assessment adequately addresses all aspects of that specialisation.

Reporting assessment outcomes

All qualifications and Statements of Attainment should clearly state the appropriate specialisation (eg style of music). This information should be recorded either on the qualification/Statement of Attainment or on an accompanying transcript. Qualifications and Statements of Attainment must also include a transcript of the achieved units of competency.

Review and maintenance of the music industry assessment system

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

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Further Sources of Information

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

Contacts

Australian Training Products Ltd
Level 25, 150 Lonsdale Street
MELBOURNE VIC 3000
PO Box 12211
A'Beckectt Street Post Office
MELBOURNE VIC 8006
Telephone: (03) 9655 0600
Fax: (03) 9639 4684
Web: *www.atpl.net.au*
Email: sales@atpl.net.au

Innovation and Business Industry Skills Council
Building B, Level 2
192 Burwood Road
HAWTHORN VIC 3122
Telephone: (03) 9815 7000
Fax: (03) 9815 7001
Email: virtual@ibsa.org.au

General Resources

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

AQF Implementation Handbook, third Edition. Australian Qualifications Framework Advisory Board, 2002, *aqf.edu.au*

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

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(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.

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Competency Standards

What is competency?

The broad concept of industry competency concerns the ability to perform particular tasks and duties to the standard of performance expected in the workplace. Competency requires the application of specified skills, knowledge and attitudes relevant to effective participation in an industry, industry sector or enterprise.

Competency covers all aspects of workplace performance and involves performing individual tasks; managing a range of different tasks; responding to contingencies or breakdowns; and, dealing with the responsibilities of the workplace, including working with others. Workplace competency requires the ability to apply relevant skills, knowledge and attitudes consistently over time and in the required workplace situations and environments. In line with this concept of competency Training Packages focus on what is expected of a competent individual in the workplace as an outcome of learning, rather than focussing on the learning process itself.

Competency standards in Training Packages are determined by industry to meet identified industry skill needs. Competency standards are made up of a number of units of competency each of which describes a key function or role in a particular job function or occupation. Each unit of competency within a Training Package is linked to one or more AQF qualifications.

Contextualisation of Units of Competency by RTOs

Registered Training Organisation (RTOs) may contextualise units of competency to reflect local outcomes required. Contextualisation could involve additions or amendments to the unit of competency to suit particular delivery methods, learner profiles, specific enterprise equipment requirements, or to otherwise meet local needs. However, the integrity of the overall intended outcome of the unit of competency must be maintained.

Any contextualisation of units of competency in this endorsed Training Package must be within the bounds of the following advice. In contextualising units of competency, RTOs:

- must not remove or add to the number and content of elements and performance criteria
- may add specific industry terminology to performance criteria where this does not distort or narrow the competency outcomes
- may make amendments and additions to the range statement as long as such changes do not diminish the breadth of application of the competency and reduce its portability, and/or
- may add detail to the evidence guide in areas such as the critical aspects of evidence or resources and infrastructure required where these expand the breadth of the competency but do not limit its use.

Components of Units of Competency

The components of units of competency are summarised below, in the order in which they appear in each unit of competency.

Unit Title

The unit title is a succinct statement of the outcome of the unit of competency. Each unit of competency title is unique, both within and across Training Packages.

Unit Descriptor

The unit descriptor broadly communicates the content of the unit of competency and the skill area it addresses. Where units of competency have been contextualised from units of competency from other endorsed Training Packages, summary information is provided. There may also be a brief second paragraph that describes its relationship with other units of competency, and any licensing

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requirements.

Prerequisite Units (optional)

If there are any units of competency that must be completed before the unit, these will be listed.

Application of the Unit

This sub-section fleshes out the unit of competency's scope, purpose and operation in different contexts, for example, by showing how it applies in the workplace.

Competency Field (Optional)

The competency field either reflects the way the units of competency are categorised in the Training Package or denotes the industry sector, specialisation or function. It is an optional component of the unit of competency.

Sector (optional)

The industry sector is a further categorisation of the competency field and identifies the next classification, for example an elective or supervision field.

Elements of Competency

The elements of competency are the basic building blocks of the unit of competency. They describe in terms of outcomes the significant functions and tasks that make up the competency.

Performance Criteria

The performance criteria specify the required performance in relevant tasks, roles, skills and in the applied knowledge that enables competent performance. They are usually written in passive voice. Critical terms or phrases may be written in bold italics and then defined in range statement, in the order of their appearance in the performance criteria.

Required Skills and Knowledge

The essential skills and knowledge are either identified separately or combined. Knowledge identifies what a person needs to know to perform the work in an informed and effective manner. Skills describe the application of knowledge to situations where understanding is converted into a workplace outcome.

Key Competencies

The way the Key Competencies relate to the unit will be described (unless the developer has described them at the level of the qualification). The Key Competencies are described in more detail at the end of this section.

Range Statement

The range statement provides a context for the unit of competency, describing essential operating conditions that may be present with training and assessment, depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts. As applicable, the meanings of key terms used in the performance criteria will also be explained in the range statement.

Evidence Guide

The evidence guide is critical in assessment as it provides information to the Registered Training Organisation (RTO) and assessor about how the described competency may be demonstrated. The evidence guide does this by providing a range of evidence for the assessor to make determinations, and by providing the assessment context. The evidence guide describes:

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- conditions under which competency must be assessed including variables such as the assessment environment or necessary equipment
- relationships with the assessment of any other units of competency
- suitable methodologies for conducting assessment including the potential for workplace simulation
- resource implications, for example access to particular equipment, infrastructure or situations
- how consistency in performance can be assessed over time, various contexts and with a range of evidence, and
- the required underpinning knowledge and skills

Key Competencies

All Training Packages require the integration of Key Competencies either in each unit of competency, or across a qualification, depending on industry needs and preferences.

The Key Competencies were first defined in 1992 in the project report, *Putting General Education to Work: The Key Competencies Report* (Mayer Committee 1992). The skills and knowledge they describe are essential for effective workplace participation and involve the sorts of capabilities commonly used by employers as selection criteria. They underpin the ability of employees to adapt to technological, organisational, societal and functional change.

The Key Competencies are generic, in that they apply to work in general, rather than to particular occupations or industries. They focus on the application of knowledge and skills in an integrated way in workplace situations. The seven Key Competencies are:

1 Communicating ideas and information

The capacity to communicate effectively with others using the range of spoken, written, graphic and other non-verbal means of expression.

2 Collecting, analysing and organising information

The capacity to locate, sift and sort information in order to select what is required and to present it in a useful way, and evaluate both the information itself and the sources and methods used to collect it.

3 Planning and organising activities

The capacity to plan and organise one's own work activities, including making good use of time and resources, sorting out priorities and monitoring one's performance.

4 Working with others in teams

The capacity to interact effectively with other people both on a one-to-one basis and in groups, including understanding and responding to the needs of a client and working effectively as a member of a team to achieve a shared goal.

5 Using mathematical ideas and techniques

The capacity to use mathematical ideas, such as number and space, and techniques such as estimation and approximation, for practical purposes.

6 Solving problems

The capacity to apply problem-solving strategies in purposeful ways, both in situations where the problem and the solution are clearly evident and in situations requiring creative thinking and a creative approach to achieve a desired outcome.

7 Using technology

The capacity to apply technology, combining the physical and sensory skills needed to operate

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equipment with the understanding of scientific and technological principles needed to explore and adapt systems.

Performance Levels

There are three levels of performance defined within the Key Competencies. These are stand-alone levels and do not correspond to the AQF qualification levels.

- **Performance Level 1** is concerned with the level of competence needed to *undertake* activities efficiently with sufficient self-management to meet the explicit requirements of the activity, and to make judgements about the quality of outcomes against established criteria.
- **Performance Level 2** describes the competence needed to *manage* activities requiring the selection, application and integration of a number of elements, and to select from established criteria to judge quality of process and outcome.
- **Performance Level 3** describes the competence needed to *evaluate and reshape* processes, to establish and use principles in order to determine appropriate ways of approaching activities, and to establish criteria for judging quality of process and outcome.

However, relating performance to the specific industry or workplace context may be more useful than interpreting the somewhat abstracted performance levels provided above. Where the Key Competencies are defined in the unit of competency, you will find them in a table, together with examples of their application, to help with assessment of their performance.

Also, in evaluating the level of performance for the Key Competencies, consider the performance expectations at the AQF qualification level involved.

Delivery and Assessment of Key Competencies

The Key Competencies are integral to workplace competency, and, as such must be explicitly considered in the design, customisation, delivery and assessment of vocational education and training programs as represented diagrammatically below.

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Appendices

Careers in the music industry

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

Recording	• artists and repertoire specialists • recording artists • studio session musicians • writers and arrangers • record producers • studio engineers • technicians • managers • copyright and contract specialists • promoters and marketers • artists' managers and agents • music archivists • performing rights specialists • radio plugging	**Live performance**	• musical directors • instrumentalists • vocalists • writers/arrangers/ orchestrators/copyists • artists' managers • booking agents • stage producers • stage managers • transportation personnel • instrument technicians and tuners • mixers/audio engineers, designers and technicians • lighting designers and technicians
Computer software and multimedia	• producers, programmers and designers of music software packages for composition, performance and learning applications • producers, artists, programmers and designers of multi media packages • artists and creators	**Music retail**	• managers • marketing staff • sales and merchandising personnel • buyers • wholesalers and distributors
Music publishing (notation)	• licensing specialists • sample editors • copyists • editors • graphic designers	**Concert halls and venues**	• composers • performers • programmers • administrative and management staff • catalogue compilers • stage managers • sound engineers • technicians • promoters • presenters • human, physical and financial resources staff
Music publishing (licensing)	• copyright/licensing specialists • marketers, promoters and distributors	**Music video**	• writers/arrangers • designers • producers • technicians

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	• managers		• licensing specialists • copyright specialists • sourcing personnel • sampling personnel
Advertising	• jingle writers • specialist performers • musical directors • sourcing • sampling • copyright • music librarians	**Music teaching**	• schools (government and private) • adult and continuing education • TAFE • higher education • private music teaching • studios and instrument shops
Radio, film and television	• music programmers • music directors • music promoters • music video specialists • technical staff • composers/ arrangers of film and radio scores • soundtrack producers • editors • mixers	**Music media**	• music critics • programmers • musicologists/ researchers • producers • scriptwriters • commentators • music journalists and on air presenters
Music therapy	• performers • programmers • music therapists		

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CUSADM01A Purchase or hire equipment/supplies

Unit Descriptor

This unit describes the skills and knowledge required to acquire materials or items not normally held in stock. This unit does not focus on the coordination and negotiation function involved in purchasing, which is covered by Coordinate the purchase or hire of equipment or supplies. Complex purchases, hire agreements and negotiations would, generally, be referred to team leaders, supervisors or managers.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine items to be acquired	1.1 Receive verbal or written instructions to determine items to be acquired 1.2 Determine the allocated expenditure for the items 1.3 Continually liaise with relevant personnel during the acquisition to ensure that requirements are correctly understood 1.4 Gain approval to amend details before proceeding with acquisition
2. Seek suppliers and costs of purchase or hire	2.1 Determine if suppliers have been sourced or seek relevant suppliers 2.2 Provide suppliers with detailed descriptions of items required 2.3 Seek quotes for the purchase or hire of required resources 2.4 Ensure that materials/items/equipment quoted on meet the requirements 2.5 Provide relevant personnel with the quotes and seek approval to accept the quote
3. Choose and acquire materials/items	3.1 Choose items and obtain approval from the relevant personnel to acquire the materials/items/equipment chosen 3.2 Ensure that materials/items/equipment are acquired in the quantity instructed 3.3 Provide relevant personnel with any required hire, loan or purchase documentation and request that documentation is completed to meet the requirements of the supplier 3.4 Ensure that the supplier advises the methods of payment and any exchange and refund arrangements prior to the acquisition
4. Receive and store stock	4.1 Check incoming stock against orders and delivery documentation in accordance with enterprise procedures 4.2 Identify and accurately record variations and communicate these to appropriate personnel 4.3 Inspect items for damage, quality, use by dates, breakages or discrepancies and record in accordance with enterprise procedures 4.4 Safely transport incoming items to the appropriate storage area to avoid damage 4.5 Store items in the appropriate location in accordance with enterprise security procedures 4.6 Communicate the availability of materials/items/equipment to the relevant personnel, allowing them to process or use the materials/items/equipment

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KEY COMPETENCIES

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

RANGE STATEMENT

Materials may be:
- any material to be processed, manufactured or constructed into the required finished product

Items may be:
- any finished product required for the production, operation or project

Specialist materials or items/equipment may include:
- any material or item not normally held in stock
- items requiring special technical application
- specialised equipment not held by the organisation

Relevant personnel may include:
- production designer
- performer
- production staff
- supervisor
- head of department
- director
- producer
- technical director
- other technical staff
- other specialist staff
- designers
- floor manager

Communication may be:
- verbal
- written

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- principles of stock control
- storage security systems
- safe lifting and handling procedures
- interpretation of instructions and purchase documentation
- principles of communication

Linkages to other units

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

- CUECLE1A Undertake general administrative procedures
- 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 contextualised/tailored 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 safety and security issues
- ability to interpret instructions
- ability to provide clear descriptions of requirements
- ability to safely and efficiently receive items

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

Workplace based assessment should use the range of equipment currently used in that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of equipment currently used by the specific industry sector.

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CUSADM02A Coordinate the purchase or hire of equipment/supplies

Unit Descriptor This unit describes the skills and knowledge required to identify, source and acquire materials or items not normally held in stock. This unit focuses on the coordination and negotiation function involved in purchasing.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify resources required	1.1 Liaise with the relevant personnel, interpret and confirm the resource requirements so that design or technical specifications, production or script requirements are met 1.2 Read and interpret pre-production paperwork to determine resource requirements 1.3 Produce detailed resource breakdown lists from the documentation 1.4 Review the budget to determine allocated expenditure 1.5 Check existing stocks of materials or items for suitability of use for the production 1.6 Determine items to be purchased, specially manufactured or hired and produce clear and detailed specifications for materials/items required
2. Investigate sources for purchase or hire of specialist supplies	2.1 Source and select relevant suppliers 2.2 Provide suppliers with detailed material/item specifications 2.3 Seek quote for purchase, hire or manufacture of required resources 2.4 Check the suitability of materials/items/equipment and ensure that they can withstand the rigours and demands of the production 2.5 Ensure that materials/items can be modified to meet any specific production requirements 2.6 Review quotes against budget, negotiate costs to meet the budgetary requirements and choose an appropriate supplier
3. Select and acquire materials/items	3.1 Confirm specific requirements and document requirements with the supplier before acquisition 3.2 Ensure that materials/items/equipment meet design, cost, quality and production requirements 3.3 Obtain agreement with relevant personnel as to the suitability of materials/items/equipment chosen 3.4 Ensure that materials/items/equipment are acquired in sufficient quantities to meet the production requirements 3.5 Coordinate any required hire, loan or purchase arrangements and ensure agreements are completed according to enterprise requirements 3.6 Negotiate and confirm methods of payment, exchange and refund arrangements with the supplier prior to the acquisition

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4. Coordinate the availability of materials/items	4.1 Ensure any materials or items or equipment are available at the correct location to allow for processing or immediate use during the production 4.2 Check and document the condition of any acquired materials/items/equipment, on receipt, to ensure quality and that production requirements can be met 4.3 Communicate the availability of materials/items/equipment to the relevant personnel, allowing them to process or use the materials/items/equipment

KEY COMPETENCIES

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

RANGE STATEMENT

Materials may be:	• any material to be processed, manufactured or constructed into the required finished product
Items may be:	• any finished product required for the production, operation or project
Specialist materials or items/equipment may include:	• any material or item not normally held in stock • items requiring special technical application • specialised equipment not held by the organisation

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Relevant personnel may include:

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

Communication may be:

- verbal
- written

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- interpretation of design documentation
- research skills
- principles and techniques of purchasing, hiring and acquisition
- principles of communication
- contractual agreements
- negotiation techniques

Linkages to other units

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

- CUSADM07A Establish and manage work/contractual relationships
- CUEFIN2A Manage a budget

Critical aspects of evidence

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

- effective verbal and written communication with a range of individuals/organisations
- timely and effective provision of items and supplies required by the organisation/project

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Method and context of assessment

Assessment may take place on the job, off the job or a combination of both of these. On the job assessment is recommended. 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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

Workplace based assessment should use the range of equipment currently used in that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of equipment currently used by the specific industry sector.

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CUSADM03A Manage a project

Unit Descriptor

This unit describes the skills and knowledge required to manage a straightforward project or a section of a larger project. It focuses on essential project management skills and the need to meet deadlines for outcomes and products. For projects that involve large budgets, substantial numbers of staff and complex outcomes, see the unit Manage a major project.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine scope of projects	1.1 Clarify the boundaries of the project, or section of a larger project, in terms of purpose, budget, aim, product, outcome of project, and the timeline 1.2 Identify limits of own and others' responsibility and reporting requirements 1.3 Determine available resources
2. Develop a plan for the limited project or section of the larger project	2.1 Develop plan and confirm (as required): timeline, milestones, deliverables, and communication protocols 2.2 Build the reporting requirements into the plan 2.3 Clarify and confirm resource requirements and where resources can be obtained 2.4 Specify timeline and confirm and what is to be achieved by each deadline 2.5 Consult with team members and take their views into account when formulating plan 2.6 Inform the team members and other interested personnel of the project, the deadlines and how it is to be organised
3. Administer and monitor project	3.1 Provide detailed information on roles and responsibilities to those involved in the project 3.2 Clarify aim and confirm purpose, product, outcome of project for personnel involved 3.3 Support those involved in the project to ensure that agreed outcomes are achieved 3.4 Establish and maintain a file of all relevant documentation and correspondence 3.5 Monitor progress toward deadlines and take appropriate action where necessary to ensure timely outcomes 3.6 Complete reporting requirements as agreed 3.7 Implement and monitor financial control plans 3.8 Monitor human resources issues 3.9 Adjust plans and roles and responsibilities as required 3.10 Finalise project within agreed timelines

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4. Review project against plan	4.1 Review project in terms of: 4.1.1 aim/purpose 4.1.2 budget 4.1.3 quality of outcome 4.1.4 risk management 4.1.5 meeting of deadlines 4.2 Involve project team members in the evaluation 4.3 Document success and factors influencing success to inform future project planning

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	2
Using technology	1

RANGE STATEMENT

Projects may include:

- limited video/film productions and sections/department of larger video/film productions
- radio programs
- limited multimedia projects and sections of larger multimedia projects
- specialist services provided by contractors

Resources may include:

- finance
- personnel
- equipment
- supplies

Team members /colleagues may include:

- directors
- producer
- designers
- financial manager
- technical experts
- artists
- presenters
- other specialists

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Evaluation may include review against:

- aim/purpose
- budget
- quality of outcome
- risk management
- meeting of deadlines
- and others

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- planning
- budgeting
- time management
- ability to meet deadlines
- human resource skills
- communication skills
- project management processes and systems
- knowledge of the area of the project

Linkages to other units

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

- CUEFIN2A Manage a budget
- CUSGEN03 Collaborate with colleagues in planning and producing a project

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 contextualised/tailored 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 variable statements, which apply to the chosen context. The following evidence is critical to the judgement of competence in this unit:

- application of the skills to a relevant project
- project management including the ability to meet deadlines, manage people and resources

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

Assessment requires access to relevant information about the types of projects listed in the range of variables statement.

Workplace based assessment should be based on management of relevant projects and other evidence relating to projects (reports, statistical data, and files on past projects and so on).

Simulated workplace activities may be undertaken using an appropriate range of relevant and current material to the industry.

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CUSADM04A Manage a major project

Unit Descriptor

This unit describes the skills and knowledge required to manage complex, large multiple or diverse projects within the cultural industries. This unit focuses on the high level skills needed to deal with operations involving large budgets, substantial numbers of staff and complex outcomes. For management of a smaller or more straightforward projects, see the unit Manage a project.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Define the scope of the project	1.1 Clarify aim, purpose, product, outcome of project and the most up to date technology appropriate/available for that project 1.2 Develop a project budget and confirm with relevant parties 1.3 Determine and confirm a resources strategy for the project, including finance, personnel, equipment requirements 1.4 Determine the levels of responsibility of those working on the project or managing sections of the project 1.5 Communicate responsibilities clearly to all those involved
2. Develop overall project plan	2.1 Develop the project plan including timeline, schedules, deliverables and contribution from the sections of the project 2.2 Develop a strategy for risk management, resource management including human resources and equipment, for the project as a whole and for all sections of the project 2.3 Clarify and confirm resource requirements and where they can be obtained 2.4 Specify and confirm timeline and what is to be achieved by each deadline 2.5 Consult with team members and section managers and take their views into account when formulating plan 2.6 Inform the managers of the sections of the project, the team members and other relevant personnel of the project plan, the deadlines and how the whole project is to be organised
3. Monitor all aspects of the project	3.1 Implement project plan 3.2 Support all those involved in the project to ensure that project outcomes can be achieved. 3.3 Use sound interpersonal skills to build trust and cooperation with the project team 3.4 Assess progress against milestones and take contingency action where and as required to ensure that project deadlines are met 3.5 Adjust project plan in line with contingencies 3.6 Establish and maintain a file of all relevant documentation and correspondence 3.7 Monitor financial control systems and take necessary action to maintain costs as planned 3.8 Provide reports to project team as required 3.9 Provide feedback to those managing sections of the project 3.10 Finalise project within the agreed timelines

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4. Evaluate the whole project	4.1 Evaluate project in terms of how well the complete project satisfied the aim, purpose, and product 4.2 Evaluate the quality of the outcome/product 4.3 Include the project team members in the review process 4.4 Review the project plan 4.5 Share information from the project evaluation with appropriate colleagues and incorporated into future project planning and management

KEY COMPETENCIES

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

RANGE STATEMENT

Projects may include:

- video/film productions
- radio productions, drama documentaries
- multimedia projects
- supply of specialist services for the above activities, for example construction of facilities

Resources may include:

- finance
- personnel
- equipment
- supplies

Progress and control of resources may be tracked:

- using appropriate software
- manually

Team members /colleagues may include:

- directors
- designers
- financial manager
- department heads
- managers of specialist sections
- artists
- presenters
- contractors

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Evaluation may include review against:

- aim/purpose
- budget
- quality of outcome
- risk management
- meeting of deadlines
- legal and regulatory requirements

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- planning
- budgeting
- time management
- ability to meet deadlines
- human resource management skills
- communication skills

Linkages to other units

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

- CUEFIN01A Develop a budget
- CUEFIN02A Manage a budget
- BSXFMI404A Participate in, lead and facilitate a team

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 contextualised/tailored 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.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the industry. For generic pre-vocational training, organisations should provide training, which is tailored to meet the needs of the particular industry. It is intended that participants will gain a breadth of industry knowledge, encompassing the full range of industry contexts, with no bias towards individual industry specialisations.

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

- successful management of a project and meeting the project deadlines
- the ability to develop and manage a budget
- people management skills
- good communication skills
- strategic planning skills

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

Assessment requires access to relevant information (reports, statistical data, files on past projects and so on) about the types of projects listed in the range of variables statement. Access to a computer and appropriate software would be useful

Simulated workplace activities may be undertaken using an appropriate range of relevant and current material to the industry.

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CUSADM05A Develop and implement a business/strategic plan

Unit Descriptor This unit describes the skills and knowledge required to develop a strategic plan and to monitor and manage its implementation. It may be applied to a small independent operation or to a section of a large organisation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare strategic plan	1.1 Prepare a strategic plan using recognised business planning techniques to include consideration of the appropriate inputs and constraints 1.2 Prepare the strategic/business plan after consultation with all appropriate personnel and other stakeholders so that all perspectives are taken into account in the development of the plan
2. Implement the business plan	2.1 Communicate the objectives and content of the plan in a timely manner to appropriate personnel in a manner which facilitates a: 2.1.1 clear understanding of the plan and its role 2.1.2 clear understanding of objectives, activities and individual responsibilities 2.2 Use appropriate communication and leadership techniques in the management of the business plan to encourage: 2.2.1 a team approach towards the achievement of objectives 2.2.2 commitment to the achievement of targets 2.2.3 commitment to the implementation of the plan 2.3 Encourage all personnel to provide ongoing input into the strategic plan 2.4 Implement actions detailed in the plan in a cost efficient manner according to schedule and contingencies
3. Monitor the business plan	3.1 Review strategic plan regularly and re-work in the light of changing circumstances 3.2 Monitor activities using the evaluation methods detailed in the plan on an ongoing basis to take account of the following factors: 3.2.1 progress towards objectives 3.2.2 evaluation of individual activities 3.2.3 the need for changes to the plan 3.3 Implement agreed changes to plans promptly in the context of the following: 3.3.1 the need for effective communication to personnel regarding the reasons for change 3.3.2 the need for re-scheduling of action plans 3.3.3 the need for timely provision of appropriate information regarding changes to affected personnel 3.4 Establish and maintain a file of all relevant documentation and correspondence

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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

A strategic/business plan may be for:

- a new or existing small business
- an artistic or creative project
- a division or department of a large organisation
- a new product development initiative

Factors to be considered in the development of the plan may include:

- mission statement
- business objectives
- current and potential project or product
- industry environment
- external business environment
- market analysis
- marketing strategy
- operational strategy
- management and organisational structure
- labour requirements and skills
- financial plan and projections
- action plan and schedule
- evaluation techniques
- industry ethics
- liability and legal issues
- environmental considerations
- quality management

Resources may include:

- personnel
- equipment and technology
- services
- supplies
- advisers

Financial control information may include:

- income and expenditure statements
- cash flow reports
- contracts

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Colleagues may include:

- multimedia professionals
- film/TV professionals
- industry organisations
- educators
- directors
- designers
- information professionals (libraries/museums)
- Information Technology personnel
- content experts

Factors will include:

- availability of resources
- finance
- capability of employees
- specialist input needed

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- in depth knowledge of business planning techniques
- broad legal and business liability issues as appropriate to the industry context
- economic issues
- industry knowledge including current trends, structures and government policies
- internal and external business environments as appropriate to the industry context
- communication and leadership skills
- research skills

Linkages to other units

This unit relates to planning and combined assessment/training may be appropriate with a wide range of other business administration units. These units should be selected according to the needs of the specific sector and workplace. The following units may be appropriate for combined training delivery and/or assessment:

- CUEFIN1A Develop a budget
- CUSADM09A Address legal and administrative requirements

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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 contextualised/tailored 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.

Care should be taken in developing training to meet the requirements of this unit. For generic prevocational training, organisations should provide training that considers the full range of industry contexts with no bias towards individual sectors. The range of variables will assist in this regard. For sector specific delivery, training should be tailored to meet the needs of that sector.

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

- ability to conduct negotiations within the contest of the cultural industries
- knowledge and understanding of the current environment in which cultural industry businesses and projects operate, and the major industry issues of relevance to the particular sector
- ability to develop and implement a strategic/business plan within a specific industry sector
- the ability to apply knowledge to a specific industry context

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

Assessment requires access to relevant information (reports, statistical data, files on past projects and so on) about the types of projects listed in the range of variables statement.

Simulated workplace activities may be undertaken using an appropriate range of relevant and current material to the industry.

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CUSADM06A Develop and implement an operational plan

Unit Descriptor This unit describes the skills and knowledge required to support the operational planning process. It may be applied to a small independent operation or to a section of a large organisation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop operational plans	1.1 In collaboration with relevant personnel develop plans and strategies based on workplace or project needs and strategic and business goals to achieve identified operational outcomes 1.2 Develop scope and objectives based on: 1.2.1 overall goals 1.2.2 feedback from individuals 1.2.3 monitoring of workplace operations 1.3 Identify and analyse internal and external factors which may impact on the plan to ensure the achievement of planned and agreed outcomes 1.4 Consult appropriate colleagues during the development of the plan to confirm and/or adjust details of the plan as required 1.5 Develop resource strategies to support planned operational processes and outcomes 1.6 Develop administrative framework and systems to ensure planned operational outcomes 1.7 Identify and communicate priorities, responsibilities and timelines to those who will implement the plan 1.8 Develop evaluation systems in consultation with appropriate colleagues to monitor and adjust operational outcomes 1.9 Develop an internal and external communications strategy to keep all stakeholders informed
2. Administer and monitor operational plans	2.1 Implement and monitor operation of plan 2.2 Provide support and assistance to colleagues involved in implementing the plan and deal with contingencies as required 2.3 Comply with reporting requirements 2.4 Implement and monitor financial control systems 2.5 Establish and maintain a file of all relevant documentation and correspondence 2.6 Obtain additional resources in accordance with agreed policy
3. Conduct ongoing evaluation	3.1 Use agreed evaluation methods to assess effectiveness in the workplace 3.2 Involve all appropriate colleagues in evaluation 3.3 Identify problems and make appropriate adjustments 3.4 Incorporate results of evaluation into ongoing planning and operational management

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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

Operational plans will be quite broad in nature and may include plans for:

- a department within a large organisation
- a small business
- a specific project

Factors will include:

- availability of resources
- finance
- capability of employees
- specialist input needed

Colleagues may include:

- producer
- directors
- designers
- financial manager
- department heads
- managers of specialist sections
- artists
- presenters

Resources may include:

- personnel
- equipment and technology
- services
- supplies
- sources for accessing specialist advice

Financial control information may include:

- income and expenditure statements
- cash flow reports
- contracts

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- planning techniques
- problem solving and decision making in specific relationship to development and implementation of operational plans
- research skills in relation to a broad range of information from multiple sources and related to a broad range of issues
- current internal and external environments impacting on the activity
- legal issues which impact on enterprise operations as appropriate to industry sector

Linkages to other units

This unit relates to planning and combined assessment/training may be appropriate with a wide range of other business administration units. These units should be selected according to the needs of the specific sector and workplace. The following units may be appropriate for combined training delivery and/or assessment:

- BSXFMI404A Participate in, lead and facilitate a team
- CUEFIN1A Manage a budget

Critical aspects of evidence

Care should be taken in developing training to meet the requirements of this unit. For generic prevocational training, organisations should provide training that considers the full range of industry contexts with no basis towards individual sectors. The range of variables will assist in this regard. For sector specific delivery, training should be tailored to meet the needs of that sector.

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

- ability to develop a realistic plan that relates to the film, television, radio or multimedia context. The plan should identify current and relevant industry issues and clearly identify an implementation program
- ability to apply an integrated approach to operational issues
- legal issues which affect general operations within the sector
- current industry issues which affect general operations within the sector
- specific implementation and monitoring issues which may affect the plan

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

Assessment requires access to relevant information about the project or organisation listed in the range of variable statement.

Workplace based assessment should be based on a particular workplace or project and relevant policies and data for that workplace.

Simulated workplace activities may be undertaken using an appropriate range of relevant and current material to the industry.

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CUSADM07A Establish and maintain work and contractual relationships

Unit Descriptor

This unit deals with the skills and knowledge required to set up and maintain work relationships, including contracts, within a cultural industries context. It focuses on the relationship building and negotiation skills required by project managers, freelance workers and managers of sections or departments in the industry.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish and conduct work relationships	1.1 Establish relationships within the appropriate context in a manner which promotes goodwill and trust between all parties 1.2 Employ effective communication skills and techniques in relationships to build trust and respect 1.3 Take all opportunities to maintain contact with all parties wherever possible
2. Conduct negotiations	2.1 Conduct negotiations in a business like and professional manner 2.2 Conduct negotiations using techniques to maximise benefits for all parties in the context of establishing long term relationships 2.3 Take account of input from colleagues and other relevant parties in negotiations, where appropriate 2.4 Communicate the results of negotiations within appropriate timeframes 2.5 Manage situations in which there is conflict or disagreement
3. Make formal agreements /contracts	3.1 Confirm agreements in writing with contracts or other documentation drawn up in accordance with legal and other requirements 3.2 Ensure that all parties check and approve all aspects of formal agreement/contract in accordance with enterprise procedures where appropriate 3.3 Seek specialist advice in the development of contracts where appropriate
4. Foster and maintain business relationships	4.1 Seek information needed to maintain sound business relationships, and review and act upon it 4.2 Honour agreements within the scope of individual responsibility 4.3 Make adjustments to agreements in consultation with all parties and share information with appropriate colleagues 4.4 Build relationships through regular contact and use of effective interpersonal and communication styles 4.5 Handle any situations of conflict or disagreement so problems are resolved by negotiation and the best possible level of agreement is reached

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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	1
Using technology	1

RANGE STATEMENT

Negotiations and contracts may relate to:

- individual agreements and/or broad and significant commercial dealings including but not limited to:
  - individual performance
  - service contracts
  - agency agreements
  - location contracts
  - rate negotiations
  - contracts for supply of equipment or materials
  - marketing and distribution agreements

Contract or formal agreements may cover:

- terms and conditions of employment
- remuneration
- specifications for equipment or materials
- copyright
- royalties
- recording and distribution rights
- insurance

Negotiations may be conducted by:

- producer
- director
- artist
- designer
- heads of department
- director of photography
- financial manager
- technical director
- floor manager
- managers of specialist sections
- technical staff
- specialist staff
- presenters

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Parties to an agreement may be:

- the enterprise
- its clients
- sponsors
- specialists
- associates and suppliers

Negotiating techniques may include:

- preparation for negotiation
- research into the other party's needs/business operations
- discussion
- offers and counter offers
- bargaining
- use of a "BATNA": best alternative to a negotiated agreement

Relevant parties for consultation may be:

- colleagues
- artists
- fellow performers
- managers
- agents

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of the relevant cultural industry including:
  - major industry production and marketing issues
  - current funding and production environment
  - knowledge of the awards and conditions covering employment in the industry
- knowledge of the legal issues that affect negotiations and contracts in the relevant cultural industry
- knowledge of individual or enterprise requirements
- negotiation skills, including the skills to conduct negotiations of significant commercial value
- general knowledge of the elements of contracts as appropriate to different Industry sectors, including considering accepting a contract and ensuring compliance with the terms of a contract
- effective communication skills

Linkages to other units

This unit underpins effective performance in a range of other development and business administration units. Depending upon the industry sector and workplace, combined assessment/training may be appropriate. Examples include but are not limited to:

- CUSGEN04A Participate in negotiations
- CUSGEN05A Make presentations
- CUSADM03A Manage a project

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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 contextualised/tailored 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.

Care should be taken in developing training to meet the requirements of this unit. For generic prevocational training, organisations should provide training that considers the full range of industry contexts with no bias towards individual sectors. The range of variables will assist in this regard. For sector specific delivery, training should be tailored to meet the needs of that sector.

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

- ability to conduct negotiations within a film, television, radio, music and multimedia context
- knowledge and understanding of the current environment in which film, television, radio, music and multimedia businesses and projects operate, and the major industry issues of relevance to the particular sector
- knowledge and understanding of contracts and of awards and conditions of employment in the industry

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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

There is no specialist equipment required apart from access to the information needed to support the negotiations and establish contracts and agreements.

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CUSADM08A Address copyright requirements

Unit Descriptor This unit describes the skills and knowledge required to protect creative work and performance from unauthorised use.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify copyright issues for the protection and exploitation of products	1.1 Apply knowledge of Copyright Act to products in terms of: 1.1.1 protection against unauthorised use on own and other's works 1.1.2 commercial exploitation of own work under copyright intellectual property and licensing legislation 1.2 Seek advice, as required, to ensure that copyright issues are fully addressed in terms of own rights and the rights of others
2. Ensure that copyright protection on creative works or performance is adequate locally and internationally	2.1 Undertake all procedures necessary to ensure that created material are protected at local and international levels against illegal or unauthorised reproduction of work, or parts of work: 2.1.1 in printed or recorded media 2.1.2 in live performance 2.1.3 in television, cable transmission or online media 2.1.4 in any media for advertising or screen for other purposes 2.2 Undertake all procedures necessary to ensure that work is protected at local and international level against adaptations of work whether printed, live or in any electronic media 2.3 Undertake research and/or obtain reliable legal advice where necessary to ensure that artists'/copyright owners' rights are protected
3. Assign copyright of creative works or performers	3.1 Undertake strategic planning of negotiated deals for works/performances with an understanding of the difference between assignment of copyright and licensing 3.2 Assign copyright for composers and/or performers only where artists are aware of all implications 3.3 Confirm and agree with all relevant parties the degree to which artists and publisher may control the use and exploitation of work under assignment of copyright 3.4 Ensure that the terms of assignments of copyright are written accurately into a formal contract that is available for legal advice where required, and understood and signed by all relevant parties

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4. License rights to creative works or performance	4.1 Confirm and agree to the territories in which the licensing rights may be exercised with all relevant parties 4.2 Confirm and agree to the timeframe of the license with all relevant parties 4.3 Confirm and agreed to the terms of exploitation of the work/license with all relevant parties 4.4 Ensure that creative control of the work, including to what extent and how it may be recast, is confirmed and agreed by all relevant parties 4.5 Ensure that fees are negotiated whether outright fee, royalty, or a combination of both, relevant to the context of the deal 4.6 Ensure that responsibility for enforcement of the copyrights against infringement are confirmed and agreed 4.7 Ensure that all terms relating to the licensing deal are written accurately, confirmed and signed by all relevant parties
5. Comply with conditions of copyright agreement	5.1 Maintain documents relevant to the copyright agreement in a secure and accessible form allowing for retrieval where required 5.2 Undertake all responsibilities to ensure compliance with the conditions of the copyright agreement as and when required

KEY COMPETENCIES

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

RANGE STATEMENT

Relevant parties may include:

- artists
- industry or artists' managers
- agents
- legal representatives

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Copyright may be fixed to:

- music presented in any media or format
- artwork
- photographs
- flyers
- record covers
- original materials
- performances
- scripts
- film scores

Copyright may involve:

- ownership of materials
- term of license or assignment
- length of control period after expiration of term
- exploited reversion triggers
- non exploited reversion triggers

Term involves:

- the period during which the material may be exploited

Territory involves:

- areas in which the licensing rights can or cannot be exercised

License may apply to the use of work for:

- performance
- film/video
- multimedia
- advertising
- broadcast

Creative control involves:

- ways in which the work is exploited
- selection of material
- selection of producers
- right of approval of sub-licensing or assignments

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- copyright legislation, awareness of the Copyright Act
- the difference between performing, mechanical and synchronisation rights
- the difference between copyright for composition, a sound recording and a published edition
- the conditions necessary for copyright to exist in composition and in sound recordings
- procedures which need to be undertaken to show proof of ownership of composed work
- the difference between assignment and licensing of copyright
- the function of organisations such as the:
  - Australian Performing Rights Association
  - Australian Copyright Council
  - Australasian Mechanical Copyright Owners Society Ltd
  - Australian Copyright Council
  - Phonographic Performance Company of Australia
  - Audio-Visual Copyright Society
  - Copyright Agency Ltd
  - and international copyright and collection societies
- communicating to achieve consensus
- communicating to achieve agreed outcomes
- understanding of the needs of all relevant parties
- understanding of the rights of all relevant parties
- awareness of copyright conventions in relation to:
- intellectual property (using, producing and protecting)
- publishing
- new technology
- music
- lyrics
- text
- visual materials

Linkages to other units

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

- CUSADM09A Address legal and administrative requirements
- CUSGEN04A Participate in negotiations

Critical aspects of evidence

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

- ability to research directly and/or seek appropriate assistance as required to manage copyright
- understanding of the role of organisations relevant to copyright legislation and business

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

- case studies and scenarios as a basis for discussion of copyright issues
- work samples or simulated workplace activities
- simulation of problem solving exercises
- oral questioning on issues in copyright
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- authenticated samples of relevant work in managing copyright
- portfolios of evidence

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit. Assessment should ensure that a sufficient range of tasks is covered.

Resource requirements

This unit requires access to the sources of information needed to manage copyright including the Copyright Act and a range of case studies. There is no specialist equipment required.

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CUSADM09A Address legal and administrative requirements

Unit Descriptor

This unit describes the skills and knowledge required to ensure that the business or project complies with the relevant legislative and regulatory requirements. It covers the skills needed by those setting up and managing the legal and administrative aspects of businesses, and projects a cultural industry context.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish legal structures for businesses or projects	1.1 Examine the legal options for setting up a business or project to determine the most suitable structure, taking into account: 1.1.1 preference of interested parties 1.1.2 requirements of funding bodies 1.1.3 structure of the industry 1.1.4 subsequent ownership transfer considerations 1.2 Investigate legal rights and responsibilities of the business/project to ensure they are understood and the business/project is adequately protected 1.3 Establish and maintain a file of all relevant documentation and correspondence
2. Comply with statutory and regulatory requirements	2.1 Ascertain the statutory and regulatory requirements affecting the way the business operates and take appropriate steps to ensure adequate cover and full compliance 2.2 Identify the insurance requirements fully to ensure cover and minimise risk 2.3 If required, secure registration of the business in accordance with owner/operator preferences and legal requirements 2.4 Investigate any specific legal questions of particular relevance to the industry 2.5 Maintain legal documents accurately and securely, keep relevant records and update to ensure their ongoing security and accessibility
3. Establish rights to materials, products/services	3.1 Seek information on any procurement rights needed to ensure that the implications are fully understood 3.2 Explore conditions applying to materials, products and services fully to ensure compliance with legal and contractual requirements 3.3 Identify fully the cost of procurement rights to materials, products and services and include in ongoing financial planning 3.4 Explore fully the rights and responsibilities applying to use of products, materials and services to ensure accurate information is communicated to customers 3.5 Seek legal advice on contractual rights and obligations as required, to clarify liabilities
4. Secure rights to materials/products/ services	4.1 Assess materials, products and services to determine procurement rights 4.2 Ensure that contractual procurement rights are secured

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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	1
Using technology	1

RANGE STATEMENT

Statutory and regulatory requirements may include:

All relevant commonwealth and state or territory statutory and regulatory requirements, for example:

- occupational health and safety
- copyright
- equal employment opportunity
- distribution of film, television and multimedia, music, radio/broadcast products
- libel, defamation
- company and tax legislation
- employment conditions and relevant awards
- and others
- music licensing

Interested parties may be:

- enterprises
- individuals
- professional organisations
- finance institutions
- special public funding programs
- existing sponsors
- boards of directors, councils or other governing bodies
- government agencies
- investors
- joint partners (including limited life partners)
- friends' organisations
- community bodies
- audiences

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Materials, products and services may be:

- film rights
- documents and texts
- scripts
- provision of special services or expertise
- music
- recording rights
- distribution rights
- insurance
- supplies and equipment
- images
- broadcast rights

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge of the relevant industry sector
- knowledge of the legal issues that affect negotiations and contracts in the relevant industry sector
- negotiation skills, including the skills to conduct negotiations of significant commercial value
- knowledge of the statutory and regulatory requirements

Linkages to other units

This unit underpins effective performance in a range of other business administration units. Depending upon the industry sector and workplace combined assessment and training may be appropriate. Examples include but are not limited to:

- CUEFIN1A Develop a budget
- CUEFIN2A Manage a budget
- CUSADM03A Manage a project
- CUSADM05A Develop and implement a business/strategic plan
- CUSADM10A Establish and manage contracts

Critical aspects of evidence

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

- understanding the range of legislative and administrative issues affecting the industry sector in which the person is employed
- the ability to apply the knowledge to the context in which the project or business is operating and ensure compliance
- the ability to communicate information accurately to relevant individuals and groups

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

Access to the sources of information needed to deal with legal issues relating to the music, television, radio and multimedia industry sectors is required. There is no specialist equipment required but access to a computer and appropriate software would be useful.

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CUSADM10A Establish and manage contracts

Unit Descriptor

This unit describes the skills and knowledge required to negotiate and enter into contracts and to monitor compliance with the conditions of the contract. It includes the competencies needed to support formal relationships with clients, financiers, and other personnel as required. It may apply to individuals, performers, artists and to agents and managers.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Clarify the requirements of both parties to the contract	1.1 Consult relevant parties to identify their requirements of the contract 1.2 Ensure that all parties understand what the other parties require from the contract 1.3 Identify special provisions needed 1.4 Identify whether the contract is straightforward or whether specialist legal advice needed and obtain advice where required
2. Negotiate terms and conditions of the contract	2.1 Negotiate terms of agreements and financial agreements with clients where necessary 2.2 Negotiate in a professional manner with parties to the contract 2.3 Formalise written agreements with all relevant parties 2.4 Where necessary, determine whether any supporting agreements or insurances are needed and finalise them
3. Ensure that the contract complies with legislative and regulatory requirements	3.1 Where required, identify the relevant industrial awards and agreements to apply in the workplace and check that they are covered by the contract 3.2 Ensure that legislative requirements such as copyright, intellectual property, EEO and anti-discrimination are identified and complied with 3.3 Identify and take into account any other legislative and regulatory requirements likely to affect the performance of the contract
4. Obtain specialist legal advice, where necessary	4.1 Obtain legal advice on the terms and conditions of the contract and legislative and regulatory requirements, as required 4.2 Adjust contract as required in light of the advice received and ensure that variations are confirmed with relevant parties
5. Ensure that all parties to the contract are fully informed of the contract terms and conditions	5.1 Inform all parties to the negotiation of the terms and conditions of the contract 5.2 Explain legislative and contractual obligations to all participants to ensure that agreement is reached based on all parties having a full and correct understanding of the contract 5.3 Clarify any points that are not fully understood, as required
6. Finalise contract	6.1 Conduct a final check on the terms and conditions of the contract and ensure that requirements are agreed 6.2 Clarify the terms of all contracts and agreements to relevant personnel to ensure their observance 6.3 Finalise and sign contract

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7. Monitor compliance with the contract	7.1 Monitor the observance of the terms of contracts and agreements to closure or completion of project 7.2 Establish and maintain a file of all relevant documentation and correspondence to allow retrieval and reporting as required 7.3 Where necessary, enforce compliance of contracts and agreements, using expert advice as necessary 7.4 Make and follow up claims where and 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	3
Using mathematical ideas and techniques	3
Solving problems	2
Using technology	1

RANGE STATEMENT

Activities covered by the contract may include:

- individual performance or service contracts
- agency agreements
- musical events
- location contracts
- rate negotiations
- marketing and distribution agreements

Contract may cover:

- terms and conditions of employment
- remuneration
- copyright
- royalties
- recording and distribution rights
- insurance
- partnerships

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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 film, television, radio, multimedia and music industry
- communication
- negotiation
- research
- broad knowledge of relevant legal issues pertaining to contractual relationships
- knowledge of industrial relations
- EEO, anti-discrimination and award requirements
- importance of clarity in all legal proceedings

Linkages to other units

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

- CUSADM07A Establish and maintain work/contractual relationships
- CUSGEN04A Participate in negotiations
- THHGLE07A Recruit and select staff

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 contextualised/tailored 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:

- understanding the range of legislative and administrative issues affecting the industry sector in which the person is employed
- the ability to apply the knowledge to the context in which the contract or business is operating, and ensure compliance

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

Resource requirements

This unit requires access to the sources of information needed to negotiate and manage a contract. There is no specialist equipment required apart from access to a computer and appropriate industrial and legal regulations and software.

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CUSBAD03A Administer operations for performances and rehearsals

Unit Descriptor This unit covers the competencies required to administer operations for a performance in a venue and to record details accurately and keep all relevant parties informed.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Confirm all booking details with appropriate personnel	1.1 Confirm names of required personnel, times, venues and other relevant details necessary to compile and communicate schedules 1.2 Confirm contact details for distribution of information to relevant personnel 1.3 Confirm and follow agreed communication processes for distributing information under both regular and contingency circumstances
2. Produce a booking confirmation sheet	2.1 Record contact details of artists and agents in booking confirmation 2.2 Record and confirm that date, time and place of performance are specified as agreed 2.3 Ensure that extra venue access for rehearsal purposes is detailed where relevant 2.4 Record extra information regarding performance or rehearsals to be conveyed to relevant personnel
3. Record relevant contract details of the booking	3.1 Confirm and accurately specify performer's fee and method of payment as required 3.2 Confirm and accurately specify production responsibilities and any other negotiated agreements 3.3 Record relevant details of the normal legal responsibilities of each party to the agreement accurately and comprehensively 3.4 Post the booking sheet to venue within agreed timeframe 3.5 Confirm and record all relevant details accurately and within the designated timeframe
4. Produce a worksheet for a venue artist	4.1 List all dates and times of performance accurately, and list rehearsal details where necessary 4.2 List venue and artist names accurately
5. Inform all parties as required	5.1 Distribute information to relevant parties according to agreed policies and processes 5.2 Respond promptly and accurately to queries and requests regarding schedules according to agreed policy and processes 5.3 Refer any difficulties in responding to queries or requests to appropriate persons

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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

Booking confirmation may be:
- written
- verbal

Location of venue may be:
- local
- interstate
- overseas

Booking may have been made by a:
- musician
- group
- agent
- manager

Venue worksheet may be for:
- performer
- crew member
- front of house staff

Worksheet may be for the use of:
- the venue
- a performer or other person presenting the act

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Communication

- communicating constructively to achieve agreed outcomes
- handling inquiries courteously and tactfully
- using discretion and propriety in using and disclosing information
- establishing and confirming details accurately
- communicating details accurately and comprehensively

Workplace

- understanding and using agreed processes to ensure operational effectiveness
- setting priorities and applying time management strategies
- completing work tasks to timeframes and budget
- working methodically

Information technology

- using required hardware and software

Linkages to other units

This unit has strong linkages to and may be assessed with, the following units:

- CUECOR2A Work with others
- CULMS413A Use information technology
- THHGLE05A Roster staff

Critical aspects of evidence

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

- communicating constructively to achieve planned outcomes
- attention to detail

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Method and context of assessment

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

- observation of performance of tasks
- oral questioning on clerical procedures
- authenticated samples of work
- authenticated details of achievement in relevant courses or training sessions
- authenticated details of relevant work experience
- case studies and scenarios as a basis for discussing clerical, communication and other issues in administration of schedules for performers

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 variety of direct, indirect and supplementary forms of evidence. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job. Off the job assessment must be undertaken in a closely simulated work environment.

Resource requirements

This unit of competency must be assessed using:

- procedures and policy documents
- clerical operations documents
- relevant office equipment

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CUSBAD06A Source and secure appropriate performance venues

Unit Descriptor

This unit covers the competencies required to source appropriate venues and to ensure their suitability for the performance in terms of location, safety, size, acoustic qualities and appropriateness for the performance style.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Analyse the market position of a venue	1.1 Source and identify venues and assess differences in operating costs and procedures 1.2 Assess the venue for appropriateness of image and tone to the style and genre of the performance 1.3 Assess operating times to balance live music marketing with other relevant factors 1.4 Assess the venue's clientele for age, disposable income, musical interests and cultural affiliations relevant to the performance 1.5 Balance the attraction of the performance against other possible attractions for clientele 1.6 Take into account predicted spending patterns of expected clientele in financial risk analysis planning 1.7 Confirm and balance financial arrangements between the performance and the venue, and the costs of venues
2. Match performance to appropriate venues	2.1 Take into account artist's preference for types of venue where possible and negotiate with them to seek agreement where necessary 2.2 Confirm the performance and take into account the character of the venue and the venue operator's preferred musical genre where possible and negotiate with venue to seek agreement where necessary 2.3 Plan risk analysis relevant to all venue options under consideration for the security and safety of the artists and audience 2.4 Ensure the security and safety of the act and audience 2.5 Balance the pulling power of performers against the anticipated crowd for the venue on the relevant night of the week 2.6 Ensure as far as possible that the expected audience is assessed to be well-matched for the event in behaviour and music taste 2.7 Evaluate and confirm the relative matches between artist's and venue operator's agreement to rider requirements when considering venue options 2.8 Ensure that special arrangements are considered, understood and effectively negotiated with all parties in considering venue options

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3. Agree and confirm details of the performance	3.1 Ensure that the following details of venue use are agreed and confirmed: 3.1.1 hiring and other fees 3.1.2 special benefits for venue operators 3.1.3 rehearsal and performance schedule 3.1.4 special requirements for performers 3.1.5 OHS and security arrangements 3.1.6 use of venue facilities 3.1.7 technical requirements 3.1.8 responsibility for staging and front of house operations

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

Artists may be:

- individual performers or groups

Parties to be consulted may include:

- directors
- producers
- artists
- technicians
- agents
- administrative staff
- management
- legal counsel
- government agencies
- others

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Venues may be:

- pub
- club
- casino
- tavern
- concert venue
- entertainment centre
- corporate setting
- shopping centre or mall
- education setting
- indoor or outdoor venues
- others

Venue parameters to be considered may include:

- performance parameters such as:
  - dimensions of performing space
  - staging facilities for performance
  - facilities for personal preparation and warm up
  - sound equipment and facilities
  - acoustic qualities
  - OHS including air quality and contingencies for fire and other hazards
  - security
- audience considerations such as:
  - space and air quality
  - seating accommodation
  - sight lines
  - acoustics
  - decor
  - comfort
  - front of house facilities
  - personnel
  - safety and security

Operating times of venues may be:

- weekdays
- weekends
- particular seasons or festivals
- day
- evening

Special arrangements may include

- door deals
- venue facilities
- size of the act, concert or show
- compliance with OHS regulations
- compliance with government regulations
- catering
- heating
- air conditioning
- lighting
- acoustic modifications
- staging requirements
- cleaning

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include e vidence o f the following knowledge and skills:

Communication and negotiation

- communicating constructively in a team to ensure a comprehensive understanding of the requirements of all parties
- communicating constructively with artists to reach agreed outcomes
- communicating constructively with venue operators and ethically to ensure that agreements can be reached and fulfilled to the satisfaction of all parties
- communicating clearly to ensure that all necessary operational details are completed to time and budget
- accurately completing necessary records and other required documentation

Industry and technical

- music venue options
- necessary venue conditions for performers
- awareness of acoustics
- technical requirements for performance
- production
- front of house
- live music markets
- revenue structures
- industry organisations

Workplace

- setting priorities and applying time management strategies
- venue costing
- budgeting
- operational requirements relevant to the act
- security requirements
- relevant OHS, licensing and industrial legislation
- relevant local, state and federal regulations

Music

- operational conditions and requirements of performance relevant to the act
- matching the performance space and facilities to the act
- relevant music styles, genres and repertoire
- current popular music fashions and trends and settings
- music relevant to the acts being accommodated

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSBGE16A Maintain self or group in business
- CUSMGE01A Maintain self or group in music
- CUSBAD15A Manage risk or crisis for an act or show
- CUSBAD18A Manage artists and their careers
- CUSBAD03A Administer operations for performances and rehearsals

Critical aspects of evidence

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

- music industry knowledge
- communicating to achieve agreed outcomes
- understanding the physical and stylistic requirements of the act

Method and context of assessment

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

- oral questioning on venue issues
- discussion
- relevant authenticated samples of work
- simulation of agreement checklist
- authenticated details of relevant artistic or commercial achievement
- authenticated details of achievement in relevant courses or training sessions
- case studies or scenarios as a basis for discussing issues in sourcing and securing venues

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 should ensure that a sufficient range of tasks is covered .

This unit of competency may be assessed on or off the job and requires evidence of ability to source and secure appropriate venues .

Resource requirements

This unit of competency must be assessed using:

- venue plans
- OHS regulations

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CUSBAD13A Assess performing and recording deals

Unit Descriptor This unit covers the competencies required by artists or their managers to gauge specific contract potential for best fit with the music act, once an act has been considered.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Assess the company for artistic fit	1.1 Identify and assess the style of the artist/group against artist and repertoire policies of the organisation making the offer 1.2 Assess the long term plans and viability of the organisation making the offer to identify potential advantageous and disadvantageous directions for the artist/group, and assess whether the balance is positive or negative 1.3 Confirm the size and scope of budgets that will be available to the artist/group and the willingness of the company to support the artist/group 1.4 Identify and appraise promotion policies and activities of the organisation making the offer to assess their likely impact on the profile of the artist/group 1.5 Establish how and with whom the artist/group would communicate with the organisation 1.6 Assess the organisation's policies and practices for distribution locally and overseas 1.7 Ensure that soloists or guest artists are integrated into performance in a manner that considers their needs and artistic requirements
2. Assess the artist/repertoire manager for artistic fit where required	2.1 Assess the artist/repertoire manager for his/her compatibility with the artist/group and for relevant experience and mentoring potential 2.2 Confirm that the artist and repertoire manager is able to advocate confidently on behalf of the artist/group with management and other relevant parties to enhance career opportunities for the artist/group 2.3 Confirm that the artist and repertoire manager is confident that the artist/group can deliver recordings on time and to budget

KEY COMPETENCIES

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

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RANGE STATEMENT

Performing and/or recording deals may involve parts or different combinations of the following:	• recording • distribution only • manufacture and distribution • publishing • merchandising

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music industry

- deal analysis
- career analysis
- music markets
- revenue structure of the music industry
- record companies and their operations
- music promotion
- business and finance
- strategic anticipation of options and outcomes
- risk analysis
- contingency planning
- using appropriate advice
- communicating constructively to achieve planned outcomes

Product development

- creative judgement
- imaging
- repertoire knowledge
- evaluation of artistic standards and potential

Legal

- recording contracts and their components
- contracts
- Copyright law
- copyright
- intellectual property

Product development

- repertoire knowledge
- effectively researching the commercial potential in developing music acts
- developing products effectively in line with available resources and expertise
- balancing artistic and commercial outcomes

Promotion and marketing

- communicating effectively to achieve planned outcomes
- researching deal potential
- adjusting the act to optimise opportunities for promotion
- planning promotions on the basis of anticipated outcomes
- networking to promote the act
- using media to promote the act

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSBGE17A Maintain and apply industry knowledge
- CUSBGE16A Maintain self or group in business
- CUSMGE01A Maintain self or group in music

Critical aspects of evidence

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

- balancing potential contracts against career objectives
- understanding potential contract outcomes

Method and context of assessment

Evidence of competence may be obtained in a variety of ways including:

- oral questioning on issues in appraising and negotiating deals
- discussion of strategies for interview
- samples of planning
- authenticated details of relevant work or other experience
- authenticated details of achievement in relevant courses or training programs
- simulation
- case studies and scenarios as a basis for assessing appraisal and interviewing/questioning techniques

Assessment may need to occur on a number of occasions to ensure consistency of performance. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires direct evidence of ability to effectively appraise and evaluate deals.

Resource requirements

This unit of competency must be assessed using:

- model case studies for appraisal
- checklists of issues to be considered in assessing deals

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CUSBAD15A Manage risk and crises for an act or show

Unit Descriptor This unit covers the competencies required for basic contingency planning and for minimising the effects of any actual crisis that could threaten a performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Manage crises as they arise prior to the performance	1.1 When transport plans fail, explore all possible sources of alternative transport and take appropriate action 1.2 Where equipment supply fails, explore all possible alternative sources and take appropriate action to secure Performance and best performance quality 1.3 Where performers and/or crew are prevented from fulfilling the performance, explore other appropriate acts or performers and/or crew, strategically reorganise program if performers are delayed, or, where possible, present an appropriate alternative act 1.4 Ensure that all decisions about, and responses to, the contingency are made within appropriate budget, contract considerations and timeframes 1.5 Ensure that all of those affected are notified of changes in the act as promptly as possible
2. Manage crises during an event	2.1 Comprehensively assess and identify possible problems and/or risks, including financial and physical dimensions which may be anticipated and accounted for before the event and prepare effective contingencies to meet them 2.2 Monitor and deal with problems promptly, effectively and calmly as they arise, using prepared contingencies where possible 2.3 Use appropriate communication to create the best possible solutions within the shortest time to resolve the situation 2.4 Where threatened, consider the safety of performers and audience as a priority as well as financial implications of contingency actions

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

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RANGE STATEMENT

Risk factors may involve:

- human error
- presentation of the act
- venue facilities
- physical safety of performers
- physical safety of venue staff
- physical safety of audience
- liability of presenter, venue and other parties
- observance of local, state and federal regulations
- commercial factors
- marketing and promotion
- finance
- acts of nature

Crisis may involve:

- venue problems
- equipment difficulties
- riot
- illness
- drugs and alcohol
- natural events
- contractual difficulties
- absence of performers or crew
- traffic
- geography
- communication

People involved may be:

- reasonable
- calm
- rational
- upset
- unreasonable
- hysterical
- ill
- injured

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry

- awareness of the nature of music audiences
- availability of acts to cover
- artist agent networks
- freelance artist networks

Workplace

- working effectively, creatively and flexibly with change
- dealing calmly and constructively with contingencies
- maintaining records accurately and systematically
- compliance with legislation relevant to security and safety of staff and audiences
- OHS
- knowledge of First Aid
- public liability

Communication

- communicating calmly and constructively to achieve planned or other outcomes as they arise
- communicating clearly in situations of stress so that all parties are fully informed
- responding constructively to people in incidents of trauma or stress
- negotiating and facilitating change promptly and effectively to achieve the best outcome

Planning

- applying time management strategies and setting priorities
- project planning and evaluation
- contingency planning
- risk analysis and planning
- risk assessment and response
- financial risk planning
- responding promptly, positively and resourcefully to unforeseen circumstances

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSRAD02A Conduct research
- THHGLE16A Manage physical assets
- CUEFOH6A Manage front of house
- CUEFIN2A Manage a budget
- THHGHS03A Provide First Aid

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Critical aspects of evidence

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

- contingency planning
- calm and constructive response to crisis
- leadership

Method and context of assessment

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

- oral questioning on risk management planning
- authenticated samples of relevant work achievements
- authenticated samples of relevant achievement in courses or training sessions
- case studies and scenarios as a basis to discuss issues in risk management planning and implementation

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 should ensure that a sufficient range of tasks is covered.

Assessment may occur off the job or on the job and requires evidence of ability to plan and implement risk management effectively.

Resource requirements

This unit of competency must be assessed using:

- risk management plans
- OHS legislation

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CUSBAD18A Manage artists and their careers

Unit Descriptor

This unit covers the competencies required by artists' managers to extend their clients' professional and career development, and to promote their clients' best artistic and career interests. The unit may also apply to artists' own learning and development. Clients in this unit are the artists or acts represented by the manager. Presenters are the entrepreneurs or organisations to whom the manager's clients are or may be engaged.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan and maintain the management business	1.1 Seek appropriate feedback to evaluate own business skills and address deficits in consultation with outside expertise where required 1.2 Identify and use opportunities to develop the required competencies 1.3 Devise and implement a business plan to achieve planned development and business outcomes 1.4 Plan and implement strategies for networking and developing effective contacts in the industry to exploit business opportunities 1.5 Apply understanding of music relevant to clients and potential clients in gaining and advising clients 1.6 Use management strategies to organise own and clients' business effectively 1.7 Continuously assess leadership and teamwork skills against client artistic development and business outcomes 1.8 Maintain positive and supportive relationships with clients that demonstrate maturity, wisdom and impartiality to nurture talent and assure best long term career and business outcomes 1.9 In collaboration with artists/clients explore, remain open to and use new work opportunities realistically to maximise commercial advantage
2. Manage clients' artistic development	2.1 Discuss appropriate and realistic career plans with artists/clients, and counsel them in mapping milestones and timeframes for their career development objectives 2.2 Discuss repertoire with artists/clients to confirm that agreed artistic outcomes are in line with work opportunities 2.3 Provide objective assessments of artistic success for artists/clients in a manner and timeframe agreed by all parties 2.4 Give advice and criticism tactfully and provide effective personal support and counselling to clients when and as needed 2.5 Use music industry and artistic knowledge to assist the realisation of the full artistic potential of artists/clients 2.6 Distinguish between matters affecting client, manager, artistic, business partnerships and personal matters in dealing professionally with clients/artists 2.7 Confirm and agree to respect personal limits of the clients and ensure that own personal limits are broadly agreed, defined and asserted

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3. Manage clients' business development	3.1 Negotiate a contract with each client to confirm individual and collective responsibilities, rights and liabilities 3.2 Plan and agree with each client a system of communication, relevant to all aspects of the relationship between artists/clients and manager 3.3 Record decisions made in meetings with artists/clients and circulate to relevant parties for confirmation or revision 3.4 In collaboration with each artist/client agree upon and devise a strategic business plan for client's artistic, career and business development 3.5 Ensure that where negotiation is undertaken with third parties the content of such negotiation is consistently aligned with each artist/client's interests and agreed artistic and career goals 3.6 Confirm, agree with clients and implement an objective strategy to ensure impartiality when representing more than one artist/act/client to presenters 3.7 Ensure in discussion with each group or artist that proportional ownership and allocation of copyright and/or royalties is conferred up front 3.8 Ensure that each artist/act is informed of its position within the hierarchy of clients and the relative status to be expected in relation to possible engagements as required by the context and scope of the management business 3.9 Ensure that negotiated obligations to artists are clearly communicated to venue managers, artists' managers and all involved in the performance chain
4. Plan and maintain finances	4.1 Determine the need for outside expert financial advice and obtain effective advice where necessary 4.2 Negotiate and confirm a formal agreement of financial responsibilities and liability for self and each artist/client 4.3 Undertake a financial risk management plan for the whole business and for each artist/act/client 4.4 Negotiate, record and confirm a financial plan, including equipment owned by artists/clients, with all parties 4.5 Meet and record taxation, insurance and all other costs and statutory requirements on time 4.6 Plan and implement a system to record and monitor finances 4.7 Report financial dealings appropriately as required by legislation and the rights of interested parties

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5. Analyse and develop the market position of artists	5.1 Assess the style, genre, repertoire and standard of artist/clients' music practice to identify market fit and potential 5.2 In collaboration with each artist/client, develop and account for artist/clients' self image to identify opportunities and potential for promotion 5.3 Assess relative performance styles and standards of artist/clients impartially against each other to establish appropriate recruitment of artist/clients to presenters 5.4 Assess and continuously monitor the capability of artist/clients to meet professional standards of work and behaviour and counsel accordingly 5.5 Assess and continuously monitor the attractiveness and marketability of artist/clients in relation to popularity of genre, success in recent performances and, where possible, media response
6. Comply with legal requirements	6.1 Access legal information to fully comply with legal obligations in all dealings 6.2 Access and accurately apply legal information to ensure best outcomes for artists 6.3 Seek appropriate expert legal advice when required 6.4 Ensure that all legal advice given to artists is accurate and relevant
7. Undertake promotions and business management	7.1 Negotiate appropriate performance opportunities with venue operators and other performance presenters 7.2 Organise tours, where relevant, within the context of financial risk analysis parameters and artist/clients' commitment timeframes 7.3 Manage presentation and promotion of artist/clients' engagements to advance their profiles 7.4 Ensure that quality promotional demonstration tapes and other materials are completed professionally and provided at appropriate times as and where required 7.5 Ensure that effective publicity of artist/clients' work is organised and public opportunities for all clients are created and captured 7.6 Ensure that new or undeveloped markets for artist/clients' work are captured and where possible created 7.7 Ensure that payments are made and accepted for artist/clients on time and according to accepted and agreed processes
8. Ensure that clients work safely and are aware of their rights	8.1 Advise artist/clients appropriately on OHS matters and ensure that OHS legislation is detailed and observed in all work contracts to ensure compliance by presenters 8.2 Advise artist/clients appropriately on all issues relevant to their creative work and career development 8.3 Advise and counsel artist/clients accurately on their industrial rights and obligations 8.4 Advise artist/clients on remuneration, including pay, taxation, insurance and superannuation rights and responsibilities 8.5 Advise and counsel artist/clients accurately on their royalty and intellectual property rights

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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

Clients may be:

- individual artists
- ensembles
- groups

Finances may include:

- accounts
- payments
- debtors
- creditors
- petty cash
- investments
- taxation
- wages and other remunerations
- superannuation
- insurance

Intellectual property and royalty rights on which artists are briefed or advised may include:

- the difference between performing, mechanical and synchronisation rights
- the difference between copyright for composition, a sound recording and a published edition
- the conditions necessary for copyright to exist in composition and in sound recordings
- procedures which need to be undertaken to show proof of ownership of composed work
- the difference between assignment and licensing of copyright
- the function of the Australian Performing Rights Association, the Australian Copyright Council, AMCOS and other relevant bodies

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry

- music organisations
- the music industry and its markets
- relevant music industry events and associations
- revenue flow in the industry
- music venues
- composing/performing opportunities

Business, management and organisation

- business and financial planning
- setting priorities to achieve realisable short and long term goals
- managing people and projects
- advising artists on:
- OHS
- remuneration
- taxation
- superannuation
- evaluating deals to determine alignment with own and clients' interests
- ethics
- industrial relations

Communication and negotiation

- communicating constructively with clients and presenters to achieve agreed outcomes
- maintaining and using comprehensive and appropriate contact networks to advance clients' business
- working collaboratively with musicians
- mentoring and counselling musicians ethically, accurately and effectively to achieve agreed outcomes and to add value to career development
- negotiating business deals to ensure planned outcomes
- planning promotions and promotion campaigns to achieve agreed outcomes

Artistic

- understanding of musical style and repertoire
- advising artists on their repertoire and commercial feasibility
- knowledge of instruments and instrumental combinations appropriate to a selected range of music styles and repertoire
- understanding the needs of artists in creating and performing
- developing talent to achieve agreed outcomes
- knowledge of artistic and venue requirements
- ability to match artists with appropriate roles

Mentoring

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- awareness of career development issues for artists
- awareness of artists' industrial rights and obligations
- providing effective and timely advice
- sensitivity to the needs of artists
- developing talent in the interest of artists and the market

Legal

- the 1990 AMPAL - ARIA agreement
- the difference between performing, mechanical and synchronisation rights
- the difference between copyright for composition, a sound recording and a published edition
- the conditions necessary for copyright to exist in composition and in sound recordings
- procedures which need to be undertaken to show proof of ownership of composed work

- the difference between assignment and licensing of copyright
- the function of the Australian Performing Rights Association and the Australian Copyright Council, and other relevant organisations
- maintaining required records to comply with legislative requirements
- compliance with contract details

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBRA19A Develop artists and repertoire
- CUSADM10A Establish and manage contracts
- CUSBMA05A Promote the act to obtain deals
- CUSADM08A Address copyright requirements
- CUSBAD13A Address performing and recording deals

Critical aspects of evidence

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

- managing musicians
- music business and promotions
- repertoire

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Method and context of assessment

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

- oral questioning on artists' management
- legal issues
- OHS
- artistic issues
- mentoring
- promotion
- discussion of business plans and strategies
- authenticated samples of work such as promotions
- authenticated details of achievement in relevant courses or training programs
- relevant portfolio kit, tapes and other recordings, biographies and promotional photographs promoting the work of artists to target markets
- simulation of negotiating for artists
- case studies and scenarios as a basis for discussing issues in artists' management

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 advice. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job, and requires evidence of comprehensive understanding of issues in artists' management and the ability to negotiate effectively for and with clients. Evidence is also required of ability to effectively mentor artists.

Resource requirements

This unit of competency must be assessed using business documentation relevant to the music industry.

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CUSBFI12A Calculate, collect and distribute publishing income

Unit Descriptor This unit covers the competencies required to monitor the use of published works and to collect and distribute royalty fees arising from their use.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Calculate, collect and disburse mechanical royalty rates for retail of records (publisher)	1.1 Calculate mechanical royalty rates according to current legislation and industry agreements for the collection of royalties on retail record sales 1.2 Observe industry agreements for the calculation and collection of royalties on retail record sales 1.3 Respond to inquiry notices from record companies within designated timeframes 1.4 Check prescribed notices from record companies to ensure that all required details are included 1.5 Monitor quarterly record company accounts to assess correct royalty returns against units sold 1.6 Calculate royalties due to composers/performers accurately and disperse payments within agreed timeframes
2. Secure and disburse mechanical royalty rates for synchronisation with film/television	2.1 Undertake consultation with writer/performer, or other relevant licenser, to confirm and agree the terms and conditions of the licensing contract for film or video 2.2 Comply with legislation and practice relating to the licensing of production music, original sound-track material and pre recorded and released material, in fee calculations for synchronisation with film or television or other media 2.3 Ensure that fees and terms negotiated with film producers or other relevant parties balance the interests of the holder of mechanical rights with that of the publisher 2.4 Calculate royalties due to composers/performers accurately and disperse them within agreed timeframes and payment procedures
3. Secure and disburse mechanical royalty rates for third party goods and services	3.1 Discuss and confirm proposals for licensing deals for the use of songs in commercials with the writer/performer before negotiations are concluded with the third party, and ensure that the writer/performer's wishes are accurately interpreted and incorporated into the contract 3.2 Ensure in fee negotiations that the publisher's assessment comprehensively and fairly reflects the commercial stature of the originator's work 3.3 Accurately calculate royalties due to composers/performers and disperse them within agreed timeframes and payment procedures

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4. Secure mechanical royalty rates for public performance	4.1 Notify relevant agencies of all contracts and details of agreed splits between publisher and writer/performer 4.2 Send a return to relevant agencies promptly where own or licensed works are known to have been performed publicly 4.3 Sent a return to relevant agency promptly where works of others are performed
5. Trace and monitor use of works under licence	5.1 Plan and implement strategies to monitor and follow up the use of works under licence 5.2 Make arrangements between the publisher and local or international licensing agencies to protect represented interests where works under licence may be performed in other countries
6. Maintain accounts for royalty collection and disbursement	6.1 Update all files systematically to ensure currency and accuracy of records and reporting 6.2 File new works delivered by writers/performers and notify relevant performing rights societies promptly 6.3 Check all royalty income and match accurately with relevant works 6.4 Apportion income according to the relevant contract 6.5 Deduct publisher's share accurately from remittance to owner and dispatch balance by cheque or credit as agreed with client within the designated timeframe and payment procedures 6.6 Use appropriate software to ensure accurate and efficient calculation and distribution 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	3
Using mathematical ideas and techniques	3
Solving problems	3
Using technology	3

RANGE STATEMENT

Industry agreements for calculating mechanical royalty rates may include:

- Australian Music Publishers' Associate Ltd (AMPAL)
- Australian Record Industry Association (ARIA)

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Relevant local or international collection agencies may include:

- Australian Performing Rights Association (APRA)
- Australasian Mechanical Copyright Owners Society Ltd (AMCOS)
- ASCAP
- Audio-Visual Copyright Society (AVCS)
- BIEM
- BMI
- BPI
- Copyright Agency Limited (CAL)
- International Confederation of Authors and Composers (CISAC)
- GEMA
- Harry Fox Agency
- MCPS
- Phonographic Performance Company of Australia (PPCA)
- The Performing Rights Society (PRS)
- Societe des Auteurs, Compositeures Et Musique (SACEM)

Contexts of public music performance may include:

- radio and television stations or other transmission modes
- online media
- live music venues and entertainment centres
- halls
- function centres
- aerobic and fitness classes
- film screenings
- churches
- schools
- sports stadiums
- juke box and video juke box operators
- public and private transport and entertainment operators
- cinemas
- dancing schools
- electrical appliance shops
- discotheques
- clubs
- hotels
- skating rinks
- shopping centres
- background music users

Attributes of the originator's work to be recompensed by the publisher in deal making may include:

- success enjoyed by the work
- reputation of the writer
- nature of the product to be associated with the work
- territory in which the work is to be used
- duration of promotional usage
- intended audience/s and audience size
- the way or manner in which the intended licensee is to secure the rights

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- following routine clerical and financial procedures
- repertoire knowledge relevant to the business
- analysing the use of licensed works
- royalty payments
- music licensing legislation and practice
- fees assessment
- rights and obligations of publisher, originators, performers and presenters
- territory implications
- 1990 AMPAL-ARIA agreement
- music publishing

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE16A Maintain self or group in business
- CUSBGE01A Develop and update music industry knowledge

Critical aspects of evidence

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

- understanding of:
- licensing law and custom
- negotiating licensing contracts
- analysing and assessing licensing potential on relevant published works

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Method and context of assessment

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

- oral questioning on the processes involved in collecting and distributing income from published work
- authenticated samples of work
- authenticated details of work achievements
- authenticated details of achievement in relevant courses and training programs
- simulation of exercises in calculating returns and apportioning their distribution
- case studies and scenarios as a basis to discuss issues and their application

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. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires evidence of knowledge and understanding issues relevant to the unit and the ability to apply that knowledge.

Resource requirements

This unit of competency must be assessed using:

- Copyright legislation
- 1990 AMPAL-ARIA agreement

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CUSBGE01A Develop and update music industry knowledge

Unit Descriptor This unit covers developing familiarity with the structure of the music industry, its products and its organisations. This unit is one of two dealing with industry knowledge. The higher level unit is Maintain and apply music industry knowledge.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop knowledge of the industry	1.1 Use relevant sources to learn about the music industry, its sectors, products and organisations 1.2 Apply industry knowledge to identify work opportunities or career pathways
2. Establish and maintain effective industry contacts	2.1 Identify the general role of support networks within the music industry relevant to area or areas of interest 2.2 Identify groups and associations relevant to own existing and potential areas of interest in the music industry 2.3 Seek advice from relevant industry practitioners to assist work and/or career outcomes 2.4 Use contacts with industry practitioners and others to develop the knowledge needed to work in the industry
3. Maintain up to date music industry information	3.1 Continuously develop and maintain an easily accessible industry list of contacts that includes people, associations, organisations and relevant contact details 3.2 Maintain relevant industry information systematically and in an easily accessible form to use as a reference where relevant to learning about and working in the industry

KEY COMPETENCIES

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

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RANGE STATEMENT

Sources of industry information may include:	• courses • industry and specialised magazines • industry associations and organisations • relevant unions • workshops • businesses • online music information • libraries • music festivals
Media sources may include:	• newspaper reviews and articles • other print media • electronic news media • internet • other information sources
Industry issues may include ongoing industry characteristics and changes in:	• sectors of the industry • music products and services • issues affecting the industry • OHS • taxation • insurance • changes in technology which may have an impact on the industry
Related industries may include:	• entertainment • film and television • media • tourism and hospitality • retail

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- roles of relevant industry and other organisations
- roles of practitioners in the industry
- employment opportunities and pathways in the music industry
- identifying and using appropriate sources of information
- seeking feedback and using constructive advice to develop industry knowledge
- identifying opportunities to develop awareness of the music industry
- communicating appropriately with musicians and others
- awareness of OHS issues relevant to identified work areas in the industry

Linkages to other units

This unit is core to and may be assessed with all other units in the unit banks for Certificate I, II and III.

Critical aspects of evidence

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

- awareness of the structure of the music industry
- understanding of customs, rights and obligations in the industry

Method and context of assessment

Evidence of competency may be obtained through a variety of methods and may include:

- oral questioning on relevant areas of the industry
- discussion of the industry and its distinguishing features
- samples of work presented orally or in writing
- authenticated reports of achievement in relevant courses or training sessions
- authenticated reports of relevant artistic or commercial achievement
- case studies or scenarios as a basis for discussing music industry issues

Assessment may need to occur on a number of occasions to ensure consistency of performance. Assessment should ensure that a sufficient range of work roles is covered.

This unit of competency may be assessed on or off the job and requires evidence of the assessee's ability to identify, gain and use knowledge of the music industry.

Resource requirements

This unit of competency must be assessed using:

- relevant music industry information

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CUSBGE11A Plan a career in music

Unit Descriptor This unit covers the competencies required by individuals to identify career options in the music industry that are appropriate to personal skills and interests, and to apply this in career planning and evaluation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Participate in the music industry	1.1 Attend performances and music events and develop contact with people working in the industry to develop knowledge of music products and their commercial value 1.2 Listen critically and systematically to a broad range of music to develop repertoire knowledge and understanding of different styles of music 1.3 Talk with people working in the music industry to develop awareness of industry issues which may affect careers in the music industry 1.4 Explore and participate in work and work experience opportunities to develop skills and knowledge, and to network in the industry to advance career outcomes 1.5 Monitor current industry issues through public and music industry media sources 1.6 Monitor current professional issues, trends and technological developments to inform career plans and skills development needs 1.7 Use current industry directories for reference to industry organisations to establish potential contacts
2. Identify own skills and interests	2.1 Seek appropriate feedback to evaluate and identify own skills and knowledge, strengths and weaknesses 2.2 Use personal skills evaluation to identify and analyse preferred areas of work in artistic, technical or business areas of the industry 2.3 Identify opportunities to develop the required competencies for preferred area of work 2.4 Identify opportunities to develop competencies relevant to a range of functions that have potential to maximise career development
3. Develop and present an appropriate image	3.1 Maintain a portfolio of evidence that demonstrates skills, knowledge, achievements and work experience 3.2 Ensure that all materials are presented in a way that conveys a positive and constructive impression 3.3 Ensure that personal presentation is appropriate to the work context

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4. Develop a career plan	4.1 Determine and analyse a range of areas in the industry that coincide with personal skills and interests 4.2 Seek advice from people working in the areas identified regarding career potential, and to determine specific preparation required to meet work requirements 4.3 Use contacts and other relevant information sources to plan realistic career options 4.4 Draw up a career plan that includes a timeline and action plan for the development of required competencies, and proposed career actions and outcomes 4.5 Consider and assess short and long term opportunities in career planning
5. Use learning opportunities to develop required skills and knowledge	5.1 Identify and act on training opportunities to develop skills and knowledge relevant to planned career goals in the music industry 5.2 Use relevant and effective feedback where possible to continuously evaluate career development against planned goals 5.3 Continuously evaluate career directions and monitor own learning needs to anticipate and capitalise on actual and potential opportunities
6. Establish and maintain industry network	6.1 Identify the role of broad support networks within the music industry to inform career ideas and planning 6.2 Identify groups and associations relevant to own area, and possible future areas of interest and use to advance career goals 6.3 Develop and maintain communication with relevant industry practitioners to advance work and career outcomes 6.4 Identify industry affiliations appropriate to career status and use strategically to develop career goals and strategies

KEY COMPETENCIES

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

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RANGE STATEMENT

Sources of industry information may include:

- music industry publications such as journals, papers, magazines, videos, interactive multimedia and books
- other publications focusing on the music industry
- performances
- industry associations and other organisations
- unions
- courses
- conferences
- workshops
- industry conferences
- industry trade fairs
- music events

Media sources may include:

- Australian Music Industry Directory
- newspaper reviews and arts columns
- other print media
- libraries
- electronic news media
- websites and other online media

Broad career areas may include:

- origination, performance and direction of music
- technical production
- music business
- administration

Learning may take place through a range of experiences such as:

- courses and private tuition
- development of own skills through practice
- work experience
- informal or formal training
- structured instruction and programs designed to teach specific skills
- assistance and advice from others

Broad styles or relevant genres of music may include:

- popular
- jazz
- traditional including Western and other cultures
- world
- folk
- acoustic
- electronic

Forms of music may include:

- songs
- popular music theatre/opera/ballet
- orchestral
- film/television/multimedia
- groups/chamber/small ensemble
- sound design and sound installation

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Learning may take place through a range of methods such as:	• private tuition • contact with people working in the industry • experience through working in the industry • courses • mentoring • coaching • industry placement • traineeship or apprenticeship • exchange/rotation • shadowing • structured training programs
Industry issues may include changes in:	• legislation relating to the production and marketing of music products and services, for example: • importing and exporting • Copyright • Intellectual property • workplace relations law and awards • OHS • Taxation • changes in technology which may have an impact on the marketing and production of products and services

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry knowledge

- industry sectors
- roles of practitioners and organisations
- legislation affecting practitioners
- cultural nuances appropriate to selected areas of music industry practice
- employment opportunities and pathways in the music industry

Learning and organisation

- critical timeline planning
- seeking feedback and integrating constructive advice in work and career planning
- identifying own skills and potential to plan and prepare for realistic career opportunities
- identifying learning needs to develop appropriate skills where necessary
- identifying learning opportunities to develop skills for career advancement

Communication

- communicating effectively in a work or other relevant environment
- communicating with musicians
- working effectively in a team and demonstrating effective interpersonal skills
- using appropriate cultural protocols

The work environment

- monitoring own work and introducing strategies to improve performance
- applying OHS principles in work tasks
- understanding the principles of copyright
- understanding the principles of contracts
- understanding the principles of negotiation

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE01A Develop and update music industry knowledge
- CUSBGE16A Maintain self or group in business

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Critical aspects of evidence

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

- knowledge of music industry, its structure and organisations
- awareness of cash flow in the music industry
- understanding and knowledge of a range of musical styles and repertoire
- understanding of OHS principles relevant to own work and that of others

Method and context of assessment

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

- oral questioning
- discussion of strategies
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- career plans or job interview
- simulation
- case studies of music careers as a basis to discuss career issues in the music industry

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. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires evidence of the assessee's career planning strategies and knowledge.

Resource requirements

This unit of competency must be assessed using:

- relevant policy and procedures manuals
- case studies

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CUSBGE16A Maintain self or group in business

Unit Descriptor This unit covers the operational and business competencies required by self managed musicians to develop and extend the scope of their business.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Confirm responsibilities and relationships for each party	1.1 Negotiate, agree and confirm individual and or group responsibility for management functions and contracts with all relevant parties 1.2 Where required identify, confirm and agree leadership roles and specific group and/or individual rights and responsibilities with all relevant parties 1.3 Negotiate and agree name, and ownership of rights to the name, against the possibility of changing group structures with all relevant parties 1.4 Discuss and agree to a plan for constructive and open communication for the group and/or individuals as required 1.5 Confirm a plan of individuals' responsibility for extra musical and financial functions with all relevant parties 1.6 Analyse, plan and agree individual and group responsibility for professional development as required 1.7 Ensure that all relevant parties confirm and witness an agreement of ownership, relationship and responsibility
2. Plan checks and balances for continuous improvement	2.1 Critically evaluate work and seek and use criticism of others constructively to add value to work 2.1 Plan and implement strategies for continuous improvement, in business and artistic areas 2.2 Fully explore, analyse and exploit all networks for increasing business knowledge 2.3 Monitor and maintain individual and/or collective communication processes 2.4 Nurture artistic relationships to continuously improve quality and consistency of business outcomes 2.5 Continually monitor and analyse business options against quality of life, artistic and commercial outcomes

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3. Plan the business	3.1 Analyse own and/or group's requirement for relevant business experience and strengths as a basis for planning and developing the business 3.2 Plan and implement strategies to address skill and knowledge deficits of self and relevant others 3.3 Analyse and use current sources of advice such as small business assistance and advisory groups 3.4 Analyse, discuss and secure appropriate sources of specific legal and financial advice when required 3.5 Assess, discuss, agree and confirm liability and all relevant aspects of personal, property and business insurance 3.6 Devise and confirm a business plan covering finance, organisation, contracts and promotion 3.7 Implement, monitor and update plans as required 3.8 In full collaboration with all relevant parties, assess and confirm the appropriateness of seeking a manager and how to find a manager as and when required
4. Plan and control finances	4.1 Analyse and confirm the need for outside expert financial advice and secure where necessary 4.2 Agree and record financial responsibilities and liability of each member with all parties 4.3 Analyse own or group's financial potential to determine financial risk and to average income 4.4 Discuss and comprehensively agree individual and/or group responsibility for taxation liabilities and payment systems 4.5 Plan, confirm and implement a financial plan accounting for existing equipment and expertise 4.6 Agree and confirm responsibility and processes for maintaining finances, including quality and systems monitoring 4.7 Ensure that records of all finances are sufficient to meet all statutory requirements and necessary reporting for artist
5. Maintain work, deals and promotions	5.1 Plan and confirm individual and/or group responsibility for developing business 5.2 Apply knowledge of the music business to systematically maximise business opportunities 5.3 Ensure that promotional materials, written biographies, video/ audio tapes, photographs, present an effective image 5.4 Plan and act upon active networking and deal making to fully exploit appropriate work possibilities 5.5 Seek and act on appropriate expert advice when needed
6. Maintain accurate knowledge or use advice on legal requirements	6.1 Negotiate and confirm allocation of artistic rights with all relevant parties and ensure that relevant parties are fully informed and in agreement 6.2 Analyse, confirm and agree legal implications of partnership or other agreements 6.3 Apply basic contract knowledge where relevant to ensure own rights and the rights of others 6.4 Apply basic copyright principles in negotiations where relevant

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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	2
Using technology	2

RANGE STATEMENT

Relevant parties may be:
- other artists in a group
- manager
- artistic mentor or adviser
- lawyer
- accountant
- others

Self or group includes:
- individual self managed artists
- self managed groups

Agreements may be:
- verbal
- written

Agreements may involve:
- group structures
- operational issues
- allocation of responsibilities
- allocation of ownership of rights
- work contracts

Agreement consultation and negotiation may involve:
- artists
- management of relevant bodies or organisations
- other stakeholders

Expert advice or information may involve:
- accountants
- lawyers
- promoters
- agents
- musicians' union
- industry associations
- publishers

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Copyright may be fixed to:
- music
- artwork
- photographs
- flyers
- record covers
- original materials

Copyright may involve:
- ownership of materials
- term of license or assignment
- length of control period after expiration of term
- reversion triggers: If exploited? If not exploited?

Term involves:
- the period during which the material may be exploited

Territory involves:
- areas in which the licensing rights can or cannot be exercised

Creative control involves:
- ways in which the work is exploited
- selection of material
- selection of producers
- right of approval of sub-licensing or assignments

Recording deals may agree to:
- record an agreed number of recordings
- provide minimum recording budgets
- release records
- provide publicity budgets
- provide other benefits

Publishing deals may agree to:
- provide money for demos
- assist in obtaining the record deal
- provide publicity
- provide tour support
- obtain commissions for new work
- provide other benefits

Remuneration may involve:
- accounting procedures
- what percentage for which uses
- what royalty base is used for calculating royalties
- what royalty base is used for calculating royalties advances
- what triggers each advance
- how much is the advance

Operational issues may involve:
- management of self or group to:
- to self manage
- to employ a manager
- work conditions
- individual remuneration
- ownership of physical and artistic materials
- recognition of creative input

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Business skills and planning

- business and artistic planning
- applying industry knowledge
- personal and business finance, budgeting and taxation
- balancing artistic development against commercial potential
- applying product knowledge
- using technology to improve work outcomes

Negotiation

- maintaining constructive and effective communication
- researching and negotiating project deals
- negotiating work contracts (for contracting and contracted parties)

Legal issues

- understanding contracts
- observing copyright, and intellectual property regulations
- understanding the difference between performing, mechanical and synchronisation rights and their respective characteristics
- understanding the difference between copyright for composition, a sound recording and a published edition
- understanding the conditions necessary for copyright to exist in compositions and in sound recordings
- implementing procedures which need to be undertaken to show proof of ownership of composed work
- understanding the difference between assignment and licensing of copyright
- understanding the function of the Australian Performing Rights Association and the Australian Copyright Council

Product development

- repertoire knowledge
- effectively researching the commercial potential in developing music acts
- developing products effectively in line with available resources and expertise
- balancing artistic with commercial outcomes

Promotion and marketing

- communicating effectively to achieve planned outcomes
- networking to promote the business
- using media to promote the business

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSBGE01A Develop and update music industry knowledge
- CUECOR2A Work with others
- BSXFMI404A Participate in, lead and facilitate a team

Critical aspects of evidence

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

- ability to source and use appropriate advice
- ability to negotiate effectively
- knowledge of music business and a range of music products
- appropriate image or style packaging

Method and context of assessment

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

- observation of business plans
- oral questioning on business planning
- discussion of strategies to develop the musical product
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- simulation of business planning activities
- case studies and scenarios as a basis for discussion of issues and strategies in music business

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. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires evidence of business planning activities and/or specific achievements.

Resource requirements

This unit of competency must be assessed using:

- business development plans
- copies of OHS, copyright and licensing regulations

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CUSBGE17A Maintain and apply music industry knowledge

Unit Descriptor

This unit describes the competencies required to maintain knowledge of the music industry, its organisations, products and issues relevant to working in the industry. It also deals with strategically monitoring, and participating in, relevant music and other networks.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Maintain music industry knowledge	1.1 Use relevant information sources to maintain and apply industry intelligence relevant to own area of work 1.2 Maintain and apply current knowledge of: 1.2.1 different industry sectors and their inter-relationships 1.2.2 major industry bodies and associations 1.2.3 relevant relationships with other industries 1.2.4 the revenue flow in the music industry 1.2.5 markets and distribution channels for music products and services 1.2.6 local, regional, national and international music business 1.2.7 other related industries 1.3 Use current industry publications for reference to industry organisations 1.4 Participate strategically in industry events and associations to maintain current industry knowledge, networks and contacts 1.5 Monitor current industry issues to inform own work practices and planning and where relevant, contingency planning 1.6 Monitor current professional issues, trends and technological developments to inform own work and decision making 1.7 Apply industry knowledge to enhance own work practices and outcomes 1.8 Share own industry knowledge appropriately
2. Maintain and apply knowledge of industry, employment obligations and opportunities	2.1 Maintain and apply current knowledge of: 2.1.1 career opportunities and career paths in the industry 2.1.2 roles, responsibilities and employment rights of contracted freelance practitioners in the industry 2.1.3 the roles and responsibilities and inter-relationships of practitioners in a successful industry environment 2.1.4 unions and employer bodies 2.1.5 industrial relations issues including awards and enterprise bargain agreements 2.2 Apply knowledge of industry employment obligations and opportunities to own work and work relationships where relevant

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3. Maintain and apply knowledge of legislation affecting the industry	3.1 Maintain information to assist effective work performance in the music industry including: 3.1.1 specific OHS laws and regulations governing own work or relevant to areas of responsibility 3.1.2 specific copyright, intellectual property, licensing and royalty laws 3.1.3 specific regulations relating to the employment of minors 3.2 Apply knowledge of legislation to own work and where relevant to the work of others
4. Maintain current knowledge of new technology	4.1 Maintain knowledge to assist effective work performance within the industry including: 4.1.1 advances in equipment or technology used in the industry 4.1.2 likely effects of new technology on work practices 4.1.3 upgrading skills to use new technology 4.2 Apply knowledge of technology to own work and where relevant to the work of others
5. Maintain effective industry networks	5.1 Maintain awareness of support networks within the music industry and use to advance work outcomes, and to contribute to the music industry 5.2 Maintain dialogue with groups and associations relevant to own areas of work and professional interest to maintain and update industry knowledge 5.3 Maintain dialogue strategically with relevant industry practitioners to improve own work practices and professional outcomes 5.4 Identify relevant industry affiliations and strategic alliances to continuously improve work outcomes in the industry

KEY COMPETENCIES

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

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RANGE STATEMENT

Sources of industry information may include:

- industry magazines
- industry associations
- industry organisations
- conferences on relevant issues and themes
- government bodies - local, state and federal
- government publications and legislation relevant to music industry issues
- workshops
- industry conferences
- industry trade fairs
- libraries
- unions
- industry practitioners
- courses
- music festivals

Media sources may include:

- newspaper reviews and arts columns
- other print media
- electronic news media
- internet
- other information sources

Industry issues may include changes in:

- legislation relating to the production and marketing of music products and services, for example:
- importing and exporting
- copyright
- intellectual property
- industrial relations law and awards
- OHS
- taxation
- changes in technology which may have an impact on the marketing and production of products and services

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry knowledge

- roles of relevant industry and other organisations
- roles of practitioners in the industry
- legislation affecting relevant practitioners
- cultural nuances appropriate to identified areas of music industry practice
- revenue flow within the music industry
- employment opportunities and pathways in the music industry

Learning and organisation

- seeking feedback and integrating constructive advice to maintain industry knowledge
- identifying own knowledge and information needs
- research and analytical skills to obtain and interpret information to ensure currency of work practice
- identifying opportunities to maintain awareness of the music industry

Communication

- communicating constructively and effectively in a work or other relevant environment
- communicating with musicians
- working effectively in a team and demonstrating effective interpersonal approaches
- negotiating
- using appropriate cultural protocols

The work environment

- monitoring own work and introducing strategies to improve performance as a result of industry knowledge
- applying knowledge of the industry to own work
- awareness of organisations that cover OHS issues and legislation relevant to the music industry
- awareness of OHS issues relevant to identified work areas in the industry
- understanding of industry organisations dealing with copyright, intellectual property and related issues
- understanding the principles of contracts and how they operate within the music industry

Industry knowledge

This unit describes skills and knowledge applicable to all sectors of the cultural industries:

- knowledge of industry organisations
- awareness of revenue flow in the music industry

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- application of relevant industry knowledge to own or identified work areas

Industry specific knowledge

- contracts
- Copyright
- licensing
- negotiating in the music industry

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE11A Plan a career in music
- CUSGEN02A Work in a culturally diverse environment
- CUECOR2A Work with others
- CUSGEN01A Use and adapt to changes in technology
- CUSRAD01A Collect and organise information
- CUSADM07A Establish and maintain work and contractual relationships
- CUSGEN04A Participate in negotiations
- CUSMAR01A Promote products and services

Critical aspects of evidence

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

- awareness of the structure of the music industry
- understanding revenue flow in the industry
- information skills including research and analysis

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Method and context of assessment

Evidence of competency may be obtained through a variety of methods and may include:

- oral questioning
- discussion of the industry and its distinguishing features
- samples of work presented orally or in writing such as:
  - career plans
  - research findings
  - flow charts describing or illustrating identified structures in or of the music industry
- authenticated reports of achievement in relevant courses or training sessions
- relevant portfolios of work
- simulation
- case studies

Assessment may need to occur on a number of occasions to ensure consistency of performance. Assessment should ensure that a sufficient range of work roles are covered.

This unit of competency may be assessed on or off the job. If assessed off the job, simulated workplace activities must be undertaken using an appropriate range of relevant and current material used in the industry. It is strongly recommended that case studies or scenarios be used to test the workplace application of knowledge.

Resource requirements

Assessment of this unit requires access to a range of relevant and current industry information materials listed in the range of variables statement.

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CUSBMA04A Develop and promote image

Unit Descriptor

This unit covers the competencies required for a musician or a music group to develop a viable and coherent image and to use that image to extend promotional activities and marketability.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine appropriate personal, artistic or business image	1.1 Determine and confirm the target market in consultation with artists and all other relevant parties to confirm an appropriate image in keeping with the musical culture and audience 1.2 Identify and confirm elements of the image in consultation with artists and all other relevant parties 1.3 Use testing and sampling strategies to determine the response of target markets to the image where required 1.4 Make appropriate adjustments to the image in response to reliable feedback and confirm that all relevant parties agree with the choices made 1.5 Seek advice from experienced imaging agents where appropriate and possible, and incorporate into analysis and action
2. Produce a press release where required	2.1 Ensure that press release is concise, accurate and contains all the relevant information 2.2 Ensure that press release is appropriate, interesting and/or amusing to read, and view within the scope of planned outcomes 2.3 Where appropriate include a clear black and white photo or other images as required, capable of promoting and encapsulating the act/event/performance 2.4 Ensure that the style of the press release is appropriate to the act/event/performance and to the culture of the newspaper or magazine, or other media to which it is directed
3. Organise publicity shots	3.1 Ensure that sessions are effectively planned and coordinated in cooperation with artists and photographers 3.2 Ensure that all relevant personnel are accurately and fully informed of expected outcomes, time, date, location and required preparation 3.3 Ensure that photos are clear and of a quality suitable for printing in newspaper, magazine or other media 3.4 Ensure that photos accurately indicate the genre or culture of the artists 3.5 Ensure that photo production is completed within budget agreed and required timeframe

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4. Design and produce posters and handbills	4.1 Ensure that all relevant information is included accurately in the design 4.2 Ensure that the design is visually interesting and easy to read 4.3 Ensure that the style of the design is appropriate to, or indicates, the type or genre of the product being promoted 4.4 Identify and use only appropriate and legal positions if material is being posted 4.5 File all artwork methodically and securely for future reference, or use 4.6 Ensure that the design work is produced to the planned quality, budget and timeframe

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

Image factors may involve:

- cultural influences
- personality projected on stage
- personality projected in media activities
- musical style
- name of business, act or group
- type of promotions
- collaborations with other business, act or group
- stage act
- selection of venues
- characteristics of live studio mix
- business cards and stationery
- associated artwork

Imaging agents may include:

- make-up artists
- hair stylists
- costume designers
- graphic artists
- photographers
- colour consultants
- set and props designers
- modelling and presentation consultants
- speech coaches or consultants

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Information relevant to promotional materials may include:

- what, when and where the event is on
- ticket prices and details of concessions
- where to book or obtain tickets
- other relevant contact details

Stakeholders may be:

- associate musicians
- crew
- leader or manager
- front of house personnel
- professional publicists
- print specialists
- community groups
- significant individuals

Target publications may include:

- mainstream press
- specialist magazines
- street magazines
- online media

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry

- information sources such as organisations and publications
- revenue flow
- music styles and related visual images
- stakeholders

Workplace

- personal appearance and presentation
- discriminating among various style options
- relevant imaging agents or consultants
- maintaining personal authenticity for the act

Communication and promotion

- working collaboratively to achieve best outcomes
- advocacy
- understanding media opportunities and how to exploit them
- working flexibly to promote and where necessary to adjust the image in line with appropriate feedback

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE16A Maintain self or group in business
- CUSBGE01A Develop and update music industry knowledge
- CUSMGE02A Develop self as artist
- CUSBMA05A Promote the act to obtain deals

Critical aspects of evidence

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

- contributing to the creation of a coherent and appropriate image
- working artistically with the planned style and image

Method and context of assessment

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

- process diary
- oral questioning on image planning
- discussion of work strategies
- authenticated samples of relevant work achievements
- authenticated samples of relevant achievement in courses or training sessions
- case studies and scenarios as a basis for discussing image development issues

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 should ensure that a sufficient range of tasks is covered.

Assessment may occur off the job or on the job and requires evidence of the assessee's ability to plan and design an image for personal and media presentation that is effective, culturally relevant and consistent with the music style and audience.

Resource requirements

This unit of competency must be assessed using:

- portfolio
- process diary

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CUSBMA05A Promote the act to obtain deals

Unit Descriptor This unit covers the competencies required by an artist or group, to promote their music to win performing and/or recording opportunities.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Assess the record industry and extend network	1.1 Plan and implement strategies to obtain information about publishers and artists' managers for assessment of likely contacts 1.2 Where relevant enlist artists' manager to assist with contacts and strategic advice on securing a deal 1.3 Where relevant approach publisher to assist with contacts and strategic advice on securing a deal 1.4 Plan approaches to artist and repertoire managers and other relevant record company contacts, and invite relevant contacts to appropriate live performances 1.5 Research and seek quotes from promotions or advertising agents/consultants where relevant to achieve planned artistic and commercial goals 1.6 Enlist the services of promotions or advertising agents/consultants where relevant to achieve planned artistic and commercial outcomes 1.7 Seek legal representation where relevant to obtain legal advice, introductions and appropriate contacts
2. Create positive profile of the artist or group	2.1 Ensure that performances where A&R or other recording contacts are invited are of a high standard, in the appropriate genre and supported by professional production standards, and where relevant a positive audience 2.2 Where attention seeking gimmicks are considered, balance possible positive effect against possible negative outcomes 2.3 Research and analyse the services of image consultants, photographers and video clip makers for possible consultation on visual materials to enhance the image of the artist or group in the desired context 2.4 Balance expenditure on all services against budget and the scope of expected outcomes
3. Compile a presentation kit for press, marketing or promotion to record companies	3.1 Produce biographical material that is brief, well presented, accurate, relevant to planned purpose, and interesting 3.2 Ensure that presentation kit includes well produced photographs to enhance the desired image of the artist or group and other relevant promotional materials 3.3 Ensure that demo tapes are presented to the best possible, affordable quality and that they contain no more than three pieces unless specifically requested or commissioned 3.4 Present video tapes only if the artist or group is satisfied with its quality and the standard of the performance 3.5 Package all promotional material carefully and attractively

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KEY COMPETENCIES

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

RANGE STATEMENT

Contacts for recording may involve parts or different combinations of the following:

- recording
- distribution only
- manufacture and distribution
- publishing

Promotional materials may include:

- photographs
- biographical materials
- audio and video tapes
- CDs
- web pages
- concert promotion materials

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry

- music industry
- music markets
- recording companies and their operations
- recording contracts and their components
- music business relevant to the act

Workplace

- anticipation of options and outcomes
- contingency planning
- risk analysis
- choosing effective advisers
- the Copyright Act
- intellectual property
- assigning rights
- publishing contracts
- the difference between performing, mechanical and synchronisation rights
- the difference between copyright for composition, a sound recording and a published edition
- the conditions necessary for copyright to exist in composition and in sound recordings
- procedures which need to be undertaken to show proof of ownership of composed work
- the difference between assignment and licensing of copyright
- the function of organisations such as the:
  - Australian Performing Rights Association
  - Australasian Mechanical Copyright Owners Society Ltd
  - Australian Copyright Council
  - Phonographic Performance Company of Australia
  - Audio-visual Copyright Society
  - Copyright agency Ltd
  - and international copyright and collection societies
- performance analysis
- imaging
- career analysis
- researching deal potential

Communication and promotion

- self or client promotion
- communicating and negotiating to achieve planned outcomes
- creating and using media opportunities to promote the act
- adjusting the act to optimise opportunities for promotion
- planning promotions on the basis of anticipated outcomes
- networking to promote the act
- using a range of media to effectively promote the act

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSBAD18A Manage artists and their careers
- CUSBGE11A Plan a career in music
- CUSGEN04A Participate in negotiations
- CUSBAD06A Source and secure appropriate performance venues

Critical aspects of evidence

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

- market analysis
- promotion

Method and context of assessment

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

- oral questioning on deal seeking techniques
- discussion of strategies to provide appropriate tapes
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- case studies and scenarios as a basis to discuss issues in obtaining deals

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. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires direct evidence of assessees' ability to plan and implement strategies to obtain deals for performers.

Resource requirements

This unit of competency must be assessed using:

- promotional tapes
- plans for assessing record companies and approaching them

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CUSBMA07A Assess the feasibility of an act for promotion

Unit Descriptor This unit covers the competencies required by artists, their agents, entrepreneurs, presenters, venue operators and/or promoters to determine the feasibility of presenting an act to advance the business of all parties.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Analyse the act against the purpose of the presentation	1.1 Identify the purpose and context of the presentation to allow an assessment to be made on the fit between the act and the presenter 1.2 Determine the potential of the deal to advance the profile of the act 1.3 Determine the potential of the act to enhance the business of the presenter
2. Verify the viability of the act	2.1 Seek confirmation from venue owners, radio contacts or other reliable sources where possible to assess the current popularity of the act 2.2 Where relevant obtain media evidence of the standing of the act to determine its feasibility for presentation 2.3 Analyse feedback from venues recently played by the act to determine viability of the proposed presentation 2.4 Identify and determine the allocation of costs including fees, taxation, insurance and public liability 2.5 Undertake a risk analysis of the proposed presentation including all costs and returns for each party to the act, and estimate costs and benefits to be distributed to all relevant parties including artists, presenter, venue and/or promoter 2.6 Calculate other benefits and income for venue or promoter which may be expected to accrue if the act is signed up 2.7 Where relevant pursue the possibility of radio sponsorship for advertising the act

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

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RANGE STATEMENT

The act may be:
- solo performer
- ensemble

Deals may involve:
- artists
- artists' agents
- venue operators
- music presenters
- entrepreneurs

The music style may be:
- popular
- traditional
- jazz
- world music

Performance context may be:
- live venue
- radio program
- film
- television
- festival
- special event
- supporting act

Live venues may be:
- hotel
- club
- radio
- television
- film
- stadium or sporting arena
- community hall or outdoor venue
- entertainment centre
- concert hall
- opera or ballet theatre
- shopping centre
- church
- casino
- nature environment

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Factors to be taken into account may include:

- the status, professionalism, artistic standard and popularity of the act
- music style
- genre
- repertoire
- financial risk analysis
- type of audience to be attracted
- audience loyalty to the act or type of act
- assessment of paying ability of the target audience
- assessment of door charge required to break even
- estimated door charge against market price
- extra financial benefits such as food and beverage or other sales
- merchandising opportunities
- promotion and publicity benefits

Sources of information may include:

- media articles
- testimonials
- evidence of average bar tab per head of audience from venue recently played by the act

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music industry

- using music networks to obtain reliable feedback
- applying risk analysis competently
- understanding revenue flow in the industry

Music

- knowledge of a range of styles and repertoire relevant to the music sector
- genres
- ability to critically assess actual/potential trends in music
- understanding of artists and their requirements

Workplace

- setting priorities and applying time management strategies
- local, state and federal regulations
- OHS
- insurance and workers' compensation
- rates of pay
- indemnity

Communication and promotion

- working constructively with others
- assessing acts in collaboration with others
- assessing and using feedback

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE01A Develop and update music industry knowledge
- CUSBAD18A Manage artists and their careers
- CUSBAD15A Manage risk and crisis for an act or show

Critical aspects of evidence

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

- repertoire of a specified area or style
- music trends and fashions

Method and context of assessment

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

- oral questioning on analysing performing possibilities
- discussion of strategies to identify markets
- relevant authenticated samples of work achievements
- simulation of a workplace assessment based on recordings of two or three different performances
- relevant authenticated details of achievement in courses or training sessions
- case studies and scenarios as a basis for discussion of issues in matching acts with work

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 should ensure that a sufficient range of tasks is covered.

This unit may be assessed on or off the job and requires evidence of ability to match performers with markets.

Resource requirements

This unit of competency must be assessed using:

- portfolio of the work environment
- recordings and audio or audio visual equipment

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CUSBMA09A Promote own artistic work

Unit Descriptor This unit covers image development, and planning promotional activities by artists to present their own work. It also deals with communicating effectively and working strategically to achieve planned commercial outcomes.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish appropriate artistic, public and/or cultural image	1.1 Present a personal and artistic image that is consistent with chosen artistic style and practice and own individual expression 1.2 Seek and use advice on appropriate personal and artistic image to fit artistic style 1.3 Present a personal style that is consistent with repertoire and targeted markets 1.4 Plan promotional opportunities to fit planned career outcomes 1.5 Plan promotional materials to support work and career plans 1.6 Ensure that an appropriate standard of content and presentation is maintained in all promotional materials to capture marketing opportunities 1.7 Use the media, personal appearances and products, to convey an effective and consistent image in line with artistic style and practice
2. Promote work	2.1 Participate as appropriate in relevant professional, industry, cultural and community organisations to promote artistic work 2.2 Acquire and apply music industry knowledge to maximise realistic artistic and commercial advancement 2.3 Ensure that biographies are current, effective and convincing to advance career prospects 2.4 Maintain up to date promotional or other materials for use in auditions, appearances, presentations or other promotional opportunities 2.5 Promote own work creatively in relevant media to achieve identified outcomes 2.6 Use time management and organisational skills to take advantage of all promotional opportunities
3. Anticipate and use marketing opportunities	3.1 Research potential markets to target commercially appropriate activities to promote own work 3.2 Analyse and target networks to maximise career and marketing goals 3.3 Develop and use marketing and management skills to ensure effective use of media opportunities 3.4 Consider all relevant public performance opportunities, paid or unpaid, in line with goals, career status and possible outcomes for career advancement 3.5 Ensure that all relevant material for marketing is professionally presented and delivered when and where required, and in the required format

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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

Promotional materials may include:

- biographies
- reviews
- photographic materials
- scores
- audio and video recordings (demo tapes)
- websites
- portfolios

Commercial considerations may include:

- ethical standards of industry, employer, agent, clients and/or audience
- licensing laws
- risk and contingency planning
- financial returns
- Copyright Act
- problem solving
- potential career outcomes

Relevant media may include:

- internet
- print
- electronic

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- Professional development
- locating and using resources to promote own work
- acquiring and using information appropriate to the development of skills in promotion
- evaluating and adjusting career directions and plans realistically to promote own work

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre or area of specialisation
- using appropriate posture, dress and other performance protocols
- matching repertoire with audience or identified target audiences
- demonstrating effective interpersonal skills
- maintaining an appropriate standard of presentation in all promotional materials
- finding appropriate leads to create strategic opportunities to promote own work
- using all available opportunities to present own work in the most advantageous light
- developing contacts with and knowledge of appropriate agents
- using opportunities to effectively develop career goals
- using leads strategically to showcase work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- planning events and performance opportunities
- matching work commitments to best career outcomes

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE01A Develop and update music industry knowledge
- CUSMGE02A Develop self as artist
- CUSBGE16A Maintain self or group in business
- CUSMGE01A Maintain self or group in music
- CUSBAD18A Manage artists and their careers
- CUSMAR01A Promote products and services

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Method and context of assessment

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

- oral questioning on promotional plans
- discussion of image making and using the media for promotion to exploit the commercial potential of own creative output
- discussion of strategies to promote own work
- time management and strategies
- relevant samples of artistic work with candidate's plans for its promotion
- authenticated details of relevant courses or training sessions
- relevant portfolio kit, tapes, CDs, videos, biographies and/or promotional photographs promoting practitioner's work
- simulation of promotional activities
- case studies and scenarios as a basis for discussion of the legal, especially licensing and copyright exploitation, and economic aspects in promoting published works

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 and requires evidence of knowledge of copyright and licensing issues as well as assessee's own promotional activities.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre, style and mode of expression. Specific assessment tools may include:

- promotional plans

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CUSBMA10A Determine publicity opportunities for an artistic event

Unit Descriptor

This unit covers the competencies required to obtain both paid and free publicity opportunities for promoting an act or event.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Contribute to publicity campaign	1.1 Identify the cost effectiveness and advantages of press radio, television or online advertising and public relations 1.2 Identify and determine useful publications including best placement for advertising relevant in media and public relations 1.3 Identify advertising price systems and obtain costings for advertisements in relevant media 1.4 Identify and determine the frequency and ratings reach of relevant media to determine the most effective publicity outcomes 1.5 Identify and determine possible deals with local media to maximise publicity and cost effectiveness 1.6 Ensure that reporting is methodical and complete and that tasks are completed to time and budget requirements
2. Identify publicity opportunities	2.1 Contact appropriate media to identify possibilities for editorial space, interview opportunities or live-to-air segments 2.2 Assess the benefits of quality posters, handbills, stickers and other strategies against costs 2.3 Where appropriate, develop and implement gimmicks and original ideas for publicity
3. Develop press contacts	3.1 Target publications that normally include information about the type of performance being promoted 3.2 Confirm deadline and issue press releases to comply with required publication dates 3.3 Make follow up phone calls as appropriate 3.4 Foster professional and positive relationships with journalists

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	-

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RANGE STATEMENT

Publications may be:

- music press
- general press
- other appropriate media

Deals with advertisers may involve:

- competitions
- presents
- contra advertising deals
- sponsorships

Inducements for journalists may include:

- complimentary tickets
- complimentary promotional merchandise or small novelty

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music industry

- knowledge of music media and formats
- knowledge of relevant media contacts

Media and promotion

- testing and comparing different media options
- basic research techniques and procedures
- reading and interpreting newspaper articles and promotional materials
- community networking

Communication

- speaking clearly, concisely and responsively
- collaborating constructively to achieve agreed outcomes
- providing information as required

Workplace

- using computers for word processing, spreadsheets and database entry and retrieval
- maintaining accurate records

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE16A Maintain self or group in business
- CUSBMA09A Promote own artistic work
- CUSMAR01A Promote products and services
- CUSBGE01A Develop and update music industry knowledge

Critical aspects of evidence

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

- planning work and setting priorities
- ability to assess appropriate opportunities

Method and context of assessment

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

- work plans
- oral questioning on publicity planning
- discussion of strategies to analyse and identify publicity opportunities
- authenticated samples of relevant work achievement
- authenticated details of relevant achievements in courses or training sessions
- case studies and scenarios as a basis to discuss publicity issues

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 should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires direct evidence of assessees' ability to use publicity opportunities effectively.

Resource requirements

This unit of competency must be assessed using:

- work plans
- portfolio of publicity projects

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CUSBMA14A Manage, promote and negotiate licensing on published works

Unit Descriptor This unit covers the competencies required to assess the market for opportunities to promote the works on a publisher's list and to negotiate their use.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Promote works in the market place	1.1 Identify and assess commercial networks and publications to maximise marketing opportunities 1.2 Plan and implement strategies to promote the works owned by the publisher 1.3 Comprehensively explore and assess all possible sources for performance of works, and where relevant make confident and convincing approaches with options for performance from the publisher's list
2. Negotiate licences	2.1 Ensure confirmation that the work is to be controlled by the publisher negotiating the deal 2.2 Ensure that the contract has been agreed with the original owner/writer 2.3 Confirm all contractual obligations including credits required by publisher and/or writer 2.4 Ensure that the licence is free of any conflicting claims or licences already granted or pending 2.5 Ensure that the interests of the writer are incorporated into the contract 2.6 Ensure that the contract is accurate and clear in presentation 2.7 Ensure that the contract is completed, delivered and finalised within the agreed timeframe
3. Oversee and administer licensing policy and contracts	3.1 Check all contracts for compliance with licensing policy and adjust appropriately where necessary 3.2 Ensure that all contracts comply with royalty obligations 3.3 Resolve all disputes relating to licensing of writer/client's works within agreed timeframes or refer for relevant advice 3.4 Support clients constructively and fully in all negotiations 3.5 Ensure that records of copyright, APRA Returns and Inquiry Notices are maintained methodically, and are available for retrieval, research and to facilitate correct royalty receipts and payments 3.6 Ensure that regularity and accuracy of updated records is monitored and/or overseen

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4. Decide policy on complex licensing contract	4.1 Ensure that special negotiations are undertaken for agreement over royalty splits in contracts where clients might enter into co-writing projects 4.2 Ensure that special negotiations are undertaken for agreement over payment for arrangers 4.3 Ensure that special negotiations are undertaken for agreement over royalty splits in contracts with translators, in collaboration with the original creator 4.4 Plan and implement strategies to determine payment policies for producer, additional writer or accidental co-writers
5. Monitor technology and change affecting copyright	5.1 Monitor and where necessary act on developments in new media which affect the protection and integrity of works and performances 5.2 Monitor the impact of broadcast and diffusion that use works and performances and where necessary act to ensure the integrity of works and performances 5.3 Plan and implement strategies to influence and lobby for improvements in copyright legislation

KEY COMPETENCIES

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

RANGE STATEMENT

Publisher's listed items to which licenses may be attached might include:

- sheet music
- scores
- recorded music
- library music
- sound samples
- sound sequences

Licenses may apply to the use of products for:

- public performance
- broadcast
- use in soundtracks
- use in multimedia
- advertising
- sale
- lending

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Originators of materials under copyright or intellectual property may be:	• composers • arrangers • bands and other group collaborators • singer/songwriters
Special agreements may include consideration of:	• whether payment should be a split with the original creator on royalty payment as opposed to one off fee for service • proportion of fees for music arrangements shared between originator and arranger • distribution of fees for collaborative projects • fees for translators

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry and workplace

- relevant professional organisations
- revenue structures in the music industry
- accurate and timely recording
- setting priorities to achieve planned outcomes

Communication

- working constructively in teams
- advocacy in presenting products for exploitation
- negotiation to achieve desired outcomes
- deal making

Music

- repertoire
- music in the publisher's list
- commercial potential of products in the list
- purposes to which music may put

Marketing and promotion

- market analysis
- researching opportunities for promotion
- planning effective promotion strategies

Legal

- 1990 ARIA-AMPAL agreement
- licensing obligations and rights
- the difference between performing, mechanical and synchronisation rights
- the difference between copyright for composition, a sound recording and a published edition
- the conditions necessary for copyright to exist in composition and in sound recordings
- procedures which need to be undertaken to show proof of ownership of composed work
- the difference between assignment and licensing of copyright
- the function of the Australian Performing Rights Association, AMCOS, and the Australian Copyright Council

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSADM10A Establish and manage contracts

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Critical aspects of evidence

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

- licensing knowledge
- understanding of relevant markets for promotion of works
- negotiation and mediation

Method and context of assessment

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

- oral questioning on exploitation of works
- authenticated samples of work
- authenticated details of work achievements
- authenticated details of achievement in relevant courses and training programs
- case studies and scenarios as a basis for discussion of the legal and economic aspects in exploiting owned published works

Competency in this unit may need to be assessed over a period of time, in a range of contexts and on multiple occasions to ensure consistency of performance. Assessment should ensure that a sufficient range of tasks is covered.

This unit of competency may be assessed on or off the job and requires evidence of knowledge of copyright and licensing issues in exploiting owned published work.

Resource requirements

This unit of competency must be assessed using:

- publishers lists
- Copyright Act

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CUSBRA19A Develop artists and repertoire

Unit Descriptor This unit covers the competencies required to find and develop artists and repertoire in line with the organisation's marketing policy for live performance and/or recording projects.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop industry knowledge and contacts	1.1 Develop and maintain a broad, current knowledge of the music industry and research closely identified areas of specialisation 1.2 Listen critically to a broad range of music to develop awareness of what music is most likely to achieve commercial success 1.3 Develop and maintain active relationships strategically within the industry and "on the street" to increase awareness of useful networks to fully exploit reliable and current information sources
2. Develop relationships with appropriate songwriters and producers	2.1 Develop and maintain strategic relationships with a broad range of producers, known and new, and monitor new producing talent 2.2 Develop and maintain strategic network with a broad range of songwriters, known and new, and monitor new talent 2.3 Listen broadly and critically to the work of known and new writers and record producers to predict possible new music trends and to influence or initiate new ones 2.4 Assess charts to identify popular trends in musical repertoire and analyse to match writers and repertoire with artists
3. Find talent	3.1 Develop first hand understanding of artists and repertoire through attending diverse performances and reading reviews 3.2 Apply comprehensive knowledge of the music scene and Listening skills to analysing, planning and balancing artistic risk 3.3 Use keen and accurate perception to predict new commercial and long term music market trends 3.4 Maintain extensive, strategic and effective dialogue with artists and artists' managers to continuously and systematically discuss music market trends and product development 3.5 Use formal and informal networks of reliable informants to test hunches 3.6 Assess audience response accurately to calculate potential audience reception in a variety of situations 3.7 Apply cultural insight to predict and align artistic decisions with potential marketing and/or career outcomes

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4. Develop talent	4.1 Apply knowledge of producers and artists' work in matching artists with appropriate producers 4.2 Assist artists to develop a marketable image to present themselves in the most appropriate way 4.3 Counsel artists in a way which assists them to balance personal and artistic integrity and image with commercial reward 4.4 Collaborate with artists to develop repertoire and promote expedient options for songwriting collaborations 4.5 Counsel artists to pace musical and commercial development constructively so that projects are not entered into prematurely 4.6 Mentor artists impartially and effectively in the interest of their long term career development 4.7 Provide critical advice to artists in a supportive manner which optimises performance development
5. Represent and negotiate in the interests of artists and the company	5.1 Represent and advocate artists' interests fairly and accurately to company management 5.2 Identify, balance and resolve actual and potential conflicts of interest in representing artists 5.3 Provide company management with a realistic view of artists' potential and possible lines of development 5.4 Consider the interests of the company in all dealings 5.5 Ensure that management is consulted where budget increases seem advantageous to artists' and company's interests
6. Balance short and long term goals	6.1 Once signed up discuss with artists and relevant parties, the current stage of development and future plans 6.2 Allocate artists projects according to their current stage of development and future potential
7. Negotiate agreements	7.1 Ensure that negotiation is kept within budget, especially where competition is present 7.2 Agree and confirm all aspects of the content and form of the agreement 7.3 Inform artists and other relevant parties fully and accurately of the full consequences of signing an agreement 7.4 Ensure that competent legal advice is available where requested prior to signing

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

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RANGE STATEMENT

Marketing policy may involve:	• Specialist niche markets • targeted markets • specific genre or product style
Parties to agreements may include:	• artists • artists' managers • business affairs managers
Deals may involve:	• recording • touring • promotional activities
Networks may include:	• venues • studios • music industry groups or associations • music industry media • freelance producers • artists' agencies • artists • writers • companies • education and training organisations

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Industry

- music markets
- music industry and related industry bodies
- industry networks
- revenue flow in the music industry and related industries

Music

- understanding and appreciation of artists
- comprehensive product knowledge
- matchmaking between performers, writers and producers
- repertoire knowledge and ability to suggest appropriate repertoire
- thorough and up to date knowledge of producers and their work
- thorough and up to date knowledge of song writers and their work
- understanding of talent development from management and artists' perspective
- critical listening
- confidence, insight and foresight in evaluation of talent

Workplace

- effective and constructive mentoring and counselling
- the role, function and core business of the organisation
- working within the organisation's policy and operational guidelines
- balancing the needs of artists and the organisation
- setting priorities and using time management strategies
- copyright and intellectual property

Communication, marketing and promotion

- diplomacy
- collaborating
- negotiating
- advocating and promoting on behalf of artists in the interest of the organisation
- working constructively in a team
- communicating constructively to achieve planned outcomes
- marketing foresight and vision of future possibilities
- assessing the marketability of talent
- advocacy to promote ideas and talent
- patience with people

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBAD18A Manage artists and their careers
- CUSADM08A Address copyright requirements
- CUSBMA04A Develop and promote image

Critical aspects of evidence

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

- networking strategically to gain information and to promote artists
- assessing potential talent for commercial value

Method and context of assessment

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

- oral questioning on artistic planning
- discussion of work strategies
- authenticated samples of relevant work achievements
- authenticated samples of relevant achievement in courses or training sessions
- simulation
- case studies and scenarios as a basis to discuss issues in talent development

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 should ensure that a sufficient range of tasks is covered.

Assessment may occur off the job or on the job and requires evidence of comprehensive knowledge of talent development issues and ability to work effectively with artists to achieve agreed outcomes.

Resource requirements

This unit of competency must be assessed using:

- case studies
- portfolio of work

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CUSFIN01A Finance a project

Unit Descriptor

This unit describes the skills and knowledge required in raising the finance for an artistic or creative project and negotiating the interest of the various parties in the product. This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the other sectors of the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Clarify the financial scope of the project	1.1 Identify what the proposal to be financed involves and determine the scope and funding needs of the project 1.2 Determine the stage of the project at which finance is to be sought 1.3 Determine the level of funding required and identify the optimum funding arrangements
2. Identify sources of finance	2.1 Research possible sources of finance 2.2 Find out how the proposal should be structured to attract the funding from a particular source 2.3 Determine which sources of funding apply to the type of project proposed and decide which funding source to approach
3. Develop the proposal	3.1 Decide on the approach to take in the submission and collect material to support the proposal 3.2 Prepare proposal to include: 3.2.1 overview of the project and objectives 3.2.2 the purpose and amount of finance required 3.2.3 the proposed structure of the project operation 3.2.4 the operational and marketing plan 3.2.5 projected financial performance 3.2.6 management and creative experience involved 3.2.7 level of risk involved 3.2.8 other appropriate sections depending on the needs of the particular project 3.3 Develop the proposal in best form to attract funding from the chosen source 3.4 Include estimates of costs and benefits supported by valid and relevant information 3.5 Define the structure of the funding plan and the proposed interest of the various parties
4. Obtain legal advice	4.1 Seek legal advice on all aspects of the proposal such as tax structure, rights and responsibilities and incorporate the advice into the funding proposal 4.2 Submit the final proposal for advice on compliance with legal, tax and regulatory requirements and get final agreement checked by the lawyers to ensure that it meets the requirements

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5. Present the proposal to funding body or prospective investors	5.1 Make an effective presentation to the funding body or prospective investors using appropriate communication techniques, to explain the details of the proposal emphasising the creative possibilities and the benefits of the project 5.2 Evaluate the presentation to identify strengths and weaknesses to inform subsequent presentations
6. Negotiate terms and conditions of investment	6.1 Conduct negotiations with representatives of the funding body or prospective investors to determine terms and conditions of the grant/investment 6.2 Conduct meetings to discuss financial proposals in a professional and businesslike manner
7. Finalise formal agreement	7.1 Finalise agreement including accurate information on rights and responsibilities of all parties to the funding agreement and document agreement 7.2 Circulate documents detailing funding agreement and terms and conditions of the agreement to all stakeholders as quickly as possible. 7.3 Determine reporting and review process required and set up processes for monitoring compliance with the agreement 7.4 Include consultation with the legal adviser in the finalisation of the agreement

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	2

RANGE STATEMENT

Funding bodies may include:

- Government departments
- enterprises
- individuals
- professional organisations
- finance institutions
- special public funding programs

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Projects may include:

- feature films
- short films
- documentaries
- radio programs
- multimedia games
- multimedia education and training programs
- advertisements
- and a range of other projects

Interest in the project may be:

- percentage of profits
- share of copyright
- product placement
- acknowledgments

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the structure of the industry
- the range of funding sources
- good communications and presentation skills
- any incentive or tax concession schemes
- high level negotiation skills

Linkages to other units

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

- CUEFIN1A Develop a budget
- CUSGEN05A Make presentations
- CUSADM07A Establish and maintain work/contractual relationships
- CUEFIN03A Obtain sponsorship

Critical aspects of evidence

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

- the development of a professional and appropriate proposal for funding
- ability to negotiate at a high level with funding bodies or investors

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

- 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

This unit requires access to the sources of information needed to prepare the funding proposal. There is no specialist equipment required apart from access to a computer and appropriate software.

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CUSGEN01A Use and adapt to changes in technology

Unit Descriptor

This unit describes the skills and knowledge required to evaluate and adapt to a variety of technological changes within the cultural industries. This knowledge underpins effective performance in all sectors and applies to all people working in these industries.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Evaluate information about new technology	1.1 Where necessary seek information about the current technological changes that apply to the relevant industry 1.2 Evaluate the information according to the impact it will have on effective work performance within the industry, including information about: 1.2.1 changes in any type of equipment or technology used within the industry 1.2.2 likely effects of new technology on current work practices 1.2.3 ways of upgrading skills to include the use of new technology
2. Adapt to changes in the new technology	2.1 When required, undertake appropriate training of new technology to improve work practices 2.2 Read any relevant documentation that will assist in the practice of use of the new technology 2.3 When required, select appropriate equipment that is suitable for the specific uses defined by the new technology 2.4 Implement the new technology in current work practices
3. Update knowledge of new technology	3.1 Continually apply informal and/or formal research to update knowledge of any subsequent new technologies that may impact on work practices 3.2 Monitor current changes in technology and implement those changes when required 3.3 Share updated knowledge with colleagues as appropriate, and incorporate information into day-to-day work activities

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	1
Using mathematical ideas and techniques	2
Solving problems	2
Using technology	3

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RANGE STATEMENT

Information about the new technology may be obtained from the following sources:

- electronic media
- reference books
- libraries
- industry associations and organisations
- industry journals
- publications - newsletters, magazines, bulletins and letters
- computer data, including internet
- induction kits
- organisational policies, procedures and journals
- 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

Industries incorporating new technology may include:

- music
- film
- television
- radio
- interactive multimedia
- entertainment
- arts

New technology may include:

- replacement of analog systems with digital systems
- video editing software
- music production software and equipment
- sound editing software
- camera equipment
- sound equipment
- projection equipment
- computer technology

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the ability to access information about new technology
- basic research skills
- identification of relevant information
- questioning techniques to obtain information
- sorting and summarising information
- ability to undertake training in new technology and incorporate the use of new technology into current work practices

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Linkages to other units

This is a core unit that underpins effective performance in all other units. It is recommended that this unit is delivered/assessed in conjunction with other operational and technical units.

Critical aspects of evidence

This unit of competence applies to a range of cultural industries. The focus of assessment will depend on the industry involved. Assessment must be contextualised/tailored to meet the needs of the particular industry and industry sector in which performance is being assessed. Assessment would only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the industry involved i.e. music, film and television, radio or multimedia. For generic pre-vocational training, organisations should provide training, which is tailored to meet the needs of the particular industry. It is intended that participants will gain a breadth of industry knowledge, encompassing the full range of industry contexts, with no bias towards individual industry specialisations.

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

- demonstration of knowledge of new technology
- incorporation of appropriate new technology into current work practices to achieve most effective outcomes

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

Assessment requires access to a range of relevant and current industry information materials listed in the range of variables statement.

Work place based assessment should utilise the range of materials current and relevant to that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of relevant and current material to the industry.

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CUSGEN02A Work in a culturally diverse environment

Unit Descriptor This unit describes the skills and knowledge to work successfully in an environment with people from diverse social and cultural backgrounds.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Communicate with individuals from diverse backgrounds	1.1 Treat individuals and groups from different backgrounds, cultures and languages with respect and sensitivity 1.2 Communicate and cooperate effectively with individuals from other cultures in workplace activities 1.3 Where language barriers exist, make an effort to communicate using gestures, simple words and other appropriate methods 1.4 Take account of different traditions and ways of communicating responding to workplace situations 1.5 Value and recognise as an asset the ability of team members to speak a language other than English and/or their experience of living in other regions or cultures, where relevant 1.6 Identify issues which may cause conflict or misunderstanding, in the workplace 1.7 Make efforts to resolve difficulties or misunderstandings taking account of differences of culture and background
2. Consult with workplace, stakeholder and community groups, where relevant	2.1 Identify the needs and perceptions of different groups in workplaces or communities where appropriate 2.2 Base planning and decisions relating to operations, productions and projects on the needs and requirements of workers, customers and clients including those from different cultures and backgrounds, to ensure effective and socially and culturally appropriate outcomes

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	3
Using mathematical ideas and techniques	-
Solving problems	2
Using technology	1

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RANGE STATEMENT

Differences of background and culture may include:

- ethnic origin
- language
- special needs
- family structure
- age
- sexual preference

Possible cultural differences may include:

- appropriate ways of greeting and parting
- levels of formality
- work ethics
- family obligations
- customs
- social values
- dress and grooming

Groups to be consulted may include:

- the audience for a product or service
- the community (may be local, regional, ethnic or racial)
- special interest groups
- sponsors
- stakeholders

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- recognition of the different cultural groups in Australia
- principles of Equal Employment Opportunity and anti discrimination legislation
- the protocols required by different cultures
- effective methods of consulting
- good communication skills

Linkages to other units

This unit underpins effective performance in other units. It is recommended that this unit is assessed/trained in conjunction with other operational and technical units.

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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 contextualised/tailored 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:

- successful interaction with people from diverse backgrounds and cultures
- the ability to communicate effectively with colleagues, clients and members of the public from a range of backgrounds
- demonstration of awareness and acceptance of differences of culture and background

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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)
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- 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.

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CUSGEN03A Collaborate with colleagues in planning and producing a project

Unit Descriptor This unit describes the skills and knowledge required to collaborate intensively with colleagues, particularly where they have different areas of expertise and are required to work with other specialists in developing and finalising a production.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Cooperate in planning the product and strategy for producing it	1.1 Clarify the understanding of what is to be produced and purpose for which it is being produced 1.2 Identify the areas of expertise required and the role and area of input of each individual 1.3 Take colleagues' and other specialists' opinions and expertise into account in the development of the plan 1.4 Identify, evaluate and incorporate the contributions of colleagues in the development of the strategy
2. Value and respect the skills of others and their contribution to the project	2.1 Provide opportunities for all contributors to the project to explain their ideas and how their skills can contribute to the achievement of best outcomes 2.2 Explain the importance of each area of expertise to the final product 2.3 Identify the role and area of input of each person and explain how it relates to the achievement of the final production
3. Set up and maintain productive workplace relationships	3.1 Treat colleagues with consideration, respect and empathy to develop and maintain harmonious working relationships 3.2 Ensure an effective flow of communication between those representing different areas of expertise
4. Use effective strategies for solving problems	4.1 Achieve solutions to problems by concentrating on the problem and not the personalities of the people involved 4.2 Strive to achieve a solution that all those involved can accept by taking all points of view into account and providing opportunities for all to contribute to the solution

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	3
Using mathematical ideas and techniques	1
Solving problems	3
Using technology	-

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RANGE STATEMENT

Areas of expertise may include:

- design
- writing the script
- camera operation and photography
- music and sound
- engineering and other technical areas
- directing
- instructional design
- programming
- design of interactivity
- game design
- marketing
- finance
- graphics
- animation
- content expertise
- cultural protocols

Appropriate personnel to work with may include:

- producers
- directors
- designers
- IT personnel
- film/television professionals
- programmers
- information technology specialists
- educators
- designers
- head of department
- other technical staff
- other specialist creative and administrative staff
- community groups

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- effective communication skills (verbal and non verbal)
- knowledge of the particular industry and the areas of expertise required for successful production.
- negotiation skills
- high level management and organisational skills
- problem solving and dispute resolution skills

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Linkages to other units

This is a core unit that underpins effective performance in a range of cultural industry units. It is recommended that this unit is delivered/assessed in conjunction with other operational and technical units.

Critical aspects of evidence

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

- productive and effective interaction with members of the team
- the ability to put forward a point of view in an accepting and non judgemental manner
- good listening techniques
- high level communication and negotiation skills

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

There are no special resource requirements for this unit apart from access to appropriate information.

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CUSGEN04A Participate in negotiations

Unit Descriptor This unit describes the skills and knowledge required to take part in negotiations either as an individual or as a member of a team. It includes effective negotiating techniques and planning and preparing for the negotiation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan the negotiation	1.1 Clarify the purpose of the negotiation including content and desired outcomes 1.2 Determine the approach to be taken based on analysis of strength and weakness of position and the most appropriate negotiating style 1.3 Identify the consequences of not reaching agreement and determine other alternatives 1.4 Collect all information relevant to negotiation, analyse and organise it to support the selected approach
2. Conduct the negotiation	2.1 Use effective presentation, speaking, listening and questioning techniques to persuade and convince the other party of the strength of the argument put 2.2 Conduct the negotiation in a professional manner including showing respect for those with whom negotiations are conducted 2.3 Use effective techniques for dealing with conflict and breaking deadlocks where required 2.4 Ensure that final position is agreed and understood by all parties
3. Finalise the outcome	3.1 Confirm and accurately document the agreement, including timelines for agreements to be implemented, if appropriate 3.2 Evaluate the outcome of the negotiation and determine further action to be taken if 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	-
Solving problems	2
Using technology	-

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RANGE STATEMENT

Purpose of the negotiation may include:

- terms and conditions of employment
- terms and conditions of a contract for provision of services
- rights to and use of material
- roles and responsibilities
- share of the budget
- fees for a performance
- industrial awards

Sources of strength may include:

- expertise
- uniqueness
- competition
- morality
- legal and regulatory requirements
- money
- IR power
- popularity
- contacts and influence
- control of resources

Negotiating styles may include:

- collaborative
- competitive
- subordinate

Effective questioning techniques include:

- asking open questions (allowing a range of responses)
- asking closed questions (for answer yes or no)
- asking reflective questions (allowing the speaker to clarify answer)

Techniques for breaking deadlocks may include:

- restating the position
- clarifying the positions of both parties
- deferring the decision
- summarising the progress to date
- calling in a third party
- preparing a compromise
- proposing a trial or pilot study

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- communication
- presentation and questioning skills
- research skills
- the ability to analyse and organise information

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Linkages to other units

This unit has linkages to many units and combined training delivery and/or assessment is recommended. Examples are:

- CUECOR2A Work with others
- CUSGEN03A Collaborate with colleagues in planning and producing a project
- CUSADM03A Manage a project
- CUSADM10A Establish and manage contracts

Critical aspects of evidence

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

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

- the ability to make a constructive contribution to a negotiation
- the ability to recognise and use good negotiating techniques

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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 that one occasion to establish consistency of performance)
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

This unit depends on access to the information required to contribute to a negotiation situation in the relevant industry sector.

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CUSGEN05A Make presentations

Unit Descriptor This unit describes the skills and knowledge required to make effective presentations for many different purposes using a range of media.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan and prepare for the presentations	1.1 Identify the purpose, the audience, and the medium to be used for the presentation 1.2 Collect information and materials required for the presentation, check accuracy and currency of the information collected and organise it in a logical structure 1.3 Evaluate the information and materials and select information/materials suitable to the level of knowledge and understanding of the audience 1.4 Create slides, overheads, tapes, brochures, pamphlets, pitching document and any other materials needed for the presentation as required
2. Make presentations	2.1 Present information in a clear, logical and interesting way, ensuring that there is a good introduction and a strong conclusion 2.2 Use appropriate public speaking techniques and visual and audio aids effectively as required 2.3 Encourage audience participation where possible and provide means for gaining audience feedback 2.4 Monitor and respond to audience needs and reactions and adjust presentation to ensure ongoing rapport and audience engagement in the presentation
3. Evaluate presentations	3.1 Review presentation to see how well it met the requirements of the purpose, and check audience feedback to gauge the effectiveness of the presentation 3.2 Identify strengths and weaknesses of the presentation to inform subsequent presentations

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	-
Solving problems	2
Using technology	2

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RANGE STATEMENT

Information sources may include:

- media
- reference books
- libraries
- unions
- industry associations and organisations
- industry journals
- union publications - newsletters, magazines, bulletins and letters
- computer data, including internet
- induction kits
- organisational policies, procedures and 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

Audiences may include:

- colleagues
- business clients
- community groups (youth groups)
- general public

Public speaking techniques may include:

- pace of speech
- tone of voice
- inflection
- accent
- eye contact
- volume

Settings of the presentation may include:

- corporate
- education
- product launch
- fund raising
- events
- concerts

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- industry information sources
- technology information sources
- laws and regulations
- basic research skills:
  - identification of relevant information
  - questioning techniques to obtain information
  - sorting and summarising information
- presentation skills

Linkages to other units

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

- CUSADM03A Manage a project
- CUEMAR3A Undertake marketing activities
- CUFRAD02A Develop and implement designs

Critical aspects of evidence

This unit of competence applies to a range of cultural industries and the focus of assessment will depend on the industry involved. Assessment must be contextualised/tailored to meet the needs of the particular industry and industry 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.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the industry sector involved. For generic pre-vocational training, organisations should provide training which is tailored to meet the needs of the particular industry. It is intended that participants will have an opportunity to develop skills in this area based on practice and modelling of good skills by mentors, teachers and trainers.

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

- ability to source, evaluate and select supporting information
- the skill of presenting the information effectively based on good preparation

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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 that one occasion to establish consistency of performance)
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

Assessment requires access to a range of relevant and current industry information materials listed in the range of variables statement.

Workplace based assessment should utilise the range of materials current and relevant to that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of relevant and current material.

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CUSLRN01A Provide musical leadership in performance

Unit Descriptor

This unit covers the technical, expressive, communication and stage skills required to lead a group in ensemble or other musical performance as a performer, composer or musical director. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use and extend music techniques	1.1 Adapt acquired techniques and skills to the context of the chosen style or playing environment to achieve best outcomes for self and others 1.2 Establish and maintain regular practice regimes to ensure that technique and skills are maintained and further developed to meet leadership requirements 1.3 Develop and extend skills and techniques as required in a range of different working contexts 1.4 Develop intellectual and emotional response to, and understanding of, music through exposure to a wide range of stimuli 1.5 Focus listening skills in all musical experiences to enable analysis of content and musical intent to enhance musical outcomes for self and others 1.6 Develop aural memory and exercise consistently in all musical experiences
2. Combine resources and techniques to express ideas and concepts in performance	2.1 Combine, integrate and adapt techniques, disciplines and skills flexibly to enable the physical expression of concepts appropriately in the context or demands of the work for self and others 2.2 Externalise, focus and clearly project interpretive response to all relevant performers 2.3 Demonstrate spatial awareness in a range of playing areas and project creatively and effectively to achieve best performance outcomes for self and others 2.4 Develop stage craft by evaluating and using the physical components of performance effectively for self and others 2.5 Analyse a broad and diverse range of works to develop broad and specialised repertoire knowledge for self and others

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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

Strategies for developing musical leadership skills may include:

- participating in professional development and other learning opportunities
- practising performance and/or composition/musical direction/conduction
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences relevant to area of specialisation
- participating in groups or associations relevant to area of specialisation
- being involved in a range of music making activities relevant to area of specialisation
- listening critically to a wide range of live and recorded music

Learning may take place through a range of methods such as:

- mentoring
- coaching
- work experience
- structured or formal training
- listening to and evaluating the work of others
- continuing evaluation of own work
- peer and audience feedback

Listening may include:

- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination to develop and identify interpretive options
- pattern and sequence recognition and memory
- recognising music systems and practices relevant to area of specialisation
- chords, keys in tonal or other musical systems in area of specialisation
- reproduction of sequences from memory in area of specialisation
- instrument tuning in area of specialisation

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Musical knowledge may include:

- repertoire knowledge in area of specialisation
- instrument knowledge in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts as required in area of specialisation
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in area of specialisation
- music writing, copying, arranging or editing as required in area of specialisation
- sight reading as required in area of specialisation
- improvisation where required in area of specialisation
- reproducing existing music relevant to area of specialisation
- making musical compositions available to be reproduced for performance in area of specialisation

Technical skills may include:

- physical mastery of instruments and musical materials in area of specialisation
- technical control to produce required sound in area of specialisation
- facility with techniques to control and enhance music making in area of specialisation
- proficiency to produce appropriate instrumental/vocal performance style and standard in area of specialisation
- musical elements and compositional techniques appropriate to style of music making in area of specialisation
- technical requirements of specific instruments for accurate and appropriate music making in area of specialisation

Technology may include:

- use and maintenance of instruments and accessories in area of specialisation
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling as required in area of specialisation
- lighting and lighting equipment
- special effects devices

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic in area of specialisation
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners, tuning forks, electronic tuners
- electronic equipment

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Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry/ employer/ agent/ client/ audience
- copyright Act and amendments
- licensing laws
- time management
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to advance own and others artistic development in area of specialisation
- acquiring and using information appropriate to own and others career development
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of chosen genres and their musical forms and conventions in performance, direction or composition
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work relevant to area of specialisation
- using appropriate performance and/or composition protocols in area of specialisation
- using solo or group performance/composition protocols and customs that are relevant to area of specialisation
- demonstrating appropriate literacy, undertaking live improvisation or sight reading, where relevant and required in area of specialisation

Music knowledge

- setting down music for performance or interpreting music in performance in area of specialisation
- improvisation or sightreading from charts or musical notation as required in area of specialisation
- applying and extending appropriate repertoire knowledge for self and others in area of specialisation
- understanding and using relevant musical terminology in area of specialisation
- understanding relevant systems and musical elements in area of specialisation
- understanding and applying appropriate performance protocols in area of specialisation
- knowledge of music of a range of styles in area of specialisation

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Listening

- recognising intervals, chords, scales and chord progressions in area of specialisation
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound for self and others in area of specialisation
- listening critically to the creative work of others to inform own work and the work of others in area of specialisation
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound for self and others in area of specialisation

Technical

- planning practice to improve technical facility in performance, improvising, directing or composing music in area of specialisation
- using the body appropriately in movement and breathing to enhance musical performance of self and others where required in area of specialisation

Creative

- demonstrating originality and innovative approaches in the performance, interpretation and/or creation of music for self and others in area of specialisation
- extending musical boundaries for self and audience in area of specialisation
- listening critically to continuously evaluate and adjust the musical work of self and others in area of specialisation
- interpreting music with appropriate style in intonation, rhythm, attack, timbre, dynamics and tempi for self and others in area of specialisation

Expression

- phrasing and shaping music appropriately in area of specialisation
- understanding and expressing appropriate musical nuance in area of specialisation
- performing or composing appropriately for the context of venues, sound forces available and perceived audience taste in area of specialisation
- engaging the audience in the work where required in area of specialisation

Technology

- using appropriate equipment and/or instruments effectively in area of specialisation
- using appropriate technology to improve efficiency and musical outcomes for self and others in area of specialisation
- investigating technology to enhance artistic or commercial outcomes in area of specialisation

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Presentation, communication and promotion

- observing cultural protocols appropriate to the genre or area of specialisation
- using appropriate posture, dress and other performance protocols in area of specialisation
- matching repertoire with target, potential or existing audience in area of specialisation
- demonstrating effective interpersonal skills
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- participating in planning events and performance opportunities where required
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE03A Use instruments, equipment and/or electronic technology for making music
- CUSMPF13A Plan and prepare a program for performance
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE06A Read music
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony

Critical aspects of evidence

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

- effectively identifying own learning and professional development needs
- applying music literacy and repertoire knowledge for self and others

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Method and context of assessment

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

- observation of rehearsal and/or music performance
- oral questioning on musicianship
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of rehearsal and performance 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
- case studies and scenarios as a basis for discussing musical leadership issues, methods and strategies
- 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 and requires direct evidence of musical leadership in rehearsal or performance.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- career development plans
- relevant instruments and/or equipment where practical work is being assessed
- scores
- other relevant participants where practical ensemble work is being assessed for leadership skills
- appropriate venue with adequate space and acoustic qualities

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CUSLRN02A Provide instrumental/vocal tuition

Unit Descriptor

This unit describes competencies required to teach instruments, including voice, privately to individuals, or groups of less than five, in a private home studio, or a studio attached to a larger organisation. It does not cover teaching in a classroom situation, or conducting ensembles. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop self as a private studio teacher	1.1 Maintain and apply current knowledge of technical issues relating to the instruments/voices taught 1.2 Maintain and apply broad and specialised knowledge of repertoire relevant to the area of specialisation in which tuition is provided 1.3 Maintain and apply relevant current knowledge of education and research in instrumental and/or vocal tuition 1.4 Participate in professional organisations to network with colleagues and discuss ideas 1.5 Study relevant professional and music industry journals to maintain current pedagogical and music knowledge 1.6 Plan and implement a strategic business plan to maximise client base and control records, accounts and taxation 1.7 Plan and implement continuous evaluation of own business, communication and teaching performance
2. Plan and implement individual and small group tuition programs	2.1 Apply understanding of cognitive development, motivation and learning psychology to learners and to developing learning programs 2.2 Provide routine opportunities for learners to perform solo, in ensembles and for an audience to develop confidence in performance 2.3 Ensure that learning programs and repertoire are appropriate to individual stages and interests of learners 2.4 Discuss program structure and content with learners appropriate to age, musical aspirations and skill 2.5 Where appropriate plan specific skills development, goals and outcomes in individual learning programs in collaboration with learners 2.6 Communicate constructively with learners to maintain their interest and enthusiasm while extending performance range and standard
3. Teach music literacy	3.1 Assist learners to understand and use appropriate terminology relevant to the area of specialisation 3.2 Integrate the learning of relevant musical symbols and concepts relevant to the area of specialisation into learners performance

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4. Teach the instrument/voice	4.1 Apply knowledge and understanding of appropriate technique to demonstrate optimum posture and attack 4.2 Provide supportive critical advice to develop confidence in performance and to foster self esteem in learners 4.3 Facilitate constant critical self listening in learners to foster independent learning
5. Assist learners to develop technical proficiency in performance	5.1 Provided specific exercises, and/or other appropriate learning materials to facilitate learners' progress to control of the instrument/voice 5.2 Demonstrate and rehearse with learners appropriate techniques to assist them to develop control and perception of pitch and timbre 5.3 Demonstrate and rehearse with learners specific instrumental/vocal techniques to assist them to develop accurate and fluent performance 5.4 Demonstrate and rehearse techniques with learners for the care and maintenance of the instruments 5.5 Instruct learners in the conventions and performance customs relevant to the area of music specialisation
6. Teach expressive skills	6.1 Discuss expressive options appropriate to learners work and encourage learners to consider interpretation in performance 6.2 Discuss the forms of pieces with learners, appropriate to their age and stage of musical development to explore expressive possibilities and options 6.3 Encourage learners to experiment with phrasing and shaping pieces to broaden expressive style 6.4 Encourage learners to use dynamics, attack and appropriate tempi to shape the work 6.5 Encourage learners to listen critically and develop sensitivity to and appreciation of appropriate style and nuance in performance appropriate to age and stage of musical development
7. Teach repertoire and contexts of interpretation	7.1 Use strategies to extend learners' experience of a broadening range of music that reflect and understanding of their age and level of musical development 7.2 Allow time for learners to evaluate and perform music of their own choice in the learning program where possible and appropriate 7.3 Teach learners to listen to, read about, and critically discuss a range of music for their instrument/voice according to age and stage of development 7.4 Teach learners to listen critically and to discuss a range of performance interpretations according to age and stage of musical development 7.5 Encourage students to experiment with technology where appropriate to enhance performance outcomes

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8. Teach performance presentation skills	8.1 Plan appropriately for learners to attend performances and/or to view or listen to recorded performances critically 8.2 Ensure that any repertoire intended for performance is always within the technical ability of the performer 8.3 Provide opportunities for learners to plan a performance program appropriate to age and stage of musical development 8.4 Provide opportunities for learners to critically discuss presentation standards in performances they have experienced 8.5 Include performance presentation outcomes in individual learning programs 8.6 Create controlled and appropriate opportunities for learners to prepare simulated auditions and discuss each others' work where possible 8.7 Advise learners on protocols and customs for dress and presentation to enhance performance for an audience 8.8 Encourage learners to discuss techniques for communication with an audience to express musical ideas
9. Provide effective career advice	9.1 Encourage learners to discuss career interests and goals to assist in career planning where appropriate 9.2 Apply current knowledge of the industry and skill requirements and needs in career counselling for learners 9.3 Apply current knowledge of courses suiting the specific needs of learners in advising on future artistic directions 9.4 Give relevant advice on career opportunities pertinent to learners' instruments/voices and other related career options 9.5 Advise learners how to prepare and present an appropriate and effective audition program 9.6 Advise learners how to prepare audition tapes appropriate to a variety of contexts where appropriate to music specialisation 9.7 Plan and use strategies to assist learners to become self directed, life long learners
10. Evaluate own and learners' performance	10.1 Plan and use evaluation indicators that are appropriate to the teaching practice and context to continuously evaluate outcomes 10.2 Allow learners input into the evaluation plan in ways appropriate to their ages and performance contexts 10.3 Use appropriate, fair and consistent criteria to evaluate individual learners 10.4 Involve individual learners in self assessment and where appropriate in peer assessment

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11. Facilitate a positive attitude to and knowledge of OHS	11.1 Demonstrate and consistently reinforce safe performance practice, posture and use of appropriate sound levels, seating and lighting 11.2 Advise learners of all specific safety issues relating to their instrument/voice 11.3 Advise learners of specific safety issues relating to their performance and potential performance venues 11.4 Advise learners on reasonable duration for practice sessions and rehearsal in the context of instrument played or voice 11.5 Rehearse safe warming up strategies and other OHS techniques that are specific to the instruments/voice with learners 11.6 Advise learners on safe and healthy conditions for practice, rehearsals and performances

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

Strategies for developing instrumental teaching skills may include:

- courses and master classes
- professional development and other learning opportunities
- relevant groups or associations
- reading and discussing appropriate professional journals
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences
- being involved in a range of relevant music making activities
- listening critically to a wide range of live and recorded music

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OHS issues and techniques may relate to:

- healthy posture
- specific use of physique in relation to performance
- specific instrumental performance such as:
  - voice
  - percussion
  - brass
  - strings including violin and guitar families
  - reeds and woodwind
  - keyboards
  - electronic
- on parts of the physique such as:
  - ears/hearing
  - trunk
  - shoulders
  - neck
  - arms
  - lips
  - tongue and larynx
  - eyes

Listening may include:

- instrument tuning
- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination to develop the musical materials
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory

Musical knowledge may include:

- repertoire
- music history
- instrument knowledge
- music analyses and research
- musical concepts, forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression
- music writing, copying, arranging or editing
- sight reading
- improvisation
- reproducing existing music
- making musical compositions available to be reproduced for performance

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Technical skills may include:

- proficiency in instrumental/vocal performance
- understanding of musical elements
- scales and other routine exercises
- technical control to produce required sound
- facility with techniques to control and enhance music making
- virtuosity to produce appropriate instrumental/vocal performance style and standard
- compositional techniques appropriate to style of music making
- technical requirements of specific instruments/voices for accurate and appropriate music making

Technology may include:

- use and maintenance of instruments and accessories
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling
- lighting and lighting equipment
- special effects tools

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners, tuning forks, electronic tuners
- electronic equipment

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry/ employer/ agent/ client/ audience
- Copyright Act
- music licensing laws
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Tuition

- understanding relevant theories of adult learning
- understanding methods to effect skill development
- strategies to stimulate an interest in learning
- understanding of skill levels and using appropriate learning strategies
- demonstrated ability to communicate with learners to achieve planned learning outcomes
- ability to provide criticism in a constructive manner
- knowledge of OHS and ability to demonstrate and communicate safe performance practice
- expertise in the chosen style of music for which tuition is provided

Professional development

- locating and using resources to advance career development
- acquiring and using information appropriate to career development
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of chosen genres and their musical forms and conventions in performance, direction or composition
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work
- using appropriate performance and/or composition protocols
- using solo or group performance/composition protocols and customs that are relevant to area of specialisation
- demonstrating appropriate literacy, undertaking live improvisation or sight reading, where relevant and required

Music knowledge

- setting down music for performance or interpreting music in performance
- improvisation or sightreading from charts or musical notation relevant to styles of music being taught

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- applying and extending appropriate repertoire knowledge
- understanding and imparting relevant musical terminology
- understanding and imparting relevant systems and musical elements
- understanding, applying and imparting appropriate performance protocols
- knowledge of music of a range of styles

Listening

- recognising intervals, chords, scales and chord progressions
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- assisting learners to develop critical listening and self assessment
- assisting learners to listen critically to the creative work of others to inform their own work
- listening critically to, and assisting learners to adjust creative work in performance to achieve the required sound

Technical

- planning practice to improve own technical facility in performance to demonstrate technique for learners
- planning effective technical regimes for learners
- effectively demonstrating appropriate techniques for learners

Creative

- demonstrating originality and innovative approaches to coach performance, interpretation and/or improvisation of music
- extending musical boundaries for self and learners in areas of music specialisation taught
- assisting learners to listen critically to continuously evaluate and adjust the musical work
- assisting learners to interpret music with appropriate style in intonation, rhythm, attack, timbre, dynamics and tempi required in area of music specialisation

Expression

- facilitating learners to phrase and shape music appropriately and creatively
- facilitating learners to understand and express appropriate musical nuance
- assisting learners to perform appropriately for the context of venues, sound forces available and perceived audience taste
- assisting learners to engage the audience in the work

Technology

- assisting learners to use appropriate equipment and/or instruments effectively
- assisting learners to use appropriate technology to improve efficiency and musical outcomes
- investigating technology to assist learners to enhance artistic or commercial outcomes

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- using new technology in tuition practice where possible and relevant

Presentation, communication and promotion

- assisting learners to understand and observe cultural protocols appropriate to the genre or area of specialisation
- encouraging learners to use appropriate posture, dress and other performance protocols
- assisting learners to match repertoire with the performance context and expectations
- communicating constructively to achieve planned outcomes
- maintaining an appropriate standard of presentation in all promotional materials
- finding appropriate leads to create strategic opportunities to expand the business
- using all available opportunities to present own and students' work in the most advantageous light
- developing contacts with and knowledge of appropriate agents to assist students
- using opportunities to effectively develop career goals
- using leads strategically to showcase learners' work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- planning effective tuition programs that reflect understanding of learners ages, stage of musical development and learning needs
- working within planned budgets and timeframes to achieve planned outcomes
- planning events and performance opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as assessment, financial, taxation, insurance, copyright and other legal requirements and business plans

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE16A Maintain self or group in business
- CUSMGE01A Maintain self or group in music
- CUSMGE02A Develop self as artist
- CUSMGE03A Use instruments equipment and/or technology for making music
- CUSMGE04A Analyse music
- CUSMGE06A Read music
- CUSMGE07A Analyse harmony
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF04A Prepare self for performance
- CUSMPF11A Perform music as part of a group
- CUSMPF12A Plan, prepare and present a live audition program
- CUSMPF15A Perform music as a soloist

Critical aspects of evidence

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

- effectively identifying own learning and professional development needs
- ability in musical performance
- ability to develop talent in others
- ability to convey relevant music literacy and repertoire knowledge

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Method and context of assessment

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

- observation of simulated tuition session
- oral questioning on tuition strategies
- discussion of career goals, time management and strategies
- relevant samples of teaching programs with candidate's evaluation
- samples of lesson plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- case studies and scenarios as a basis for discussing tuition issues

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. The assessee should nominate the area of teaching specialisation to be assessed in this unit.

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 lesson or tuition session through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the lesson or tuition session through all stages of the process

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 and requires observation of a tuition session and evidence of lesson and program planning and discussion of the demonstration lesson.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of teaching skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- career development plans
- copies of relevant OHS, copyright and licensing regulations
- relevant instruments and/or equipment where practical work is being assessed
- teaching plans and resources
- business plans
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSLRN03A Provide tuition for composition

Unit Descriptor

This unit describes competencies required to provide tuition in composition privately to individuals, or groups of less than five, in a private home studio or a studio attached to a larger organisation. It does not cover teaching in a classroom situation, or conducting ensembles. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop own composition practice	1.1 Creatively develop own craft and artistic/expressive skills to maintain own expertise 1.2 Participate in professional associations and routine dialogue with a range of colleagues to maintain current awareness of new developments 1.3 Maintain and use up to date knowledge of education and research relevant to the area of tuition 1.4 Maintain up to date knowledge of technical issues relating to acoustic and electronic sound forces relevant to practice 1.5 Listen to and analyse the work of other composers in a range of cultures, times and genres 1.6 Maintain knowledge and use of appropriate notation and where relevant other means of setting down, conveying and interpreting musical materials
2. Plan own business	2.1 Plan and use a strategic business plan to maximise client base and control accounts and taxation 2.2 Plan and use strategies for evaluation of business, communication and teaching performance
3. Tutor learners in aural skills	3.1 Plan and use exercises to develop learners listening to contribute to their ability to work with the musical materials 3.2 Encourage learners to listen critically to their own and others' compositions to stimulate creative possibilities
4. Tutor learners in music literacy	4.1 Assist learners to understand and use appropriate terminology 4.2 Integrate the learning of relevant musical symbols and concepts into learners' creative work

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5. Tutor learners in the craft of music composition	5.1 Facilitate in learners an understanding of the technical resources of relevant acoustic and electronic sound sources 5.2 Assist learners to understand and use appropriate notation/recording to allow creative development and communication of ideas 5.3 Assist learners to learn and use vocabulary appropriate to their needs, aspirations and contexts 5.4 Facilitate learners to develop confidence in using the musical elements underlying structural, i.e. tonal, rhythmic, timbral, textural and stylistic conventions 5.5 Motivate learners to use compositional techniques from a range of musical contexts and conventions 5.6 Encourage learners to discuss the balance of unity and contrast in their own and others' creative work 5.7 Use experiential learning methods to impart theoretical aspects of composition appropriate to the needs, skills and career plans of learners
6. Extend students' creative development	6.1 Demonstrate techniques using technology, practical performance, and/or access to performers, to stimulate aural imagination to work freely 6.2 Direct communication with learners towards maintaining enthusiasm and extending creative expression through experimentation and provide constructive feedback 6.3 Design and use strategies to assist learners to develop the habit of constant critical listening to their own work to assess their own creative development 6.4 Encourage learners to explore ideas in a range of cultures, arts and ideas to inspire creative imagination 6.5 Encourage learners to network to discuss creative ideas with other composers and performers 6.6 Extended learners' creative resources by using opportunities to draw broadly on the work of others 6.7 Devise and use strategies to assist learners to develop cultural insight
7. Assist students to explore electronic methods and styles of composition where appropriate	7.1 Maintain and impart knowledge of current hardware and software applications that are useful to learners as compositional tools 7.2 Where relevant plan access to studios for learners to compose with and for electronic media 7.3 Encourage learners to read about and participate in broad media and technology forums/organisations 7.4 Where appropriate, devise opportunities for learners to have electronic mentors

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8. Facilitate students' professional development	8.1 Discuss and plan with learners options for recording and presenting creative ideas through performance 8.2 Devise and use strategies to develop critical self reflection in learners to encourage realistic career development planning 8.3 Assist learners to understand the function and context in which work is being created 8.4 Devise and use opportunities for learners to consider audience needs and tastes 8.5 Teach learners to prepare realistic timeliness for composition briefs 8.6 Teach learners to negotiate working briefs to realistic timeframes and budget, including technical production contingencies 8.7 Assist learners to understand costing of briefs in terms of financial and as well as professional development outcomes

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

Strategies for developing musical tuition and direction skills may include:

- undertaking instruction in tutoring/mentoring
- relevant professional development and other learning opportunities
- being involved in a range of music making activities relevant to area of specialisation
- relevant groups or associations
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences
- listening critically to a wide range of live and recorded music

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Listening may include:

- instrument tuning
- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination to develop musical materials and to assists learners to develop musical ideas
- understanding music systems and practices relevant to area of specialisation
- chords, keys in tonal or other musical systems relevant to area of specialisation

Musical knowledge may include:

- repertoire knowledge
- instrument knowledge and scoring as required in area of specialisation
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts as required in area of specialisation
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression relevant to area of specialisation
- music writing, copying, arranging or editing relevant to area of specialisation
- sight reading as required in area of specialisation
- improvisation
- setting down musical compositions for performance

Technical skills may include:

- understanding of instruments and musical elements
- facility with techniques to control and enhance musical ideas
- understanding of appropriate instrumental/vocal performance style and standard
- musical elements and compositional techniques appropriate to style of music making
- technical requirements of specific instruments for accurate and appropriate music writing

Technology may include:

- use and maintenance of instruments and accessories
- electronic hardware and software as compositional tools
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling
- special effects devices

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners, tuning forks, electronic tuners
- electronic equipment

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Tuition

- understanding of relevant theories of adult learning
- understanding of methods to effect skill development
- strategies to stimulate an interest in learning
- understanding of skill levels and using appropriate training strategies
- demonstrated ability to communicate with learners to achieve agreed learning outcomes
- ability to provide criticism in a constructive manner
- knowledge of OHS and ability to demonstrate and communicate safe performance practice
- expertise in the chosen style of music for which tuition is provided

Professional development

- locating and using resources to advance professional development
- acquiring and using information appropriate to career development
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and learner groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of chosen genres and their musical forms and conventions in performance, direction and composition
- demonstrating appropriate styles or interpretation relevant to area of specialisation
- demonstrating appropriate chords and scales, forms, textures or other elements of musical organisation in music work
- teaching appropriate performance and/or composition protocols

Music knowledge

- setting down music for performance and evaluating music in performance
- sightreading from charts or musical notation
- applying and extending appropriate repertoire knowledge
- demonstrating relevant musical terminology
- understanding and demonstrating relevant systems and musical elements

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- demonstrating appropriate performance protocols
- imparting knowledge of music of a range of styles

Listening

- assisting learners to recognise intervals, chords, scales and chord progressions
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- listening critically to the creative work of others to inform own work
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound

Technical

- planning practice to improve technical facility in performance, improvising, directing or composing music

Creative

- demonstrating originality and innovative approaches in the performance, interpretation and/or creation of music
- extending musical boundaries for self and audience
- listening critically to continuously evaluate and adjust the musical work
- combining musical elements in new and innovative ways

Expression

- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- performing or composing appropriately for the context of venues, sound forces available and perceived audience taste

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve efficiency and musical outcomes
- investigating technology to enhance artistic or commercial outcomes

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre or area of specialisation
- matching repertoire with target, potential or existing audience
- demonstrating effective interpersonal skills
- maintaining an appropriate standard of presentation in all promotional materials
- finding appropriate leads to create strategic opportunities to promote students' work
- using all available opportunities to present own work in the most advantageous light
- developing contacts with and knowledge of appropriate agents to assist students

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- using opportunities to effectively develop career goals
- using leads strategically to showcase work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- planning events and performance opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans

Linkages to other units

This unit has strong links to, and may be assessed with, the following units :

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSMCP05A Create original music
- CUSMCP07A Prepare compositions for performance/ publishing
- CUSMGE06A Read music
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony

Critical aspects of evidence

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

- effectively identifying own professional development needs
- repertoire knowledge and compositional skills
- communicating effectively to achieve planned learning outcomes

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Method and context of assessment

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

- observation of tuition session
- oral questioning on tuition strategies
- discussion of career goals, time management and strategies
- relevant samples of lesson plans with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- case studies and scenarios as a basis for discussing tuition issues

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.

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 lesson or tuition session through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the lesson or tuition session through all stages of the process

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 and requires observation of a tuition session and discussion of tuition issues.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- career development plans
- lesson plans

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CUSLRN04A Prepare for and lead a music rehearsal

Unit Descriptor

This unit covers advanced technical, expressive, communication and stage skills required to direct performers in rehearsal. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop musical direction skills	1.1 Critically research scores and performances with musical possibilities and outcomes in mind 1.2 Explore a variety of approaches to own and other art forms for their contribution to own development 1.3 Plan formal and informal learning experiences for own artistic and professional development 1.4 Explore cultural contexts and contemporary issues for their potential effect on own work 1.5 Plan work opportunities for realistic career development with areas of major interest in mind 1.6 Evaluate own work critically for overall achievement and use the opinions of others judiciously 1.7 Maintain a broad and current knowledge of the music industry through formal and informal means
2. Prepare performance program	2.1 Use broad and specific musical knowledge including cultural and repertoire knowledge in programming 2.2 Confirm a valid vision of the program and expected performance outcomes with producer/promoter where required 2.3 Discuss and confirm casting with producers to ensure appropriate repertoire decisions 2.4 Ensure that where repertoire is selected it is appropriate to the performers' standards and the performance occasion 2.5 Where possible ensure that the selected repertoire provides specific development possibilities for performers 2.6 Ensure that advice and feed back is sought, evaluated and incorporated into selection where appropriate
3. Prepare to rehearse performance program	3.1 Plan and manage time and resources in the preparation for rehearsal of the chosen repertoire 3.2 Plan specific techniques to assist communication with performers and to ensure optimum learning of the program 3.3 Assess the musical and technical aspects of the repertoire to assay how they might effect rehearsals 3.4 Prepare repertoire to ensure that the performance shape and vision can be achieved with the performers within the allocated rehearsal time 3.5 Prepare repertoire to conduct with the required ability to communicate the music's expressive qualities 3.6 Prepare repertoire to conduct with awareness and required skill in demonstrating musical language and style 3.7 Plan strategies to meet potential technical and artistic challenges while ensuring efficient use of rehearsal time

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4. Communicate musical vision and rehearsal strategies	4.1 Communicate musical vision positively and clearly and confirm with promoters/producers and performers 4.2 Clearly confirm specific intentions for rehearsal and performance schedule with producers and performers 4.3 Ensure that sufficient rehearsal time is allocated to the repertoire to achieve agreed outcomes 4.4 Communicate criticism of performers' work in a balanced and supportive manner
5. Prepare the performance in rehearsal	5.1 Ensure that individual and collective tuning is accurate 5.2 Use body effectively to give clear directions for structure, beat, entry cues, dynamics, colour and expression 5.3 Recognise and work with the collective and individual skills of performers

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

Strategies for developing musical direction skills may include:

- undertaking lessons with an appropriate tutor/mentor
- participating in professional development and other learning opportunities
- participating in relevant groups or associations
- listening critically to a wide range of live and recorded music
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences
- being involved in a range of relevant music making activities including master classes

Learning may take place through a range of methods such as:

- mentoring
- coaching
- work experience
- shadowing
- structured or formal training
- listening to and evaluating the work of others
- continuing evaluation of own work
- peer and audience feedback

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Listening may include:

- instrument tuning
- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory

Musical knowledge may include:

- repertoire
- instrument knowledge
- music analyses and research
- marking up music rooms
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression
- music writing, copying, arranging or editing
- sight reading
- improvisation
- shaping the performance of others
- making musical compositions available to be reproduced for performance

Technical skills may include:

- understanding the technical issues of instruments and voices
- technical control to produce required sound
- facility with techniques to control and enhance music making
- ability to lead performers to produce an appropriate instrumental/vocal performance style and standard
- musical elements and compositional techniques appropriate to style of music making
- technical requirements of specific instruments for accurate and appropriate music making

Technology may include:

- use and maintenance of instruments and accessories
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling
- lighting and lighting equipment
- special effects devices

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Instruments, accessories and equipment may include:	• voice and other musical instruments, both acoustic and electronic • strings • reeds • mouth pieces • mallets/beaters • tuners, tuning forks, electronic tuners • electronic equipment • audio and video recordings (demo tapes)
Workplace considerations may include:	• goals, values, objectives, processes and appropriate practices • ethical standards of industry/ employer/ agent/ client/ audience • contingency planning • problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to advance performance outcomes
- acquiring and using information appropriate to directing performances
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- using physique to shape the performance of others
- demonstrating understanding of chosen genres and their musical forms and conventions in performance, direction and composition
- applying appropriate styles or interpretation to direct performances
- understanding chords and scales, forms, textures or other elements of musical organisation in music work
- using appropriate performance and/or composition protocols to direct performers

Music knowledge

- interpreting music in performance
- sightreading musical notation
- applying and extending appropriate repertoire knowledge
- understanding relevant musical terminology
- understanding relevant systems and musical elements
- understanding and applying appropriate performance protocols
- knowledge of music of a range of styles

Listening

- recognising intervals, chords, scales and chord progressions
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- listening critically to the creative work of others to inform own work
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound

Technical

- planning practice to improve technical facility in performance,

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improvising, directing or composing music
- using the body appropriately in movement and breathing to enhance musical performance

Creative

- demonstrating originality and innovative approaches in the performance, interpretation and/or creation of music
- extending musical boundaries for self and audience
- listening critically to continuously evaluate and adjust the musical work
- interpreting music with appropriate style in intonation, rhythm, attack, timbre, dynamics and tempi

Expression

- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- performing or composing appropriately for the context of venues, sound forces available and perceived audience taste
- engaging the audience in the work

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve efficiency and musical outcomes
- investigating technology to enhance artistic or commercial outcomes

Presentation, communication and promotion

- ability to lead artists in performance
- observing cultural protocols appropriate to the genre or area of specialisation
- using appropriate posture, dress and other performance protocols
- matching repertoire with target, potential or existing audience and performers abilities
- demonstrating effective interpersonal skills
- using opportunities to effectively develop career goals
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- planning events and performance opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSBGE17A Maintain and apply music industry knowledge
- BSXFMI404A Participate in, lead and facilitate a team
- CUSMGE04A Analyse music

Critical aspects of evidence

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

- effectively identifying own learning and professional development needs
- developing relevant music literacy and repertoire knowledge to lead others in performance

Method and context of assessment

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

- observation of direction of a rehearsal
- oral questioning on musical vision and how that is conveyed with performers
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of practice 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
- case studies and scenarios as a basis to discuss issues in musical direction
- 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. The assessee must nominate the area of specialisation to be assessed in this unit.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of musicianship and ability to communicate musical vision and leadership in rehearsal in the nominated area of specialisation. Practical demonstration of these skills and a viva voce on the demonstration performance is required for assessing this unit.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- scores
- other relevant participants for assessment of practical ensemble work
- appropriate venue with adequate space and acoustic qualities

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CUSLRN05A Direct or conduct music in performance

Unit Descriptor

This unit covers the advanced technical, musicological, expressive, communication and stage skills required to lead a performance of music theatre or, other complex musical forces, public performance. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Lead pre performance warm up and/or or give notes as required	1.1 Be punctual and have all the necessary materials are at hand 1.2 Communicate with performers constructively to add value to the performance 1.3 Communicate calmly and supportively, fostering group cohesion to achieve planned performance outcomes 1.4 Communicate last minute contingency measures calmly where required and anticipate consequences 1.5 Ensure that warm up is appropriately brief and balanced, with minimal revision, to assist self and performers to prepare for the performance psychologically and physically, as well as artistically 1.6 Where possible ensure that the warm up venue is conducive to a positive outcome
2. Observe protocols	2.1 Dress appropriately for the performance occasion 2.2 Acknowledge the concertmaster according to stage protocol where appropriate or required 2.3 On arrival at the podium acknowledge the audience with a bow 2.4 Observe performers to ascertain and expedite performance readiness 2.5 Observe audience for performance readiness and delayed performance for a reasonable time if necessary 2.6 Acknowledge performers at the conclusion of the performance, or at appropriate times 2.7 Acknowledge final applause with a bow or other appropriate response

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3. Interact with performers	3.1 Make personal preparation and understanding of the score evident in the performance giving effective cues for entries, structure, cadences, heat dynamics, tone, colour, phrasing and tempo
	3.2 Communicate musical leadership clearly to the performers through demeanour and body language
	3.3 Maintain the engagement of all performers and direct energy to achieve performance excellence
	3.4 Ensure that overall acoustic balance of instrumental and/or electronic forces is consistent and appropriate
	3.5 Ensure that confidence in the conductor/director is evident in posture, eye contact, where appropriate, and performance of all ensemble members
	3.6 Response quickly and effectively to performance variations and minimise the consequent effect of any disruption
	3.7 Maintain balance between the aspirations of different performers where relevant and their functions within the overall work
4. Interact with audience	4.1 Establish effective contact with the audience appropriate to the performance context
	4.2 Control deportment appropriate to the context from the moment of entry to final exit
	4.3 Direct verbal communication to audience audibly where required to contribute to their overall understanding of the work
	4.4 Achieve and sustain audience engagement throughout the performance
	4.5 Maintain responses to the audience in an alert, sensitive and courteous manner
5. Evaluate own performance	5.1 Evaluate the performance using effective criteria for the context and planned outcomes
	5.2 Assess own performance for its success in achieving the potential of the work and of the performers
	5.3 Measure performance against previous performances to assess own development
	5.4 Assess the performance for any potential contribution it may make to future work
	5.5 Identify and note weaknesses and errors during the performance for future consideration
	5.6 Respond to feed-back and criticism constructively and apply to future work as appropriate

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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

Strategies for developing musical direction skills may include:

- individual tuition with appropriate tutor/mentor
- participating in professional development and other learning opportunities
- participating in relevant groups or associations
- listening critically to a wide range of live and recorded music
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals, conferences and master classes
- being involved in a WIDE range of relevant music making activities

Learning may take place through a range of methods such as:

- mentoring
- coaching
- work experience
- shadowing
- structured or formal training
- listening to, observing and evaluating the work of others
- continuing evaluation of own work
- peer and audience feedback

Listening may include:

- adjusting the sound of ensemble performance
- adjusting the sound of particular sound forces
- balance in the overall sound
- aural imagination to develop interpretive options
- instrument tuning
- music systems and practices in area of specialisation
- chords, keys in tonal or other musical systems in area of specialisation

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Musical knowledge may include:

- repertoire in area of specialisation
- instrument knowledge in area of specialisation
- music analyses and research
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts as required in area of specialisation
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression as required in area of specialisation
- music writing, copying, arranging or editing
- sight reading
- improvisation

Technical skills may include:

- characteristics of instruments in area of specialisation
- musical elements in area of specialisation
- technical control to produce required sound
- techniques to control and enhance music making
- appropriate instrumental/vocal performance style and standard
- relevant musical elements and music making techniques in area of specialisation
- technical requirements of specific instruments for accurate and appropriate music making in area of specialisation

Technology may include:

- electronic instruments or effects as required in area of specialisation
- instruments and accessories
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling as required in area of specialisation
- lighting and lighting equipment
- special effects devices

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic in area of specialisation
- baton
- scores
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners, tuning forks, electronic tuners
- electronic equipment

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry/ employer/ agent/ client/ audience
- Copyright Act
- licensing laws
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources and learning opportunities to advance musical development for self and others
- acquiring and using information appropriate to performance
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrated understanding of musical forms and conventions in performance, direction or composition in area of specialisation
- applying appropriate styles of interpretation relevant to area of specialisation
- understanding chords and scales, forms, textures or other elements of musical organisation in music work
- using appropriate performance and/or composition protocols
- using solo or group performance/composition protocols and customs that are relevant to area of specialisation
- demonstrating appropriate literacy, undertaking live improvisation or sight reading, where relevant and required

Music knowledge

- interpreting music for performance
- sightreading from charts or musical notation
- applying appropriate repertoire knowledge
- understanding relevant musical terminology
- understanding relevant systems and musical elements
- understanding and applying appropriate performance protocols for self and others
- knowledge of music of a range of styles

Listening

- recognising intervals, chords, scales and chord progressions
- discerning appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- producing the planned sound concepts in performance
- balancing the sound forces
- listening critically to continuously evaluate and adjust the musical work

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Technical

- planning practice to maintain and improve technical proficiency in directing music to achieve planned musical outcomes
- using the body appropriately in movement and breathing to communicate musical vision to and through the performers
- using gesture effectively to cue and direct the performers
- cueing accurately

Creative

- demonstrating originality and innovative approaches and options in the interpretation of music
- extending musical boundaries for self, performers and audience
- interpreting music with appropriate style in intonation, rhythm, attack, timbre, dynamics and tempi and texture

Expression

- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- directing appropriately for the context of venues, sound forces available and perceived audience taste
- engaging the audience in the work

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve efficiency and musical outcomes
- investigating technology to enhance artistic or commercial outcomes

Presentation, communication and promotion

- communicating artistic vision to performers
- observing cultural protocols appropriate to the genre or area of specialisation
- using appropriate posture, dress and other performance protocols
- matching repertoire with performers and audience
- communicating constructively to achieve planned outcomes
- maintaining an appropriate standard of presentation
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict to achieve best outcomes

Planning and organisation

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

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF18A Refine performance technique and expand repertoire
- CUSMPF13A Plan and prepare a program for performance

Critical aspects of evidence

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

- musical leadership and communication
- developing and expressing musical vision through a range of musical forces

Method and context of assessment

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

- observation of musical direction in performance
- oral questioning on musical preparation
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of practice 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
- case studies and scenarios as a basis to discuss issues, methods and strategies in directing a performance
- portfolios or other documentation which demonstrate the processes used in realising the 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 of this unit requires that the assessee nominate the area of specialisation in which assessment will take place in this unit.

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 a practical demonstration by the assessee in conducting a group performance in nominated music specialisation in front of an audience of at least ten people. The performance should be of at least fifteen minutes duration. A viva voce on the work demonstrated is also required for assessment of this unit.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- copies of OHS regulations
- relevant instruments and/or equipment where practical work is being assessed
- scores
- relevant ensemble performers for assessment of practical work
- audience of ten people
- appropriate venue with adequate space and acoustic qualities

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CUSMAR01A Promote products and services

Unit Descriptor

This unit describes the skills needed required to promote the products and services supplied by organisations and by individuals to current and potential clients, customer/clients and supporters. These skills are essential to many businesses and individuals in the cultural industries in which the success of the business or project is dependent on its promotion.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify appropriate image for promotion of products and/or services	1.1 Identify and confirm the target market in consultation with other relevant parties to confirm an appropriate image for products and/or services 1.2 Identify and confirm elements of the image in consultation with all other relevant parties 1.3 Use testing and sampling strategies to determine the response of target markets to the image where required 1.4 Make appropriate adjustments to the image in response to reliable feedback and confirm that all relevant parties agree with the choices made
2. Anticipate and use promotional opportunities	2.1 Research potential markets to target commercially appropriate activities for promotion of products and services 2.2 Analyse and target networks to achieve desired marketing goals 2.3 Develop and use marketing and management skills to ensure effective use of media opportunities to promote products and/or services 2.4 Ensure that all relevant material for marketing is professionally presented and delivered when and where required and in the required format
3. Promote products and services to customers/clients	3.1 Acquire and apply relevant industry knowledge to maximise the promotion of products and services 3.2 Use time management and organisational skills to exploit all promotional opportunities 3.3 Use all appropriate opportunities to explain and demonstrate products and services to customer/clients in an effective and professional manner 3.4 Highlight the benefits of the product or service and the ability to meet the needs to of the customers and/or clients 3.5 Employ promotional and selling techniques that are based on accepted and appropriate industry standards, legal requirements and in line with the enterprise policy 3.6 Apply appropriate promotional and sales techniques to a range of situations and customer /client requirements
4. Evaluate the promotion	4.1 Review the approach taken and its success in meeting the needs of the organisation/individual 4.2 Document outcomes to inform subsequent promotions/actions

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KEY COMPETENCIES

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

RANGE STATEMENT

Promotional activities may cover:

- films
- television programs, and stations and benefits of advertising
- radio - promotion of station and benefits of advertising on that station
- multimedia products
- specialist services provided by freelance professional (camera, lighting, programming, writing and others)
- creative concept
- music, scores, lyrics
- individual artists profile

Supporting material may include:

- fliers, brochures, pamphlets
- media products
- presentations
- audio and video tapes
- prototypes
- demo tapes
- prospectuses
- electronic press hits
- web page sites

Selling techniques may include:

- face to face selling
- sending material by mail - written, audio, video
- addressing groups
- making presentations

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- basic knowledge of the specific industry sector
- knowledge of promotional and selling techniques and when each is appropriate
- knowledge of the law relating to sales and promotion
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- knowledge of advertising codes of practice relevant to the industry sector

Linkages to other units

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

- CUECOR2A Work with others
- CUEMAR3A Undertake marketing activities
- CUFGEN01A Develop and apply industry knowledge
- CUSGEN02A Make presentations

Critical aspects of evidence

This unit of competence applies to a range of industry sectors. The focus of assessment will depend on the industry sector. Assessment must be contextualised/tailored 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:

- effective communication within the range of promotional situations
- demonstration of a thorough understanding of the industry sector
- undertaking careful preparation
- effective promotion of the product or service

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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
- cases studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Resource requirements

Assessment requires access to the information required to develop an effective promotional strategy.

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CUSMCP01A Contribute creative music ideas to a project

Unit Descriptor

This unit covers the skills and knowledge required to contribute creative music or sound design related ideas to, and/or to source ideas as part of a team for a multimedia or other project.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Participate in the work process	1.1 Clarify, confirm and seek advice where necessary to ensure understanding of own role and responsibilities, and responsibility to others for the project 1.2 Seek and share information as agreed to achieve best project outcomes 1.3 Communicate relevant information to others as required, clearly, accurately and on time 1.4 Participate constructively in the team to promote the achievement of best project outcomes
2. Under supervision research, analyse and use information	2.1 Analyse and confirm own understanding of the brief to carry out the job requirements 2.2 Investigate musical ideas and sound samples from relevant sources to give inspiration or add value to the concept and sound design process
3. Contribute creative ideas	3.1 Contribute ideas that: 3.1.1 are relevant and show imagination, originality, flair and creativity to enrich the project 3.1.2 demonstrate an understanding of the overall purpose and scope of the project 3.1.3 focus on the brief and support its overall achievement 3.1.4 are technically feasible 3.1.5 demonstrate awareness of culture, image, timeline, resources and budget 3.1.6 reflect appropriate and effective use of form, media and technology 3.2 Present ideas in the agreed format and to agreed timeframe
4. Complete work as allocated	4.1 Complete discussion, investigation and reporting tasks to a satisfactory standard within agreed time and budget 4.2 Provide explanations to designated personnel as and when required to show what has been done and why 4.3 Where problems arise in completing tasks seek guidance, direction, and/or clarification from designated personnel 4.4 Use appropriate sources of advice to check work for legality within copyright legislation, relevance, time duration and other factors as directed 4.5 Check compliance with copyright regulations with designated sources as and when required

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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

Projects may be for:

- advertising
- film, video and/or multimedia production
- restaurants
- hotels
- retail shops and centres
- public events
- entertainment events
- cultural and sporting events
- other purposes

Strategies for developing creative skills may include:

- listening critically to a wide range of live and recorded music and other sound effects
- undertaking courses of training in sound design
- developing an awareness of how sound is used most effectively for a range of purposes
- participating in professional development and other learning opportunities relevant to sound projects

Relevant parties to be consulted may include:

- producers
- directors
- artists
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

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Listening may include:

- a range of listening experiences to develop ideas for application to projects
- aural imagination to apply knowledge of sound and ideas that fit the purpose of specific projects
- retaining sound ideas in memory to apply to a range of sound design purposes
- recalling appropriate musical or sound ideas to suit a range of purposes
- using aural discrimination in researching musical and sound ideas to suit a range of purposes
- recognising and using musical forms and practices to suit a range of purposes

Music knowledge may include:

- repertoire knowledge in a variety of musical styles for a range of applications
- instrument knowledge
- music or sound analyses and research
- musical forms, systems, practices and customs
- reading and writing music ideas using written music notation such as acoustic and electronic scores, sheet music and chord charts
- music writing, copying, arranging or editing
- reproducing existing music
- sourcing sound effects

Technical skills may include:

- a range of techniques to source and enhance sounds, sound effects or musical lines for projects involving sound design
- musical elements and compositional techniques appropriate to styles of sound required
- communicating musical ideas effectively in a team

Technology may include:

- use and maintenance of equipment to record or illustrate ideas
- use of electronic hardware and software for deriving required sound effects
- music recording
- making or retrieving sound samples
- special effects
- sound sequencing

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / client / audience
- Copyright Act and amendments
- music licensing laws
- marketing and promotion
- contingency planning
- setting priorities and using time management strategies
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Workplace skills

- locating and using sound resources to enhance project outcomes
- acquiring and using information and ideas appropriate to projects
- evaluating and adjusting creative ideas realistically to advance project outcomes
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work as required
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of relevant genres and styles of music and their musical forms and conventions or appropriate sounds that fit the purpose
- applying appropriate styles for the project content
- communicating or setting down work for presentation where relevant and as required

Music knowledge

- presenting musical ideas in an appropriate format
- applying and extending appropriate repertoire and sound knowledge
- understanding relevant musical terminology
- understanding relevant systems and musical elements
- knowledge of music in a range of styles
- knowledge of sound ideas and their sources

Listening

- recognising appropriate sounds to promote project vision
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression where relevant to a project
- listening critically to the creative work of others to inform own work
- memorising a range of sounds to retrieve appropriate material for application to a project
- listening critically to, and adjusting, own creative work to achieve the required sound

Technical

- planning ideas appropriately
- locating and using appropriate sound resources
- creating or adapting material from a variety of sound styles to enhance a project
- sampling and sequencing sound

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Creative

- original and innovative approaches in matching musical ideas to project concepts
- extending musical boundaries to enhance the project
- listening critically to continuously evaluate and adjust ideas for best project outcomes

Technology

- using appropriate equipment and/or instruments effectively as required
- using appropriate technology to improve creative outcomes
- using technology to set down or organise creative ideas
- investigating technology to enhance artistic and commercial outcomes

Presentation, communication and promotion

- observing cultural protocols where relevant to the project
- communicating constructively to achieve planned outcomes
- maintaining an appropriate standard of presentation in all work
- developing contacts with and knowledge of appropriate networks to develop skills
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve best outcomes
- keeping an accurate and up to date plan of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- using systems for required documentation

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE11A Develop and update music industryknowledge
- CUECOR2A Work with others
- CUSGEN01A Use and adapt to changes in technology
- CUSRAD01A Collect and organise information

Critical aspects of evidence

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

- application of knowledge of a range of sound ideas and options to enhance sound design outcomes
- innovative use of sound materials to communicate project concepts
- ability to communicate creative ideas

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Method and context of assessment

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

- oral questioning on sourcing appropriate music or sounds
- relevant samples of creative work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant creative and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, of practitioner's work
- simulation of project scenarios to discuss issues and ideas for effective contribution
- case studies and discussion of projects
- 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 evidence of project work in the area of specialisation nominated by the assessee.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- music project plans
- copies of copyright and licensing regulations
- scores or work portfolios and tapes
- appropriate venue with adequate space and acoustic qualities
- audio equipment for playing tapes etc.

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CUSMCP02A Compose a simple song or tune

Unit Descriptor

This unit covers the development of technical and expressive skills to foster innovative expression in song or tune writing. It also deals with setting down the song or tune to permit future performance. Achievement of the knowledge and skills for this unit of competency would generally require undertaking tuition in music writing.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine the artistic purpose of the song/tune and use appropriate songwriting tools	1.1 Identify the outcomes of the song/tune to reflect, where required, an understanding of: 1.1.1 audience and market requirements 1.1.2 commercial viability 1.2 Research texts and other sources of lyrics or other musical elements as required to develop the song/tune 1.3 Where writing own lyrics use resources as required to develop the lyrics
2. Select or write the lyrics for a song	2.1 Ensure that content and scan of lyrics are appropriate to the musical context or style of the song 2.2 Use lyrics that are appropriate to the title of the song 2.3 Ensure that the structure of the lyrics is suited to the style and context of the song, its melody line and the accompaniment as required 2.4 Match points of unity, or repetition, and points of contrast in the lyrics with the musical sections 2.5 Define verse and chorus sections through the lyrics where appropriate 2.6 Where writing own lyrics, use literary devices and word associations effectively to convey the meaning of the song
3. Compose a melody to express the lyrics of a song	3.1 Use appropriate harmonic/chord or sequences in the melody to promote the meaning and style/mood of the lyrics 3.2 Align starting points, climaxes and cadence points of the melody with the lyrics 3.3 Make the melody rhythmically coherent 3.4 Make rhythm patterns appropriate to the style/mood of the piece 3.5 Use melodic techniques that enhance the expression of concepts in the lyrics 3.6 Match the level of difficulty and register of the melody with available performers and characteristics of the genre/style as and where required
4. Set down the song	4.1 Use notation and/or recorded means to set down the song so that it can be interpreted or rendered by performers 4.2 Set down the song in a format that reflects performance practice and custom of the style 4.3 Include all expression marks and instructions as required for performance

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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

Strategies for developing music writing skills may include:

- listening critically to a wide range of live and recorded music
- taking relevant courses or lessons in composition
- taking relevant courses in instrumental study
- taking relevant courses in literature and poetry writing
- participating in relevant groups or associations
- professional development and other learning opportunities
- contributing to/participating in, festivals and conferences
- a range of music making activities
- personal experience

Literary devices may include:

- rhyme
- form
- simile
- metaphor
- alliteration
- onomatopoeia
- others

Music forms may include:

- binary
- ternary
- blues
- song forms such as:
  - strophic
  - through composed
  - ballad
  - da capo
- others

Resources for song writing may include:

- rhyming dictionaries
- thesauruses
- existing texts

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Listening may include:

- pattern and sequence recognition
- aural memory and imagination
- recognising music systems and practices
- instrument tuning
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory
- identifying and using techniques to develop aural imagination and extend writing practice

Musical knowledge may include:

- repertoire knowledge in area of specialisation
- music analyses and research
- musical forms, systems, practices and customs in the area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for:
  - voicing
  - expression
  - pitch
  - tempi
  - dynamics
- music writing, copying, arranging or editing
- improvisation
- reproducing existing music
- setting down music to be reproduced by performance

Technical skills may include:

- knowledge of instruments appropriate to area of music specialisation
- knowledge and use of musical elements appropriate to area of music specialisation
- compositional techniques appropriate to the area of music specialisation
- technical requirements of required instruments for accurate and appropriate music making
- scoring appropriate to musical style

Technology may include:

- using appropriate and current equipment, software and hardware for music writing
- music recording
- special effects

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / client / audience
- Copyright Act
- music licensing laws
- contingency planning
- using time management strategies to set priorities
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Development of songwriting skills

- working effectively with mentors or tutor
- locating and using resources to broaden creative experience and enhance musical outcomes
- acquiring and using information appropriate to development of songwriting skills
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- discerning and listening to the advice of appropriate colleagues, experts and audience groups where appropriate to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- understanding and using song writing techniques effectively
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in own work
- effectively using solo or group performance/composition protocols and customs that are relevant to the song style

Music knowledge

- using musical elements effectively such as harmony, melody, rhythm and form
- setting down creative work effectively for performers
- using musical protocols appropriate to the style
- repertoire knowledge in area of specialisation
- instrument knowledge

Listening

- recognising intervals, chords, scales and chord progressions commonly used in the selected styles
- understanding appropriate intonation, dynamics, phrasing, rhythm, instrumentation, voicing and expression to produce the required sound
- listening critically to the creative work of others to inform and expand own work
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound
- imagining the melodic possibilities of the song concepts

Technical

- planning practice and other opportunities to improve technical skills in improvising or composing music

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- using appropriate musical elements confidently and effectively

Creative

- demonstrating originality and innovative approaches in the creation of music
- extending musical boundaries for self and audience
- experimenting with musical elements and styles to develop own voice
- experimenting with combining styles or elements in new and effective ways
- listening critically to continuously evaluate and adjust own musical work

Expression

- phrasing and shaping music appropriately
- understanding and achieving appropriate/coherent musical nuance
- composing appropriately for the context of the music, possible venues and sound forces

Technology

- effectively using appropriate equipment and/or instruments to enhance own music making
- using appropriate technology to improve creative outcomes
- investigating technology to enhance artistic or commercial outcomes

Presentation, communication and promotion

- observing cultural protocols appropriate to the style, genre or area of specialisation
- matching creative work with target, potential or existing audience where appropriate
- working creatively with individual differences where appropriate
- working constructively with group dynamics as required
- identifying and dealing positively/constructively with conflict where required

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- planning and using songwriting opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments where required
- using time management strategies to set priorities

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Linkages to other units

This unit has strong links to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSMGE03A Use instruments equipment and/or technology for making music
- CUSMGE10A Create a simple accompaniment for a song or tune
- CUSMGE04A Analyse music

Critical aspects of evidence

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

- music knowledge and repertoire knowledge relevant to selected musical genre and style
- demonstrated ability to use compositional techniques relevant to area of music specialisation

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Method and context of assessment

For assessment in this unit of competency, candidates are required to nominate the broad style or specialisation of music practice in which they will be assessed.

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

- process diary
- oral questioning on songwriting methods and strategies
- discussion of career goals, time management and strategies
- relevant authenticated samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or other tuition sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- music criticism and discussion of samples of candidate's work
- analysis of a song in the nominated area of specialisation
- simulation of song writing exercises
- 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. The assessee must nominate the area of specialisation to be assessed.

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

Assessment of this unit must include evidence of the assessee's own song writing achievements. This evidence may be gained from a prepared songwriting assignment with viva voce or by completion of a song writing assignment under examination conditions.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre, style and mode of expression. Specific assessment tools may include:

- relevant instruments and/or equipment where practical and aural work is being assessed
- scores
- audio equipment
- materials or equipment appropriate to the examination of composition

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CUSMCP03A Create a simple accompaniment for a song or tune

Unit Descriptor This unit covers music literacy musicianship and technical and expressive skills required to compose accompaniments and to set them down.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use appropriate instrumentation	1.1 Choose instruments to suit the style and mood of the song or tune 1.2 Verify range of instruments/voices and technical requirements relevant to the accompaniment
2. Compose an accompaniment for a song or tune	2.1 Apply composing conventions appropriate to instruments/voices 2.2 Use the harmonic conventions appropriate to the style of the song 2.3 Use rhythm appropriate to the melody and/or lyrics 2.4 Compose the accompaniment to enhance the melody and/or concepts expressed in the lyrics 2.5 Make the accompaniment appropriate to the performance skills level of available performers as and where required
3. Set down the song or tune and accompaniment for performance	3.1 Set down or convey the music to the performers so that the music can be performed in the manner intended and to the required standard 3.2 Set down individual parts so that they can be interpreted by each performer 3.3 Include all dynamic, speed, attack and expression instructions for performance as and where required

KEY COMPETENCIES

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

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RANGE STATEMENT

Strategies for developing accompaniment writing may include:

- undertaking courses or other tuition in music writing
- listening critically to a wide range of live and recorded music
- undertaking instrumental tuition
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities
- studying accompaniments of a range of songs
- reading a wide range of poetry

Listening may include:

- aural imagination
- pattern and sequence recognition and memory
- recognising the distinguishing characteristics of music systems and practices
- chords, keys in tonal or other musical systems
- sequences
- instrument tuning

Musical knowledge may include:

- repertoire in area of specialisation
- instrument knowledge in area of specialisation
- orchestration/instrumentation/voicing
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- music writing, copying, arranging or editing
- improvisation
- reproducing existing music
- setting down music to be reproduced for performance

Technical skills may include:

- mastery of instruments and musical elements
- a range of techniques to control and enhance accompaniment writing skills
- using musical elements and compositional techniques appropriate to style of music making
- technical requirements of relevant instruments
- scoring parts appropriate to musical style

Technology may include:

- use and maintenance of equipment
- electronic hardware and software for composing, orchestrating and setting down work
- music recording
- special effects

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Workplace considerations may include:

- Copyright Act
- music licensing intellectual property and copyright legislation
- contracts
- contingency planning
- using time management strategies to set priorities
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Development of music writing

- working effectively with a tutor and/or mentor
- locating and using resources to expand music writing
- acquiring and using information appropriate to music writing
- evaluating, adjusting and developing own work in line with planned career directions and developing broader skills where appropriate to develop wider career options
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically

Music craft

- demonstrating understanding of chosen style and appropriate musical forms and conventions for composition and performance
- applying appropriate expressive styles to music writing
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music writing
- understanding appropriate composition and performance protocols
- using solo or group performance/composition protocols and customs that are relevant to area of specialisation
- demonstrating appropriate literacy in improvisation or setting down work where relevant and as required for performance

Technical

- setting down creative work effectively for performers
- planning compositional practice to improve technical facility in improvising or composing music
- using a range of composing techniques
- using a variety of scales, chord sequences and music systems
- using a variety of rhythms, time signatures, beats and rhythmic styles
- using a variety of instruments and instrumental combinations
- creating in a variety of styles

Creative

- demonstrating originality and innovative approaches in the creation of music
- experimenting with styles and musical elements to develop own voice and extend own music practice
- extending musical boundaries for self and audience
- listening critically to continuously evaluate and adjust the musical work

Expression

- phrasing and shaping music appropriately

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- understanding and expressing appropriate musical nuance
- composing appropriately for the context of venues, sound forces available and perceived audience taste where necessary

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve creative outcomes
- using technology to set down creative work
- investigating technology to enhance artistic and commercial outcomes

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre or area of specialisation
- matching repertoire with target potential, or existing, audience and balancing creative and commercial outcomes
- using effective interpersonal skills to achieve planned outcomes
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- keeping an accurate and up to date diary of work commitments, and setting goals and prioritising activities
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSMGE03A Use instruments equipment and/or technology for making music
- CUSMCP02A Compose a simple song or tune

Critical aspects of evidence

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

- using relevant systems and musical elements
- relevant music composition and repertoire knowledge

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Method and context of assessment

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

- process diary
- oral questioning on musical elements relevant to area of specialisation
- discussion of career goals, time management and strategies
- relevant authenticated samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training/tuition sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- musical criticism and discussion and self evaluation of candidate's own work
- simulation of an accompaniment writing assignment
- case studies as a basis for discussion of music writing methods and strategies to compose accompaniments
- 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. The assessee must nominate the area of specialisation to be assessed.

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 evidence of the assessee's own song or other music accompaniment writing achievements in the nominated area of specialisation.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- career development plans
- copies of OHS, copyright and licensing regulations
- relevant instruments and/or sound equipment where practical work is being assessed
- scores or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities to assess practical and aural work as required

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CUSMCP04A Compose songs or tunes in a range of styles

Unit Descriptor This unit describes the competencies required to demonstrate innovative and diverse songwriting skills. It also deals with setting down songs to permit performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine the artistic purpose of the song and use appropriate songwriting tools	1.1 Identify the outcomes of the songs to be written and reflect an understanding of: 1.1.1 audience and market requirements 1.1.2 commercial viability 1.1.3 cultural and stylistic contexts 1.1.4 technical scope of composition required 1.1.5 performing artists 1.2 Where using existing texts, research texts and other sources of lyrics as required to develop songs 1.3 Where developing lyrics, use resources such as rhyming dictionaries and thesauruses as required to develop the song lyrics
2. Select or write the lyrics for a range of songs	2.1 Ensure that content and scan of lyrics are appropriate to the musical contexts or song styles 2.2 Ensure that lyrics are appropriate to the title of the songs 2.3 Ensure that the structure of the lyrics is suited to the style and context of the songs 2.4 Match points of unity, or repetition, and points of contrast in the lyrics with the musical sections of the songs 2.5 Define verse and chorus sections through the lyrics where appropriate 2.6 Use literary devices and word associations effectively to convey the meaning of the songs
3. Compose a melody to express the lyrics of the songs	3.1 Use appropriate harmonic progressions or sequences in the melody to promote the meaning and style/mood of the lyrics of the songs 3.2 Align starting points, climaxes and cadence points of the melody with the lyrics of the songs 3.3 Make the melody rhythmically coherent in the songs 3.4 Make rhythm patterns appropriate to the style/mood of the songs 3.5 Use melodic techniques that express concepts in the lyrics of the songs 3.6 Match the level of difficulty and register of the melody with available performers and characteristics of the genre/style in writing the songs
4. Set down the songs	4.1 Use notation or recorded means to set down the songs so that they can be interpreted, or rendered, by performers 4.2 Set down the songs in formats that reflect the performance practice and custom of the styles 4.3 Include all expression marks and instructions as required for performance

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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

Strategies for developing songwriting skills may include:

- undertaking relevant courses or lessons in composition and music analysis
- undertaking a range of music making activities
- listening critically to a wide range of live music
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- contributing to and participating in, festivals and conferences
- taking instrumental tuition

Listening may include:

- aural imagination
- pattern and sequence recognition
- aural memory
- analysing music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory
- identifying and using techniques to develop aural imagination
- instrument tuning

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Musical knowledge may include:

- repertoire knowledge relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- orchestration relevant to area of specialisation
- music analyses and research relevant to area of specialisation
- musical forms, systems, practices and customs relevant to area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts relevant to area of specialisation
- interpretation and/or writing of directions for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- music writing, copying, arranging or editing relevant to area of specialisation
- improvisation where relevant to area of specialisation
- reproducing existing music
- setting down music to be reproduced for performance

Technical skills may include:

- knowledge of instruments and musical elements relevant to area of specialisation
- using literary devices and compositional techniques to control and enhance songwriting
- compositional techniques appropriate to style of music making
- technical requirements of specific instruments for accurate and appropriate music making relevant to area of specialisation
- scoring parts appropriate to musical style

Technology may include:

- using appropriate and current equipment relevant to area of specialisation
- understanding the scope and capacity of instruments and equipment relevant to area of specialisation
- music recording
- special effects

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / client / audience
- Copyright Act and amendments
- music licensing laws
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Development of songwriting

- practising songwriting in a range of styles
- undertaking tuition or using reliable mentors to continuously and effectively self evaluation work and artistic development
- locating and using resources to broaden creative experience in songwriting
- acquiring and using information appropriate to career development
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of chosen genres and styles and their musical forms and conventions in performance, direction or composition
- understanding and using songwriting techniques effectively
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in own work
- understanding and using appropriate composition and performance protocols relevant to area of specialisation
- understanding solo or group performance/composition protocols and customs that are relevant to song styles practised

Music knowledge

- using and manipulating musical elements effectively such as harmony, melody, rhythm and form
- setting down creative work effectively for performers
- using musical protocols appropriate to the style
- repertoire knowledge relevant to area of specialisation
- instrument knowledge relevant to area of specialisation

Listening

- recognising intervals, chords, scales and chord progressions commonly used in the selected styles
- understanding and discerning appropriate intonation, dynamics, phrasing, rhythm, instrumentation, voicing and expression to produce the required sound
- listening critically to own creative work and the creative work

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of others to inform and expand own work
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound
- imagining the melodic and harmonic or other musical possibilities of song concepts

Technical

- planning practice to improve technical skills in improvising or composing music
- using appropriate musical elements confidently and effectively

Creative

- demonstrating originality and innovative approaches in the creation of music
- extending musical boundaries for self and audience
- experimenting with musical elements and styles to develop own creative voice
- experimenting with combining styles or elements in new and effective ways
- listening critically to continuously evaluate and adjust own musical work

Expression

- phrasing and shaping music appropriately
- understanding and achieving appropriate/coherent musical nuance
- composing appropriately for the context of markets, venues, sound forces available and boundaries of audience taste

Technology

- using appropriate equipment and/or instruments to enhance own music making
- using appropriate technology to improve creative outcomes
- investigating technology to enhance artistic or commercial outcomes

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre, style or area of specialisation
- matching repertoire with target, potential or existing audience where appropriate
- demonstrating effective interpersonal skills
- developing contacts with and knowledge of appropriate networks
- using opportunities to effectively develop career goals
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing positively/constructively with conflict

Planning and organisation

- clarifying roles

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- working within established budgets and timeframes to achieve planned outcomes
- planning and initiating songwriting opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSMGE03A Use instruments equipment and/or technology for making music
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMCP03A Create a simple accompaniment for a song or tune

Critical aspects of evidence

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

- ability to use musical systems and musical elements relevant to area of specialisation
- music literacy and repertoire knowledge relevant to area of specialisation

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Method and context of assessment

For assessment in this unit of competency candidates are required to nominate the broad style or specialisation of music practice in which they will be assessed.

At least three distinct styles of commercial songwriting within that specialisation must be nominated for assessment in this unit.

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

- authenticated process diary referring to work samples
- relevant authenticated samples of artistic work with candidate's evaluation
- music criticism and discussion of samples of candidate's work
- oral questioning including analysis of songs
- discussion of career goals, time management and strategies
- samples of work plans
- authenticated details of relevant courses or tuition sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work
- 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.

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

Assessment of this unit must include evidence of the assessee's own songwriting skills and achievements. This evidence may be gained from a prepared songwriting assignment with viva voce, or by completion of a songwriting assignment under examination conditions. At least three distinct styles of songwriting within the nominated area of music specialisation should be assessed.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre, style and mode of expression. Specific assessment tools may include:

- career development plans
- copies of OHS, copyright and licensing regulations
- relevant instruments and/or equipment where practical and aural work is being assessed
- scores
- materials and equipment appropriate to the examination of composition

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CUSMCP05A Create original music

Unit Descriptor

This unit covers the technical, expressive, experimental and music knowledge and skills required to produce original music and to set it down appropriately for use in performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Investigate and experiment with components/musical materials for the expression of ideas	1.1 Identify and use music elements and options from the creative base in the selected area of specialisation that are compatible with own work and planned outcomes in making the creative work 1.2 Identify and determine the constraints and potential of a range of musical elements relevant to own work and intended outcomes 1.3 Maintain knowledge of current musical practice and styles in area of specialisation to contribute to and extend own creative work 1.4 Investigate possible combinations and juxtapositions of a range of resources and techniques for potential technical and creative development 1.5 Explore and assess the effect of combining a range of materials, resources, elements and techniques in different elements of music for possible incorporation into work
2. Generate and develop concepts or ideas	2.1 Analyse the intended function of the work and clearly establish its objectives and intended outcomes 2.2 Seek ideas or starting points and experiment with options for realisation of the initial idea 2.3 Identify basic structural elements for the realisation of the selected idea and investigate their potential for achieving the desired effect 2.4 Review musical vocabulary and select components that are most appropriate to the musical ideas
3. Produce work	3.1 Use appropriate stylistic expression for period, style and/or genre in selected area of specialisation 3.2 Set down ideas effectively, by written notation or other means, to allow interpretation by performers, publishers, musical directors and/or relevant stage and technical production personnel as required 3.3 Apply knowledge of appropriate writing for particular instruments in the work including range, tone and balance, and, where required, performers' skills levels 3.4 Reflect the needs of musical directors, performers, audience and venues in the work as and where required 3.5 Produce work to agreed timeframe and budget where required
4. Evaluate work	4.1 Identify criteria to provide an effective measure of the success of the work in its context 4.2 Compare work against previous compositions to assess innovation or development of techniques and ideas

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5. Use equipment or technology effectively, where appropriate, to express ideas	5.1 Explore and analyse the operational capabilities and limitations of equipment/technology for their effect and possible use in developing creative work 5.2 Select equipment/technology appropriate to the nature and needs of the work 5.3 Set up and use the equipment/technology safely and correctly as and where required 5.4 Use equipment/technology effectively where appropriate to develop and express the initial idea

KEY COMPETENCIES

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

RANGE STATEMENT

Musical elements may include all of the materials of music, and methods of combining the materials such as:

- ways of organising pitch such as:
  - notes and rests
  - key signatures and scales
  - accidentals
  - intervals
  - harmony
  - chords
  - all other ways of organising pitch
- tone colour and instrumentation
- symbols and instructions for articulation and attack
- expression marks and instructions
- rhythm and time signatures
- silence
- symbols and instructions for repetition of music sections
- texture and integration of musical lines
- integrating and expressing literary texts

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Strategies for developing composition skills may include:

- working with a tutor in composition
- courses in music composition
- courses in literature and own reading
- listening critically to a wide range of live and recorded music
- relevant groups or associations
- professional development and other relevant learning opportunities
- festivals and conferences
- a range of music making activities
- analysing and evaluating own work and the work of others
- analysing the lyrics of a range of songs
- analysing a range of poetry or other literary texts

Listening may include:

- using aural imagination in manipulating musical elements
- instrument tuning
- pattern and sequence recognition and memory
- recognising music systems, structures and practices
- chords, keys in tonal or other musical systems
- analysing music instrumentation
- reproduction of sequences from memory

Musical knowledge may include:

- repertoire relevant to area of specialisation
- music history relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- orchestration relevant to area of specialisation
- music analyses and research relevant to area of specialisation
- musical forms, systems, practices and customs relevant to area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts relevant to area of specialisation
- interpretation and/or writing directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics relevant to area of specialisation
- music writing, copying, arranging or editing relevant to area of specialisation
- improvisation where relevant to area of specialisation
- reproducing existing music
- setting down music to be reproduced for performance relevant to area of specialisation

Technical skills may include:

- facility with a range of techniques to control and enhance music composition relevant to area of specialisation
- musical elements and compositional techniques appropriate to style of music making relevant to area of specialisation
- technical requirements of relevant instruments relevant to area of specialisation for accurate and appropriate voicing and music writing
- scoring parts appropriate to musical style in the selected area of specialisation
- proficiency in working with instruments and musical elements relevant to area of specialisation

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Technology may include:

- use and maintenance of equipment relevant to own music making practice in area of specialisation
- use of electronic hardware and software for composing and orchestrating relevant to area of specialisation
- music recording
- special effects

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical and quality standards of industry / employer / agent / client / audience
- Copyright Act and amendments
- music licensing laws
- OHS
- contracts
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- working with an appropriate tutor
- practising composition in a range of styles relevant to area of specialisation
- locating and using resources to broaden music writing experience
- acquiring and using information to develop music writing practice
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- evaluating, adjusting and developing own work in line with planned career directions and developing broader skills where appropriate to develop wider career options
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with career direction
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of chosen musical styles and genres relevant to area of specialisation and their musical forms and conventions for composition and performance
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work relevant to area of specialisation
- introducing innovative ideas and new perspectives with an understanding of appropriate composition and performance protocols relevant to area of specialisation
- using solo or group performance/composition protocols and customs where relevant to area of specialisation and intended outcomes

Music knowledge

- demonstrating appropriate knowledge of improvisation or setting down work where relevant and as required in area of specialisation
- applying and extending appropriate repertoire and music history knowledge relevant to area of specialisation
- understanding and applying correct musical terminology relevant to area of specialisation
- understanding systems and musical elements relevant to area of specialisation
- reflecting understanding of appropriate performance protocols relevant to area of specialisation
- knowledge of music in a range of styles relevant to area of

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specialisation

Listening

- recognising intervals, chords, scales and chord progressions relevant to area of specialisation
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required or intended sound relevant to selected area of specialisation
- listening critically to, and adjusting, own creative work to achieve the required sound
- listening critically to the creative work of others to inform own work

Technical

- planning compositional practice to improve technical skills in improvising, or composing music in area of specialisation
- using a range of composing techniques relevant to selected area of specialisation
- using a variety of scales, chord sequences and music systems or other elements relevant to selected area of specialisation
- using a variety of rhythms, time signatures, beats and rhythmic styles relevant to selected area of specialisation
- using a variety of instruments and instrumental combinations where relevant to area of specialisation
- creating in a variety of styles relevant to area of specialisation

Creative

- experimenting in using musical elements in a range of styles
- demonstrating originality and innovative approaches in the use and organisation of musical elements
- extending musical boundaries for self and audience
- experimenting with the synthesis of musical ideas and materials from a range of sources as appropriate in the selected musical specialisation
- listening critically to continuously evaluate and adjust the musical work

Expressive

- phrasing and shaping music appropriately relevant to area of specialisation
- understanding and expressing appropriate musical nuance relevant to area of specialisation
- composing appropriately for the context of venues, sound forces available and perceived audience taste

Technology

- using appropriate equipment and/or instruments effectively relevant to area of specialisation
- using appropriate technology relevant to area of specialisation to improve creative outcomes
- using technology to set down creative work relevant to area of specialisation

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- investigating technology to enhance artistic and commercial outcomes in area of specialisation

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre or area of specialisation
- matching repertoire with potential, or existing, audience
- communicating constructively to achieve planned outcomes
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes where required
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE04A Analyse music
- CUSMGE01A Maintain self or group in music
- CUSMGE03A Use instruments equipment and/or electronic technology for making music

Critical aspects of evidence

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

- using systems and musical elements relevant to area of specialisation
- innovative and inventive use in organising musical elements
- music and repertoire knowledge relevant to area of specialisation

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Method and context of assessment

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

- process diary
- oral questioning on musical elements and compositional techniques
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training/tuition sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs and videos, of practitioner's work
- case studies as a basis for discussion of music writing ideas, methods and strategies
- 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. The assessee must nominate the area of specialisation to be assessed.

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 evidence of compositions or a composition assignment covering a range of techniques and styles in the nominated area of specialisation and a viva voce.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- career development plans
- relevant instruments and/or audio equipment where practical work is being assessed
- scores and/or work portfolios
- appropriate venue with adequate space and acoustic qualities

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CUSMCP06A Compose music for screen using electronic media

Unit Descriptor

This unit covers the use of electronic music production tools to simplify the production of music for screen and/or other media and to align sound directly with a soundtrack. It also deals with experimentation with musical ideas to maximise work in progress and adjust the score/music content.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop compositional concept from the production brief	1.1 Establish and confirm the type of program required by the producer and/or director of the project as required 1.2 Use the script or other required sources to identify music and sound requirements 1.3 Agree and confirm a time line and schedule for editing 1.4 Develop a series of theme tracks and incidental music for producer/director's consideration 1.5 Establish and confirm contractual and environmental parameters
2. Check and prepare MIDI equipment and materials	2.1 Connect MIDI components accurately to video studio to prepare the music 2.2 Prepare discs and tape materials required to produce and align the sound components 2.3 Ensure the integrity of the sound signal
3. Compose soundtracks	3.1 Identify common soundtrack elements required for the project 3.2 Compare acoustic qualities of a range of sounds and music to fulfil the musical requirements 3.3 Determine areas of a required screen or other sequence that require theme and incidental music 3.4 Create theme and incidental music that is appropriate to the agreed image style
4. Synchronise theme and incidental music to a screen or other required sequence	4.1 Select and compile theme and incidental music to be included in the screen or other sequence required by the production 4.2 Match theme and incidental music to the visual images 4.3 Assess and determine appropriateness of the theme and incidental music to the image 4.4 Modify theme and incidental music according to other sound elements in the screen or other required sequence
5. Seek producer/ director's approval	5.1 View off line edit with the producer and/or director to ensure and maintain consensus on the sound components 5.2 Discuss and agree upon changes that are required by the producer/director 5.3 Implement necessary adjustments and confirm with producer and/or director to fulfil and maintain production requirements

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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

Strategies for developing electronic media skills may include:

- undertaking appropriate courses and tuition
- listening critically to a wide range of live, synthesised and recorded music, including music written for film
- participating in relevant groups or associations
- participating in professional development and other learning opportunities in using electronic media
- contributing to/participating in, festivals and conferences on electronic media and composing and arranging for screen
- being involved in a range of music making activities
- observing a wide variety of films of different genres, styles, periods and places

Listening may include:

- experimenting with relating sounds to images and concepts
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems

Musical knowledge may include:

- repertoire of a range of musical styles
- music analyses and research
- instrument knowledge
- orchestration
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics
- music writing, copying, arranging or editing
- improvisation
- reproducing existing music
- music to be reproduced for performance
- musical directions for use in film soundtracks
- musical directions for use in advertising projects

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Technical skills may include:	• mastery of musical elements for composition such as pitch, timbre, duration and form • techniques to control and enhance creative output • musical elements and compositional techniques appropriate to style of music making • technical requirements of relevant instruments • scoring parts appropriate to musical style and instrument specifications
Musical style may involve:	• genre • culture • time and geographic location of origination • ethnicity
Technology may include:	• using equipment specifically designed for screen composing • electronic hardware and software for composing and orchestrating • music recording • special effects
Workplace considerations may include:	• goals, values, objectives, processes and appropriate practices • ethical standards of industry / employer / agent / client / audience • Copyright Act • music licensing laws • OHS • contracts • contingency planning • problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- working with electronic media
- undertaking courses in composition using electronic technology
- locating and using resources to broaden creative experience and skills in screen composition
- acquiring and using information to maintain currency in screen composition
- evaluating, adjusting and developing own work in line with planned career directions and developing broader skills where appropriate to develop wider career options
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with project outcomes
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of a variety of genres and their musical forms and conventions for composition and performance in screen projects
- applying appropriate styles or interpretation relevant to screen projects
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music writing for screen projects
- understanding appropriate composition and performance protocols and customs that are relevant to creative work required by screen projects
- demonstrating appropriate skills in setting down work where relevant and as required

Music knowledge

- repertoire knowledge relevant to screen composition
- communicating musical ideas and the overall musical plan according to film custom and the requirements of the soundtrack
- knowledge of music in a diverse variety of styles

Technical

- planning compositional practice to improve technical facility in improvising, or composing music
- using a range of composing techniques
- using sound effects and sound samples effectively
- using a variety of scales, chord sequences and music systems
- using a variety of rhythms, time signatures, beats and rhythmic styles
- using a variety of instruments and instrumental combinations

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- creating for a variety of styles

Creative

- demonstrating originality and innovative approaches in the creation of music within the scope of screen projects
- extending musical boundaries for self and audience
- listening critically to continuously evaluate and adjust the musical work

Expressive

- phrasing and shaping music appropriately in musical line and cadence relevant to screen music projects
- understanding and expressing appropriate musical nuance appropriately to the project
- composing appropriately for the context of screen projects, sound forces available and perceived audience taste

Technology

- using appropriate specialised equipment and/or instruments effectively in composing and aligning music for screen
- using appropriate technology to improve creative outcomes
- using technology to produce and set down creative work
- investigating new technology to enhance artistic and commercial outcomes

Presentation and communication

- working effectively in a production team
- observing cultural protocols appropriate to composing for the film project
- matching creative work with screen images and concepts
- using effective interpersonal skills
- maintaining an appropriate standard of presentation in all work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUECOR2A Work with others
- CUSMGE02A Develop self as artist
- CUSMCP05A Create original music
- CUSMGE17A Maintain and apply music industry knowledge
- CUSMGE04A Analyse music
- CUSMCP07A Prepare compositions for performance/publishing

Critical aspects of evidence

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

- demonstrated ability to use specialised electronic equipment to produce and align music for screen
- using relevant systems and musical elements to compose music for screen
- knowledge of technical requirements of film/screen soundtracks
- relevant music writing and repertoire knowledge

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Method and context of assessment

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

- observation of assessee using relevant electronic equipment
- oral questioning on planning the work environment
- process diary
- discussion of creative practice, time management and strategies
- relevant samples of creative work with candidate's evaluation
- samples of project plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant creative and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of project briefing/meeting
- case studies and scenarios as a basis for discussion of issues, methods, ideas and strategies in composing for film using electronic media
- 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. It is a requirement of this unit that the assessee nominate the area of specialisation for assessment.

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 observation of the assessee demonstrating the use of specialised or relevant software and hardware for producing music for film. It also requires examples of finished work by assignment or submitted work and viva voce.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of screen writing and production skills relevant to the candidate's area of specialisation. Specific assessment tools may include:

- relevant equipment where practical work is being assessed
- scores or work portfolios
- appropriate venue and equipment for practical demonstration in using electronic media

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CUSMCP07A Prepare compositions for performance/ publishing

Unit Descriptor

This unit describes the competencies required to prepare scores or other materials by composers, musical directors and/or music editors for performers, musical directors, conductors, production personnel and/or other parties that are involved in the performance or publication of the music. This unit requires significant music reading and writing skills.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify with relevant parties the scope of the performance/ publication and resources	1.1 Determine and confirm the scope of the performance or publication with relevant parties and the budget for musical preparation 1.2 Confirm the musical editions to be used for the performance or publication as required 1.3 Identify and confirm the instrumental/vocal forces required for the performance or publication and the types and numbers of scores or other music resources required 1.4 Discuss and confirm the format of the music to be prepared to meet performers' or publishers' requirements
2. Arrange for and acquire the required music resources	2.1 Ensure that all of the necessary music resources are available in time to allow for the work to be completed in time and to budget 2.2 Where scores are to be hired, contact the publisher and supplier and arrange for delivery and payment of performance rights and/or scores or recordings as required 2.3 Where music preparation is to be undertaken from printed music or recordings ensure full compliance with performing rights obligations 2.4 Check that materials are received in the time, quantity and quality agreed with suppliers as required

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3. Determine the requirements for the performance/ publication and prepare music	3.1 Where music is to be transcribed from audio sources ensure that it is transcribed accurately and in the agreed format to meet the needs of all relevant parties 3.2 Proof notated music to ensure consistency in the spelling of rhythmic, harmonic and melodic notation 3.3 Where problems with written or other music sources are encountered, seek advice from appropriate specialists or sources to resolve them 3.4 Where required, produce individual parts that are clearly and accurately notated and marked including: 3.4.1 correct transposition, accurately indicated as and where required 3.4.2 accurate notation, including spacing of rests and repeats correctly adjusted and applied from the full score 3.4.3 expression marks accurately converted from the full score 3.4.4 full score markings accurately and consistently interpreted in individual parts 3.4.5 bow markings consistent through all parts where required 3.5 Adjust work for particular instruments including range, tone and balance, and performers' skill levels as required 3.6 Set down work effectively, by written notation or other means, to allow interpretation by performers, musical directors and/or technicians 3.7 Set down and present work using methods and conventions most appropriate to the context, musical style, or as specifically required 3.8 Set down work in a form capable of interpretation by relevant parties and reflecting the needs of musical directors, performers, audience and venues as required 3.9 Complete work to agreed timeframe and budget requirements
4. Use equipment or technology effectively, where appropriate	4.1 Explore and analyse the operational capabilities and limitations of relevant equipment/technology for its effect and use in preparing music resources for performance 4.2 Select equipment/technology appropriate to the nature and needs of the work 4.3 Use equipment/technology effectively where relevant to prepare music 4.4 Set up and use the equipment/technology safely and correctly

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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

Relevant parties may include:

- artists
- musical directors
- conductors
- presenters
- agents
- venues
- contracting parties
- technicians

Appropriate sources of advice may include:

- research from musicological sources
- conductors
- directors
- composers
- principal performers
- music publishers
- music scholars and experts
- other designated personnel

Musical knowledge may include:

- repertoire knowledge
- transcription of written music
- instrument knowledge
- orchestration
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics
- music writing, copying and editing
- editing or reproducing existing music for performers
- setting down music to be reproduced for performance

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Technology may include:

- use and maintenance of equipment
- use of electronic hardware and software for music preparation
- special effects

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical and quality standards of industry / employer / agent / client / audience
- knowledge of:
- Copyright Act and amendments
- music licensing laws
- performing rights
- contracts
- application of OHS principles
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources for music research and analysis
- undertaking tuition or courses in music publishing
- seeking and using opportunities to work with practitioners who are experienced in score preparation/print music publishing
- acquiring and using information appropriate to career development
- evaluating and adjusting career directions and plans realistically to advance in area of specialisation
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of musical forms and conventions in composition and performance relevant to area of specialisation
- musical interpretation relevant to area of specialisation
- understanding chords and scales, forms, textures or other elements of musical organisation in music work
- understanding appropriate composition and performance protocols relevant to area of specialisation
- understanding solo or group performance/composition protocols and customs that are relevant to area of specialisation

Music knowledge

- demonstrating appropriate music reading and notation skills relevant to music preparation
- applying and extending repertoire knowledge relevant to area of specialisation
- understanding musical terminology relevant to area of specialisation
- understanding systems and musical elements relevant to area of specialisation
- understanding appropriate performance protocols relevant to area of specialisation
- knowledge of music in a range of styles relevant to area of specialisation

Listening

- understanding intervals, chords, scales and chord progressions
- understanding implications in written music of intonation, dynamics, phrasing, rhythm and expression
- ability to transcribe music from audio sources if required in nominated area of specialisation

Technical

- knowledge of notation relevant to area of specialisation

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- understanding a range of composing techniques relevant to area of specialisation
- ability to transpose music accurately relevant to area of specialisation
- understanding scales, chord sequences and music systems relevant to specialisation
- understanding rhythms, time signatures, beats and rhythmic styles relevant to specialisation
- understanding the technical requirements and scope of instruments and instrumental combinations relevant to area of specialisation

Creative

- ability to solve problems in musical preparation
- ability to anticipate the musical needs of performers, musical directors and other users of print music
- ability to facilitate improved performance and/or music analysis outcomes through musical preparation

Technology

- using appropriate software and hardware, or other equipment to assist musical preparation tasks
- using technology to set down and present work
- investigating technology to enhance work outcomes

Presentation and communication

- observing cultural protocols appropriate to the genre or area of specialisation
- communicating constructively to achieve planned outcomes
- maintaining an appropriate standard of presentation in all work undertakings and dealings
- developing contacts with and knowledge of appropriate networks
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUESMT6A Follow scores
- CUSMGE06A Read music
- CUECOR2A Work with others
- CUSGEN01A Use and adapt to changes in technology
- CUSRAD02A Conduct research
- CUSBGE17A Maintain and apply music industry knowledge

Critical aspects of evidence

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

- understanding relevant music systems and customs
- using and interpreting written notation
- relevant music literacy and repertoire knowledge

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Method and context of assessment

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

- observation
- oral questioning
- assignment or examination of assessee's musical preparation skills
- relevant samples of work with candidate's evaluation
- discussion of career goals, time management and strategies
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant private and/or commercial achievements
- relevant authenticated portfolio of assessee's work
- simulation
- case studies

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.

It is a requirement of this unit that the assessee must nominate the area of specialisation in which assessment is sought.

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 creative concept through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the creative concept through all stages of the process

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

Assessment of this unit should include an exercise in musical preparation completed by assignment with a viva voce, or an exercise completed under examination conditions.

Assignment or examination exercises must be selected from the area of specialisation nominated by the assessee and must be completed in an appropriate written format, including appropriate notation.

The assessee may nominate whether the assignment will be from written or recorded music.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in undertaking musical preparation relevant to the candidate's area of specialisation. Specific assessment tools may include:

- scores
- recordings
- career development plans
- copies of OHS, copyright, performance rights and licensing regulations
- work portfolios

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CUSMCP08A Arrange music for a brief

Unit Descriptor

This unit describes the skills required for communicating effectively with the client to determine the scope and production values of a music arranging brief and the technical and creative skills required to execute the brief.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify resource requirements	1.1 Identify and confirm the purpose of the project with the client 1.2 Identify and confirm the duration, general vision and scope of the musical material that is required to be arranged 1.3 Where relevant identify and confirm the use of text and possible associated collaboration as required 1.4 Identify, confirm and cost assistance as and where required 1.5 Obtain and confirm details of costings and schedules relevant time lines, milestones, budgets, materials and facilities with the client prior to accepting work
2. Prepare work plan	2.1 Confirm areas of work relevant to the music arrangement and limits to own responsibilities and those of other parties 2.2 Prepare a timetable that allows for unexpected developments and contingencies 2.3 Prepare a plan of projected work progress to agreed milestones and budget 2.4 Agree on a communication plan to ensure work is discussed with parties designated by the client and adjusted as required during the course of the project
3. Prepare final plan of the work	3.1 Draw up a plan of the music components and, if relevant, the text, to an agreed format 3.2 Draw up a plan to clearly indicate duration requirements for sections of the work 3.3 Indicate clearly in the plan the instruments/equipment and/or performing resources required for the work 3.4 Provide additional documentation if necessary, including specific time line details for progress payments 3.5 Ensure that the final product satisfies the requirements of the agreed concept 3.6 Complete work to agreed milestones and budget or, renegotiate with the client where problems arise

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4. Brief others	4.1 Allocate work, where necessary, according to the talents and abilities of available personnel, the client's requirements, and available finance 4.2 Deliver specifications in the format required and provide additional documentation where necessary or required 4.3 Confirm and agree standards of work and monitoring requirements 4.4 Prepare and convey technical, financial and other information relevant to the brief to agreed timeline 4.5 Confirm and agree on reporting mechanisms and arrangements for dealing with contingencies 4.6 Provide opportunities to obtain further verbal or written information 4.7 Record details of all contracting relationships methodically and include contact details, specification briefs, time line and delivery details, and payment details as required
5. Arrange work	5.1 Research, confirm and observe responsibilities and obligations of copyright issues 5.2 Make evident in the work an understanding of the performance function and purpose of the arrangement 5.3 Use an appropriate style, and musical elements (structure, texture, melody, harmony and instruments) to obtain the required sound 5.4 Observe appropriate sound organisation conventions, tonality, musical structure, melody, rhythm and instrumentation, are evident in the work 5.5 Ensure that an arrangement is appropriate to the style, instrumental forces and level of performance required 5.6 Use appropriate computer hardware and software for tasks such as transposition and copying parts where possible or required 5.7 Comply with copyright legislation

KEY COMPETENCIES

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

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RANGE STATEMENT

Relevant parties to be consulted may include:

- producers
- directors
- artists
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

Strategies for developing arranging skills may include:

- working with an appropriate tutor
- courses in composition, music analysis and music arranging
- critically evaluating own work
- being involved in a range of music making activities to practise music arranging
- studying and analysing arrangements
- studying and analysing musical structure
- participating in relevant groups or associations relevant to area of specialisation
- participating in professional development and other learning opportunities relevant to area of specialisation
- contributing to/participating in festivals, conferences and professional associations relevant to area of specialisation

Listening may include:

- aural imagination
- pattern and sequence recognition and memory
- recognising and using music systems and practices
- using chords, keys in tonal or other musical systems

Musical knowledge may include:

- repertoire of a range of musical styles relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- orchestration relevant to area of specialisation
- music analyses and research relevant to area of specialisation
- musical forms, systems, practices and customs relevant to area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts relevant to area of specialisation
- interpretation and/or writing of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics relevant to area of specialisation
- music writing, copying, arranging or editing relevant to area of specialisation
- improvisation relevant to area of specialisation
- setting down music to be reproduced for live and/or recorded performance relevant to area of specialisation
- setting down music using protocols for specific project purposes relevant to area of specialisation

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Technical skills may include:	• mastery of instruments and musical elements relevant to area of specialisation • a range of techniques to control and enhance musical arrangement relevant to area of specialisation • arranging techniques appropriate to the brief • technical requirements of instruments relevant to area of specialisation • scoring parts appropriate to musical style and context in area of specialisation
Technology may include:	• use and maintenance of equipment • electronic hardware and software for arranging and orchestrating • music recording • special effects
Workplace considerations may include:	• goals, values, objectives, processes and appropriate practices • ethical standards of industry / employer / agent / client / audience • project values, protocols and standards • Copyright Act and amendments • music licensing laws • OHS • contracts • contingency planning • problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- working with an appropriate tutor/mentor
- locating and using resources to enhance music arranging skills and outcomes
- acquiring and using information appropriate to execute a music arranging brief
- listening to and discerning the advice of appropriate clients, colleagues, experts and audience groups to adjust work realistically in line with career direction

Music craft

- applying knowledge of musical elements in arranging music such as:
  - notes and rests
  - key signatures and scales
  - accidentals
  - intervals
  - harmony
  - chords
  - all other ways of organising pitch
- tone colour and instrumentation and instrument voicing
- symbols and instructions for articulation and attack
- expression marks and instructions
- rhythm and time signatures
- silence
- symbols and instructions for repetition of music sections

Technical

- texture and integration of musical lines
- integrating and expressing literary texts as required
- using a range of orchestration techniques where relevant to area of specialisation
- interpreting a variety of scales, chord sequences and music systems in arranging music
- using a variety of rhythms, time signatures, beats and rhythmic styles to develop the arrangement appropriately
- using a variety of instruments and instrumental combinations to suit the arrangement
- creating for a variety of styles as required by the brief

Creative

- demonstrating originality and innovative approaches to arranging music within the scope of the brief
- extending musical boundaries for self and audience within the scope of the brief
- listening critically to continuously evaluate and adjust the

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musical work

Expressive

- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance to suit the purpose of the arrangement
- arranging music appropriately for the context of project

Technology

- using appropriate equipment and/or instruments effectively to suit the brief
- using appropriate technology to improve creative outcomes where possible and required
- using technology to set down work
- investigating technology to enhance artistic and commercial outcomes

Presentation, communication and promotion

- observing cultural protocols appropriate to the genre and the project
- matching style with target potential or existing audience and the requirements of the brief
- using effective interpersonal skills
- maintaining an appropriate standard of presentation in all professional undertakings and dealings
- maintaining an appropriate standard of presentation in all work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMGE03A Use instruments equipment and/or electronic technology for making music
- CUSMGE06A Read music
- UCSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMCP03A Create a simple accompaniment for a song
- CUSMCP09A Arrange music for screen

Critical aspects of evidence

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

- working effectively with relevant musical elements to arrange music
- demonstrating relevant analytical and repertoire knowledge in arranging music for a given purpose

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Method and context of assessment

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

- observation of assignments or recording the work environment
- process diary
- oral questioning on planning arrangements for a brief
- discussion of creative goals, time management and strategies
- relevant samples of creative work with candidate's evaluation
- samples of detailed work plans that clearly indicate the arranging concepts
- authenticated details of relevant courses or training/tuition sessions
- authenticated details of relevant creative and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of a briefing interview
- case studies and scenarios as a basis for discussion of issues, methods and strategies in arranging music for a variety given purposes

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. It is required that the assessee nominate the area of music specialisation in which the unit will be assessed.

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 creative concept through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the creative concept through all stages of the process

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 evidence of the assessee's ability to interpret and execute a music arrangement brief. This may be done through an assignment and viva voce. Additionally at least three of the methods suggested above should be used in assessing this unit.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's nominated specialisation and mode of expression. Specific assessment tools may include:

- authenticated work portfolio
- copies of copyright regulations
- audio equipment
- scores, tapes, CD's or work portfolios
- appropriate venue with adequate space and acoustic qualities

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CUSMCP09A Arrange music for screen

Unit Descriptor

This unit covers business, musicological, technical and creative skills required by film music arrangers to deliver the creative work using the protocols and processes of film making. It also covers communication with film directors and producers required to understand and enhance the film concepts.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish conditions of the contract and the order of the score	1.1 Where the work is contracted, confirm and agree contract details, including on costs, with the producer or other party designated by the client 1.2 Establish collaboration with the director and confirm production values 1.3 Confirm music performance details, whether to be live or synthesised, or a combination of both 1.4 Identify and confirm responsibility for and access to necessary equipment and assistance 1.5 Agree upon and confirm remuneration including: 1.5.1 payment and payment details for the composer 1.5.2 contingency details 1.5.3 consideration of own and possible on costs in generating the music 1.5.4 copyright, royalty and licensing issues 1.6 Confirm areas of work and limits to own and others' responsibilities, including provision for on costs where required
2. Determine and confirm musical requirements	2.1 Obtain shot list and use to accurately match the score supplied with the film's chronological sequences 2.2 Where possible establish, collaboration with the composer of the music to confirm musical values 2.3 Analyse given music against the shot list to establish major points of change, cadences and possible textures 2.4 Analyse video of sequences to refine the musical plan for appropriate harmony, ornamentation, instrumentation and texture

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3. Arrange the music	3.1 Create or expand harmony in the musical components appropriate to the context of the visual images, ideas and production values 3.2 Create or adjust texture and dynamics in the musical components to enhance the images, ideas and production values 3.3 Select ranges appropriate to all of the instrumental, or part writing, and transpose accurately as required 3.4 Exploit different effects of instruments to enhance the images and ideas of each sequence 3.5 Arrange the orchestral score to meet available, time and performance and instrumental/equipment resources and production requirements 3.6 Address copyright and intellectual property issues as agreed with responsible parties in the production and as required to ensure compliance with legislation and protection of the work for all relevant parties 3.7 Complete all tasks to agreed deadlines and where relevant allow for performance requirements
4. Collaborate with the composer and director where possible	4.1 Present arrangements for discussion with the composer, director and/or other designated persons at agreed stages of production and in agreed formats to allow input 4.2 Incorporate feedback from composer and/or director and adjust the arrangements as necessary 4.3 Reflect basic aesthetic relationships between film and music in the total arrangement and in communication with director and composer
5. Finalise all components of the arrangement for sound track	5.1 Complete all of the required arrangements to the agreed quality, time and budget constraints 5.2 Deliver work as agreed and in the required formats for the sound track
6. Evaluate the completed work	6.1 Discuss and obtain agreement of possible ways of evaluating the completed work from relevant personnel 6.2 Seek legitimate feedback on the success of the work including detailed information and opinions from legitimate sources 6.3 Evaluate the work critically against previous work and other suitable indicators to measure own progress as an arranger 6.4 Note findings in the evaluation and use results to improve future work

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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

Strategies for developing film arranging skills may include:

- undertaking courses and tuition in composition, music analysis and music arranging
- using opportunities to practice music arranging
- listening critically to a wide range of music and musical arrangements
- being involved in a range of music making activities
- studying arrangements
- studying a range of films
- participating in relevant groups or associations
- participating in professional development and other learning opportunities for arranging
- contributing to/participating in, festivals, conferences and professional associations for composers and arrangers

Listening may include:

- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- intervals chords, keys in tonal or other musical systems
- realising musical possibilities from critical listening
- listening to a range of musical styles

Musical knowledge may include:

- repertoire
- instrument knowledge relevant to area of specialisation
- history of music
- musical forms, systems, practices and customs
- music of a range of cultures and styles
- musical form in a range of styles and genres

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Technical skills may include:

- understanding instruments and musical elements
- a range of techniques to adapt and enhance creative work
- reducing and/or expanding scores to suit a range of purposes
- orchestration
- music analyses and research
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics
- music writing, copying, arranging or editing
- improvisation
- reproducing existing music

Technology may include:

- setting down music to be reproduced for performance
- setting down music using protocols for specific project purposes
- music recording
- special effects

Relevant parties to be consulted may include:

- producers
- directors
- artists
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / client / audience
- project values, protocols and standards
- Copyright Act and amendments
- music licensing laws
- OHS
- contracts
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to enhance music arranging experience, skills and work quality
- acquiring and using information appropriate to work
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with production
- applying OHS principles wherever relevant to work practice
- understanding of film industry language

Music craft

- demonstrating understanding of a range of genres and styles and their musical forms, and conventions for composition and performance
- understanding of the relationship between image/narrative and score
- applying appropriate styles or interpretation relevant to the project
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work
- understanding appropriate composition and performance protocols
- using solo or group performance/composition protocols and customs that are relevant to the project
- demonstrating appropriate literacy in, or setting down, work where relevant and as required by the project

Technical

- setting down creative work effectively for performers where relevant to area of specialisation
- planning compositional practice to improve technical skills in arranging music
- using a range of orchestration techniques relevant to area of specialisation
- working with a variety of scales, chord sequences, cadences and music systems
- using a variety of rhythms, time signatures, beats and rhythmic styles
- using a variety of instruments and instrumental combinations
- arranging in a variety of styles relevant to area of specialisation

Creative

- demonstrating originality and innovative approaches to arranging music
- experimenting with musical materials and concepts to extend musical boundaries for self and audience

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- listening critically to continuously evaluate and adjust the musical work

Expressive

- phrasing and shaping music appropriately
- understanding and expressing musical nuance appropriate to the project values

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve creative outcomes
- using technology to set down creative work where relevant
- investigating technology to enhance artistic and commercial outcomes

Presentation and communication

- working effectively in a production team
- observing cultural protocols appropriate to the genre and the project
- matching presentation style with the project
- using effective interpersonal skills to achieve agreed outcomes
- maintaining an appropriate standard of presentation in all work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing/using systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUECOR2A Work with others
- CUSMGE02A Develop self as artist
- CUSBGE17A Maintain and apply music industry knowledge
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMGE06A Read music
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMCP07A Prepare compositions for performance

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Critical aspects of evidence

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

- using relevant music systems and musical elements
- music writing and repertoire knowledge relevant to area of specialisation

Method and context of assessment

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

- evaluation of process diary detailing the process of arranging in accompanying recordings of assessee's work
- oral questioning on planning project work
- discussion of creative goals, time management and strategies
- relevant samples of creative work with candidate's evaluation
- samples of work plans detailing musical arrangement concepts for a film
- authenticated details of relevant courses or training sessions
- authenticated details of relevant creative and/or 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 as a basis to discuss issues, methods and strategies used in arranging for screen

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 music arrangement for film through assignment or submitted work and viva voce. Additionally at least three of the assessment methods suggested above should be used to assess this unit.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's area of specialisation. Specific assessment tools may include:

- copies of OHS, copyright and licensing regulations
- relevant equipment where practical work is being assessed
- scores or work portfolios
- appropriate venue with adequate space and acoustic qualities

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CUSMCP10A Interpret, confirm and create music for a brief

Unit Descriptor This unit describes the skills required for a composer to interpret, confirm and fulfil a music brief.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify resource requirements	1.1 Identify and confirm the purpose of the work with the client/commissioning party 1.2 Identify and confirm the duration, general vision and scope of the composition material 1.3 If relevant, identify and confirm use of text and possible associated collaboration as and if required 1.4 Identify, confirm and cost assistance where required 1.5 Obtain and confirm details of costings and schedules relevant time lines, milestones, budgets, materials and facilities with commissioner prior to accepting work
2. Prepare work plan	2.1 Confirm areas of work and limits to own and others' responsibilities relevant to the brief 2.2 Prepare a timetable that allows for unexpected developments and contingencies 2.3 Prepare and present a plan of projected work progress to agreed milestones and budget 2.4 Agree on a communication plan that ensures ongoing discussion and confirmation of the music to achieve agreed project outcomes
3. Prepare final plan for work	3.1 Draw up a plan of the music components and, if relevant, the text, to an agreed format 3.2 Draw up a map to clearly indicate duration requirements for sections of the work 3.3 Indicate clearly in the plan the instrumental and performing resources required for the work 3.4 Provide additional documentation if necessary, including specific time line details for progress payments where relevant 3.5 Ensure that final product satisfies the requirements of the brief 3.6 Complete work to agreed milestones and budget or, renegotiate variations with the client where problems arise

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4. Brief others	4.1 Allocate work, where necessary, according to the talents and abilities of available personnel, the client's requirements and available finance 4.2 Deliver specifications in the format required and provide additional documentation where necessary or required 4.3 Confirm and agree standards of work and monitoring requirements 4.4 Prepare and convey technical, financial and other information relevant to the commission to agreed timeline 4.5 Confirm and agree on reporting mechanisms and arrangements for dealing with contingencies 4.6 Provide opportunities to obtain further verbal or written information 4.7 Record details of all contracting relationships methodically and include contact details, specification briefs, time line and delivery details and payment details
5. Create work	5.1 Create work in accordance within the agreed artistic goals 5.2 Reflect the function of the work and ensure that it is appropriate to the sound forces and other available resources 5.3 Produce work within the agreed timelines 5.4 Reflect knowledge of appropriate writing for particular instruments/voices including range, tone and balance, and performers' skills levels in the work

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

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RANGE STATEMENT

Strategies for developing composition skills may include:

- working with an appropriate tutor/mentor
- listening critically to a wide range of live and recorded music
- using opportunities to compose music
- using opportunities to develop sound design skills
- participating in relevant groups or associations
- participating in professional development and other learning opportunities to develop compositional skills
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities
- reading a wide range of poetry and other literary texts

Listening may include:

- instrument tuning
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory

Music knowledge may include:

- repertoire and history of music relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- orchestration/instrumentation/voicing relevant to area of specialisation
- music analyses and research relevant to area of specialisation
- musical forms, systems, practices and customs relevant to area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression relevant to area of specialisation
- music writing, copying, arranging or editing relevant to area of specialisation
- improvisation where relevant to area of specialisation
- setting down music to be reproduced for performance where relevant to area of specialisation

Technical skills may include:

- understanding of instruments and musical elements relevant to area of specialisation
- composing skills relevant to area of specialisation
- musical elements and compositional techniques appropriate to style of music making
- technical requirements of relevant instruments for accurate and appropriate music writing relevant to area of specialisation
- scoring parts appropriate to musical style where relevant to area of specialisation

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Technology may include:

- use and maintenance of equipment
- use of electronic hardware and software for composing and orchestrating
- music recording
- special effects

Relevant parties to be consulted may include:

- producers
- directors
- artists
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / commissioner / client / audience
- Copyright Act
- music licensing laws
- OHS
- contracts
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to broaden understanding of musical contexts and their requirements
- practising composition and/or sound design relevant to area of specialisation
- seeking advice to enhance composing options and quality relevant to area of specialisation
- using opportunities to continuously develop composition techniques relevant to area of specialisation
- acquiring and using information to fulfil a music brief
- evaluating, adjusting and developing own work in line with a brief
- listening to and discerning the advice of appropriate clients, colleagues, experts and audience groups to adjust work realistically in line with career direction
- communicating musical ideas effectively

Music craft

- demonstrating understanding of a range of musical ideas and materials relevant to area of specialisation
- applying appropriate styles, sounds or interpretation relevant to a brief
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work relevant to the brief
- understanding appropriate composition and performance protocols relevant to the brief
- using solo or group performance/composition protocols and customs that where relevant to the brief
- demonstrating appropriate literacy in setting down work as required in area of specialisation

Technical

- presenting creative ideas effectively for performers or other purposes required to fulfil the brief
- using a range of composing techniques and materials as required to fulfil the intention of the brief
- using a variety of scales, chord sequences and music systems appropriate to intended outcomes
- using a variety of rhythms, time signatures, beats and rhythmic styles appropriate to intended outcomes
- using a variety of instruments and instrumental combinations appropriate to intended outcomes
- creating for a variety of styles appropriate to intended outcomes

Creative

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- demonstrating originality and innovative approaches in the creation of music within the scope of the brief
- extending musical boundaries for self and audience within the scope of the brief
- listening critically to continuously evaluate and adjust the musical work to produce the best outcome

Expressive

- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance in line with the requirements of the brief
- composing appropriately for the context of venues, sound forces available and perceived audience taste

Technology

- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve creative outcomes
- using technology to set down creative work
- investigating technology to enhance artistic and commercial outcomes

Presentation and communication

- matching repertoire with audience and/or other requirements of the brief
- observing cultural protocols appropriate to the brief
- using effective interpersonal skills
- maintaining an appropriate standard of presentation in all public and professional undertakings and dealings
- maintaining an appropriate standard of presentation in all work
- using opportunities to effectively develop career goals
- working creatively with individual differences
- working constructively with group dynamics to achieve best work outcomes
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMGE03A Use instruments equipment and/or technology for making music
- CUSMCP06A Compose music for screen using electronic media
- CUSMGE06A Read music
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony

Critical aspects of evidence

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

- skill in manipulating musical elements in composition
- music writing and repertoire knowledge relevant to selected music specialisation

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Method and context of assessment

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

- assessment of written scores or recorded of the assessee's work developed for a brief
- relevant samples of artistic work with candidate's evaluation in terms of fulfilling a brief
- process diary
- oral questioning on planning the musical materials for a brief
- discussion of goals, time management and strategies in working to a brief
- samples of assessee's work plans detailing the components of a brief
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, of practitioner's work
- simulation of a brief and discussion of the compositional assignment
- case studies and scenarios to discuss issues, methods and strategies in working to a brief
- 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 evidence of the assessee's ability to interpret a brief and to observe and reflect the objectives of the brief in executing the creative work. This may be done through an assignment and viva voce. Additionally it is suggested that at least three of the assessment methods mentioned above be used to assess this unit.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- scores, tapes or work portfolios
- audio equipment
- appropriate venue with adequate equipment, space and acoustic qualities to assess practical observation

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CUSMCP11A Compose music for screen

Unit Descriptor

This unit covers craft and creative skills required to compose and set down the creative work for screen. It also covers communication with the film directors and producers to understand and enhance the film concepts.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify and confirm conditions of the project	1.1 Determine and confirm the relationship between the composer, producer, director and technical staff 1.2 Identify and confirm screen production values, processes and requirements that are to be met by the composer 1.3 Identify and confirm responsibility for and access to necessary equipment and assistance 1.4 Agree upon and confirm remuneration including: 1.4.1 payment and payment details for the composer 1.4.2 contingency details 1.4.3 consideration of own and possible on costs in generating the music 1.4.4 copyright, royalty and licensing issues 1.5 Confirm areas of work and limits to own and others' responsibilities, including provision for on costs where required 1.6 Obtain and confirm relevant time, budgets, materials and facilities, costings and schedules from others
2. Determine and confirm musical requirements	2.1 Obtain a shot list from the director and map musical events and durations to film shots 2.2 Determine areas of relevant moving image sequences that require theme and incidental music 2.3 Establish communication with the director and a routine with the director and film editor for viewing material which has been shot and incorporating feedback
3. Select the required resources for the production of the music where required	3.1 Explore and analyse the operational capabilities and limitations of equipment/technology for their effect and possible use in developing the creative work within the scope of time and budget 3.2 Assess specific and select personnel, artistic, electronic or other needs accurately to produce music scores or sound samples as required by the production within the scope of time and budget 3.3 Procure resources, if and when required, on time and within agreed budget

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4. Generate and develop musical concepts	4.1 Analyse the intended function of the music and clearly establish its objectives and intended outcomes for the whole production and its components to develop the musical materials 4.2 Seek ideas and starting points and experiment with options for realising the musical materials 4.3 Review musical vocabulary and select components that are most appropriate to musical ideas 4.4 Consider and identify the media (instruments and equipment) through which the musical ideas will be conveyed for production in the sound track
5. Create theme and incidental music	5.1 Identify basic structural elements for the realisation of the selected musical ideas and investigate their potential for using the desired effects 5.2 Use musical materials, or elements appropriately including: 5.2.1 harmony and melody 5.2.2 rhythm 5.2.3 texture 5.2.4 dynamics 5.2.5 tone colour 5.2.6 phrasing, cadence and form 5.2.7 media 5.3 Create music that is appropriate for instrumental/vocal writing conventions for the style of music being composed and the context of the production 5.4 Generate theme and incidental music that is consistent and appropriate to the image style of the moving sequences
6. Orchestrate theme and incidental music	6.1 Orchestrate sound appropriately for the context of each sequence and to ensure musical continuity through the whole sound track for either live or synthesised media 6.2 Orchestrate themes appropriately for each sequence in which they are required and check with director/producer to maintain artistic consensus on the theme music 6.3 Where live music is to be used ensure that all parts are available to the conductor/performers in a timely and useable manner to meet all production requirements
7. Compile composition, where appropriate and/or required, using electronic equipment	7.1 Select desired sound modules (data) and programs for each sequencer track to produce the required sound sequences and record data appropriately onto sequencer tracks to ensure accurate timing and texture 7.2 Edit data in an appropriate sequence to fulfil sound requirements to moving images 7.3 Store data effectively for future retrieval and use

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8. Synchronise theme and incidental music to moving image sequence if required	8.1 Identify and observe the correct frame rate for video or film as required to ensure synchronisation between sound and images and match the theme and incidental music to be included in the image sequences with the screen images 8.2 Ensure that the music composed is fit for the soundtrack at each moment of the moving picture sequence in terms of: 8.2.1 style 8.2.2 quality 8.2.3 texture/timbre/orchestration/attack/articulation 8.2.4 dynamics 8.2.5 melody and harmony 8.2.6 mood/phrasing and expression 8.3 Check appropriateness and quality of the music/sound components to the total concept and style of the picture and confirm with the director and/or producer to maintain artistic consensus 8.4 Modify theme and incidental music according to feedback and to fit with other sound elements in the moving image sequence as required 8.5 Synchronise music soundtrack accurately to the picture if required
9. Present work as agreed in the contract	9.1 Confirm and meet budget parameters, aesthetic values, context and parameters of the brief to time, quality and budget 9.2 Fulfil options for the music within the context of production values and requirements to time and budget 9.3 Present work on time and in the agreed format in accordance to agreed quality outcomes and milestones
10. Evaluate the success of the music in the screen production	10.1 Seek feedback from legitimate sources to establish indicators to use as evaluation measures in assessing the artistic success of the music 10.2 Use indicators to obtain objective feedback from the director/producer and other relevant personnel and where possible, critical audiences, on the success of the music within the context of the screen production and its vision and values 10.3 Compare work against previous compositions to assess innovation and the development of techniques and ideas 10.4 Use feedback to inform and 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

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RANGE STATEMENT

Strategies for developing film writing skills may include:

- undertaking courses or tuition
- listening critically to a wide range of live and recorded music, including music written for film
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities
- observing a wide variety of films of different genres, styles, periods and places

Listening may include:

- experimenting with relating sounds to images and concepts
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems

Musical knowledge may include:

- repertoire for special purposes
- instrument knowledge
- orchestration
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics
- music writing, copying, arranging or editing
- improvisation
- music to be reproduced for performance
- musical directions for use in film soundtracks

Technical skills may include:

- using musical elements in composition such as pitch, timbre, duration and form
- techniques to control and enhance creative output
- using compositional techniques appropriate to style of music making
- technical requirements of relevant instruments
- scoring parts appropriate to musical style and instrument specifications

Musical style may involve:

- genre
- culture
- artistic vision
- time and geographic location of origination
- ethnicity

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Technology may include:

- equipment
- electronic hardware and software for composing and orchestrating
- music recording
- time coding
- sequencing
- mixing
- special effects

Relevant parties to be consulted may include:

- producers
- artistic or musical directors
- artists
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry/employer/agent/ client/audience
- Copyright Act and amendments
- licensing laws
- OHS
- small business finances
- marketing and promotion
- contracts
- contingency planning
- problem solving

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to broaden creative experience in composing for screen
- acquiring and using information appropriate to career development in screen composing
- evaluating, adjusting and developing own work in line with planned career directions and developing broader skills where appropriate to develop wider career options
- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with production values and vision
- applying OHS principles wherever relevant to work practice

Music craft

- demonstrating understanding of a variety of genres and their musical forms and conventions for composition and performance relevant to screen writing
- applying appropriate styles or interpretation relevant to the film project
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music writing
- understanding and observing appropriate composition and performance protocols
- using solo or group performance/composition protocols and customs that are relevant to creative work required by the project
- demonstrating appropriate literacy in setting down work where relevant and as required

Music knowledge

- manipulating musical elements confidently to generate original music
- setting down creative work effectively for performers using written notation or electronic means
- communicating musical ideas and the overall musical plan according to film custom and the requirements of the soundtrack
- knowledge of music in a diverse variety of styles

Technical

- planning compositional practice to improve technical facility in improvising, or composing music for screen including:
  - using a range of composing techniques
  - using sound effects and sound samples effectively
  - using a variety of scales, chord sequences and music systems to compose music

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- using a variety of rhythms, time signatures, beats and rhythmic styles
- writing for a variety of instruments and instrumental combinations
- setting down and presenting composition in the required formats
- creating for a variety of styles

Creative

- demonstrating originality and innovative approaches in the creation of music within the scope of the project
- experimenting with a variety of musical components to extend musical boundaries for self and audience
- generating sounds/musical ideas to enhance moving screen images and story lines
- integrating disparate sound concepts to broaden the creative base
- generating new sound concepts within existing musical styles and frameworks and creating new frameworks
- listening critically to continuously evaluate and adjust the musical work

Expressive

- phrasing and shaping music appropriately
- understanding and expressing musical nuance appropriate to the project
- composing music that is appropriate to the context of the film, sound forces available and perceived audience response

Technology

- using appropriate equipment and/or instruments effectively
- understanding the conventions, equipment and processes of producing a sound track for screen
- using appropriate technology to improve creative outcomes
- using technology to produce and set down creative work if required
- investigating technology to enhance artistic and commercial outcomes

Presentation and communication

- working effectively in a production team
- observing cultural protocols appropriate to composing for the project
- matching creative work with screen images and concepts
- using effective interpersonal skills
- maintaining an appropriate standard of presentation in all work
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- clarifying roles

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- working within established budgets and timeframes to achieve planned outcomes
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans where required

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUECOR2A Work with others
- CUSMGE02A Develop self as artist
- CUSMCP05A Create original music
- CUSMCP10A Interpret, confirm and create music for a brief
- CUSBGE17A Maintain and apply music industry knowledge
- CUSMGE04A Analyse music
- CUSMCP07A Prepare compositions for performance/ publishing

Critical aspects of evidence

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

- using relevant systems and musical elements to achieve production values and vision
- knowledge of technical requirements of film soundtracks
- relevant music literacy and repertoire knowledge

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Method and context of assessment

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

- observation of assessee's composition for audiovisual products
- oral questioning on planning project work
- process diary detailing authenticated accompanying work for screen
- discussion of creative practice, time management and strategies
- authenticated samples of creative 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 creative and/or 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 as a basis for discussion of issues, methods and strategies in composing 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 composition 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

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's specialisation and mode of expression. Specific assessment tools may include:

- copies of OHS, copyright and licensing regulations
- relevant equipment where practical work is being assessed
- scores/tapes or work portfolios
- appropriate venue with adequate space and acoustic qualities
- audiovisual equipment

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CUSMGE01A Maintain self or group in music

Unit Descriptor This unit covers the competencies required by music groups or individual composers and performers to develop and expand their artistic product. It applies to artists that are self managed as well as those who are professionally managed.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan artistic development	1.1 Identify preferred musical styles and artistic strengths in collaboration with relevant parties to plan artistic practice and development 1.2 Discuss, plan and, where relevant, confirm the nature and scope of future artistic development based on identified goals 1.3 When working with other musicians, discuss and confirm the artistic role of each as required including individual artistic contributions and rights and responsibilities 1.4 Ensure that the common musical interests and particular talents of relevant artists and/or associates are considered and included in artistic planning 1.5 Ensure that copyright issues are discussed and agreed
2. Develop artistic practice	2.1 Use relevant sources of musical expertise, information and advice to analyse and realise artistic outcomes 2.2 Ensure that artistic planning is flexible enough to allow for a range of artistic options and outcomes and to capture and use new opportunities 2.3 Support artistic relationships to ensure continuous evaluation of, and improvement in, the quality of artistic outcomes 2.4 Plan and monitor individual and collective communication processes to maintain consensus 2.5 Continuously monitor and review artistic development to ensure that identified goals and development directions are appropriate
3. Plan repertoire and image	3.1 Evaluate existing repertoire and plan repertoire development in line with artistic and commercial goals 3.2 Apply knowledge and understanding of self and/or group to repertoire decisions 3.3 Ensure that image and presentation reflect and support the music product
4. Observe and apply OHS principles	4.1 Undertake artistic practice safely in relation to: 4.1.1 duration of artistic practice periods 4.1.2 ergonomics 4.1.3 posture and use of whole body 4.1.4 hearing 4.1.5 lifting 4.2 Ensure that physical interface with instruments and/or equipment is practiced safely to enhance career longevity 4.3 Use appropriate self protection strategies and equipment as required

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5. Rehearse music appropriately	5.1 Plan and confirm venues for rehearsal and frequency of members' availability to rehearse 5.2 Ensure that sufficient rehearsal time is allowed to realistically achieve planned performance outcomes 5.3 Establish and confirm specific musical outcomes to guide rehearsal and individual practice as required 5.4 Confirm rehearsal times and places and fulfil commitments as agreed
6. Plan and maintain performance program	6.1 Establish, confirm and use quality indicators to maintain agreed creative and/or performance quality 6.2 Plan, confirm and implement strategies to encourage and align artistic innovation and creativity with commercial viability 6.3 Analyse and balance artistic risks, where relevant, to ensure that short and long term artistic and commercial outcomes are achieved
7. Maintain equipment	7.1 Ensure regular maintenance of instruments and equipment and store safely to ensure optimum condition for performance 7.2 Plan and acquire equipment in line with available budget and artistic goals, and insure adequately against loss or damage
8. Plan checks and balances for continuous improvement	8.1 Plan and implement strategies for continuous improvement of the music product 8.2 Critically evaluate own work and use criticism by others strategically to add value to artistic outcomes 8.3 Explore and take advantage of networks and other opportunities to increase artistic knowledge

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

Self or group may include:

- individual artists who are self managed or professionally managed
- music groups that are self managed or professionally managed
- individual or ensemble acts in freelance, contracted or employed work situations

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Relevant parties may include:

- musical associates or group members such as:
  - mentors
  - advisers
  - artists
  - managers
  - coaches
  - teachers
  - peers
  - musical directors
  - music writers
  - lyricists
  - technical advisers

Artistic development and agreement may involve:

- repertoire options
- artistic standards
- rehearsal process and scheduling
- evaluation
- style
- artistic or physical conditions of performance
- standard or quality of music
- technical issues
- business/commercial decisions

Expert advice or information may involve:

- tutors
- peers
- mentors
- artists
- organisations
- music managers
- auditioning groups
- music presenters
- venues
- other colleagues
- courses
- reading

Performances may be developed and presented for:

- concerts
- festivals
- auditions
- private functions
- corporate, community, ceremonial or social functions
- recording projects
- other purposes

Venues may include:

- community venues
- pubs
- clubs
- entertainment centres
- concert halls
- theatres
- recording studios

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Equipment may include:

- musical instruments
- instrumental accessories and tuners
- music stands
- scores, charts or other printed music
- microphones
- computer hardware and software
- recording and sound reinforcement equipment

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Artistic development

- music knowledge and craft relevant to area of music specialisation
- listening critically to improve music outcomes
- using and developing facility with technology relevant to area of specialisation
- stage presentation
- critical evaluation of own and others work
- creative collaboration
- repertoire planning

Knowledge of music rights

- knowledge of performing, mechanical and synchronisation rights
- knowledge of copyright for composition, sound recordings and published editions
- awareness of the procedures which need to be undertaken to show proof of ownership of composed work
- awareness of the difference between assignment and licensing of copyright
- the function of the Australian Performing Rights Association, the Australian Copyright Council and other copyright organisations

Linkages to other units

This unit is core to all units dealing with music performance and composition and has strong linkages with the following units and combined training delivery and/or assessment is recommended:

- CUSMGE02A Develop self as artist
- CUSBGE16A Maintain self or group in business
- CUSBGE17A Maintain and apply music industry knowledge
- CUECOR1A Manage own work and learning
- CUSADM07A Establish and maintain work and contractual relationships

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Critical aspects of evidence

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

- ability to develop, evaluate and continuously expand repertoire
- ability to develop, evaluate and continuously improve the standard of creative work
- ability to be innovative within established structures

Method and context of assessment

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

- oral questioning or plans and strategies to achieve artistic outcomes
- process diary
- discussion of strategies to develop repertoire
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- relevant simulation or role play demonstrated by candidate
- case studies as a basis for discussion of issues, methods and strategies to develop a career in music writing, performance and/or musical leadership

Competence in this unit may need to be assessed over a period of time and on a number of occasions to ensure consistency of performance. Assessment should involve a combination of direct, indirect and supplementary forms of evidence to ensure that a sufficient range of tasks are covered.

It is a requirement of this unit that the assessee nominate the area of specialisation in which the unit is to be assessed.

This unit of competency may be assessed either on or off the job or in a combination. Assessment of this unit requires evidence of repertoire planning and technical and artistic development planning in the area of specialisation nominated by the assessee.

Resource requirements

This unit of competency must be assessed using:

- strategic plans for business, communication and artistic or professional development
- venue and equipment suitable for practical demonstration of individual and/or group performance
- repertoire plans
- portfolio of artistic products and/or experience

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CUSMGE02A Develop self as artist

Unit Descriptor

This unit covers the development of the technical, interpretive and expressive skills required to create, perform and/or direct music to a professional standard. It also deals with communicating effectively and working strategically and cooperatively to achieve planned artistic outcomes.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Acquire and develop technical skills	1.1 Plan goals to ensure the development of appropriate technical skills in playing, singing, composing and/or directing music 1.2 Work constructively with appropriate individual tutor, mentor or coach to plan and realistically assess the development of technical skills 1.3 Plan and develop strategies and personal practice to meet technical goals in composing or performing 1.4 Plan and use performance opportunities to develop and realistically assess the development of technical skills 1.5 Develop critical listening skills to effectively evaluate technical development against planned outcomes 1.6 Identify and use practice, feedback, discussion and evaluation opportunities to continuously improve technical skills 1.7 Explore and experiment with the capabilities of instruments, tools and technology to develop craft/technical skills 1.8 Identify and use relevant journals, magazines and other media to stimulate technical and professional development
2. Develop artistic and expressive skills	2.1 Discuss ideas with others and, apply knowledge gained to improve or inform own artistic skills and practice 2.2 Plan and realistically assess the development of artistic and expressive skills 2.3 Plan and use practice and/or work experiences to gain experience in a range of genres, styles and interpretations 2.4 Study the work of others to stimulate artistic and technical skills development 2.5 Identify and use relevant industry and other information sources to explore, develop and express artistic and creative ideas 2.6 Participate in performance events and/or master classes to stimulate and develop artistic practice
3. Develop own creative voice	3.1 Explore and experiment with new ideas in making and/or interpreting music 3.2 Where appropriate, take risks when developing creative ideas and interpretations 3.3 Explore new styles, artistic options and new ways of working 3.4 Explore and use technology where appropriate to practise originality and expand own creative work 3.5 Where appropriate, experiment with developing new interpretations by combining musical elements styles using expressive techniques

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4. Evaluate own work	4.1 Seek and apply constructive criticism from others to improve artistic work 4.2 Assess and analyse musical elements, styles and techniques 4.3 Evaluate own work against planned artistic, creative, and career goals 4.4 Where relevant compare own work selectively and realistically with the work of others to extend own practice 4.5 Continuously evaluate own work to expand technical, creative and expressive range 4.6 Adjust work processes and practice as necessary to improve artistic, creative and/or commercial outcomes

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	-
Solving problems	3
Using technology	2

RANGE STATEMENT

Strategies for developing self as artist may include:

- working effectively with tutor
- participating in professional development and other learning opportunities
- undertaking training courses
- practising systematically
- participating in relevant groups or associations
- experimenting with own music making
- listening critically to a wide range of live and recorded music
- communicating with peers
- being involved in a range of relevant music making activities

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Musical elements include:

- pitch
- melody
- scales
- harmony
- chords
- duration
- rhythm
- beats
- time signatures
- tempi
- note values
- dynamics
- volume
- marks indicating volume
- shape
- phrasing
- sound and silence
- dynamic contrast
- unity and contrast in articulating the musical elements
- timbre or tone colour
- texture
- attack
- acoustics
- form

Listening may include:

- instrument tuning
- listening to adjust the sound in performance
- aural imagination to develop interpretation
- aural memory, including rhythmic, melodic, harmonic, textural and timbral elements of music
- pattern and sequence recognition
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory

Developing own creative voice include:

- developing repertoire and knowledge
- analysing and researching music relevant to selected area of specialisation
- using musical forms, systems, practices and customs
- reproducing existing music
- making musical compositions available to be reproduced for performance

Developing artistic and expressive skills may include:

- applying proficiency in using instruments and musical elements
- applying technical control to create or produce sound
- using techniques to control and enhance music making
- applying compositional techniques

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating information and using resources to develop self as artist
- discerning and listening to the advice of appropriate colleagues, experts and audiences

Music craft

- demonstrating and applying of chosen genres and their musical forms and conventions in performance, direction or composition
- applying appropriate styles or interpretation relevant to area of specialisation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in music work
- observing and using performance/composition protocols and customs
- setting down music for performance or interpreting music in performance
- applying and extending appropriate repertoire knowledge
- understanding relevant musical terminology

Listening

- recognising intervals, chords, scales and chord progressions
- understanding appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- listening critically to the creative work of others to inform own work
- listening critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound

Technical

- planning practice to improve technical facility in performance, improvising, directing or composing music
- using the body appropriately in movement and breathing to enhance musical performance

Creative

- demonstrating originality and innovative approaches in the performance, interpretation and/or creation of music
- extending musical boundaries for self and audience
- listening critically to continuously evaluate and adjust the musical work
- using individual discrimination to interpret musical style appropriately, or consistently, in intonation, rhythm, attack, phrasing, timbre, dynamics and tempi

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- being open to and experimenting with developing new interpretations and ways of combining musical elements, expressive techniques and styles
- using unfamiliar styles to extend creative practice
- exploring and using technology where possible and appropriate to extend creative practice
- taking creative risks to develop individual voice

Expression

- phrasing and shaping music appropriately
- understanding and using appropriate musical nuance

Presentation, communication and promotion

- using appropriate posture, dress and other performance protocols
- matching repertoire with audience or identified target audiences
- engaging the audience in the work
- demonstrating effective interpersonal skills
- maintaining an appropriate standard of presentation in all promotional materials
- finding appropriate leads to create strategic opportunities to promote own work

Planning and organisation

- clarifying roles
- working within established budgets and timeframes to achieve planned outcomes
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments
- demonstrating punctuality in all work commitments
- using time management strategies to set priorities
- developing systems for required documentation such as financial, taxation, insurance, copyright and other legal requirements and business plans

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF04A Prepare self for performance
- CUSMPF11A Perform music as part of a group
- CUSMGE01A Maintain self or group in business

Critical aspects of evidence

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

- taking responsibility for own artistic and creative development

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Method and context of assessment

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

- observation
- oral questioning
- process diary
- discussion
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulation
- case studies as a basis for discussion of issues, methods and strategies for artistic development

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. The assessee must nominate the area of music specialisation to be assessed.

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 creative concept through all stages of the process
- targeted questions aimed at evaluating the processes used in developing the creative concept through all stages of the process

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 evidence of practical and creative skills in the nominated area of music specialisation. These skills must be assessed directly from a portfolio of the assessee's work and a viva or direct assessment of musical performance, music repertoire planning and strategic artistic development.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre, style and mode of expression. Specific assessment tools may include:

- career development plans
- copies of OHS, copyright and licensing regulations
- relevant instruments and/or equipment where musical performance is required for demonstration for assessment
- appropriate assessment venue where musical performance is involved
- work samples to allow and prompt discussion
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities where music performance is being assessed

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CUSMGE03A Use instruments, equipment and/or electronic technology for making music

Unit Descriptor

This unit covers exploitation of the interface between tools and music making for their potential to enhance creative work in both performing and composing music.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use instruments, technology and/or equipment effectively	1.1 Explore and analyse the operational capabilities and limitations of equipment/technology for their effects and possible use in developing creative work 1.2 Select equipment and/or instruments that will provide the required music making outcomes 1.3 Use equipment and/or technology effectively to initiate, develop and express ideas where appropriate 1.4 Set up equipment and/or instruments correctly to produce the required sounds 1.5 Seek appropriate advice or assistance on instruments and equipment where required 1.6 Maintain condition of instruments and/or equipment to ensure effective use 1.7 Use equipment and/or instruments that are appropriate to the physical environment and context of the work
2. Maximise benefit from technical support systems	2.1 Communicate requirements for technical support systems accurately and to the appropriate sources as required 2.2 Make effective and appropriate use of available technical support systems and equipment as required 2.3 Identify constraints of support systems and equipment and where appropriate adjust to performing or composing style 2.4 Plan and use opportunities to upgrade skills for using new technology 2.5 Plan strategic contingency arrangements to meet unforeseen circumstances with supporting equipment
3. Ensure that equipment is used safely	3.1 Monitor and use equipment within safe practice requirements for own and others' safety 3.2 Comply promptly with emergency procedures where in place and as required 3.3 Seek and implement appropriate advice and technical support to ensure safe use of equipment 3.4 Check condition of equipment routinely to comply with safety requirements 3.5 Identify faults in equipment and establish appropriate sources of repair and maintenance as required 3.6 Report details of any instrument or equipment that is suspected of being in unsafe condition, or is damaged in use, promptly as required

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4. Use production techniques to shape personal sound	4.1 Use equipment to enhance the sound quality of the composition and/or performance and evaluate critically against planned artistic and commercial outcomes 4.2 Use effects that are appropriate to the musical context to enhance musical outcomes 4.3 Change instrument or equipment parts as necessary 4.4 Use stylistic techniques that are appropriate to genre, style and context of the work 4.5 Where required ensure that microphones are placed appropriately to produce and/or record the required sound as required 4.6 Where required use equipment effectively to produce the desired production characteristics

KEY COMPETENCIES

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

RANGE STATEMENT

Instruments and equipment may include:

- traditional Western acoustic instruments including voice
- musical instruments of other cultures
- electronic musical instruments
- innovative and invented instruments designed to produce sound
- instrumental accessories
- equipment used for sound recording and/or enhancement
- music/computer interface tools
- computer software and hardware

Instrument parts may include components such as:

- strings
- skins
- reeds
- other techniques

Stylistic effects may include techniques such as:

- slapped bass
- distortion
- other techniques

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Strategies for developing technology skills may involve:

- experimenting with and using a range of instruments and equipment
- courses
- specialised magazines and journals
- peers
- industry experts
- relevant groups, associations/networks and professional and industry publications
- professional development and other learning opportunities
- trade fairs, festivals, performances, seminars and conferences
- a range of innovative music making activities
- performance techniques in of a range of styles

Listening may include:

- the effect of equipment on sound colour and production
- sound production for individual instruments and various instrument groupings
- instrument tuning
- using aural imagination to achieve innovative outcomes

Musical knowledge may include:

- instrument knowledge relevant to selected area of specialisation
- music analyses and research in sound production
- applying knowledge of musical forms, systems, practices and customs of instrumentation to new technology
- applying directions for instrumentation, voicing, expression, sound colour, attack, pitch, tempi, dynamics to new technology
- enhancing solo and ensemble instrumentation protocols/practices with new technology
- improvisation on a range of instruments, equipment and electronic technology

Technical skills may include:

- physical mastery of instruments and musical elements, and new technology in composing or performing
- knowledge of acoustics
- a range of techniques to control and enhance music making
- musical elements and techniques appropriate to style of music making
- technical instrumental requirements for ensemble partners in rehearsal and performance
- technical requirements of relevant instruments for accurate and appropriate performance
- technical understanding of sound and the effects of different instruments, equipment and combinations on sound

Technology may include:

- use and maintenance of instruments and equipment
- use of computer hardware and software for music making
- music recording
- special effects
- sound enhancement

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft

- understanding of chosen genres and their instrumental styles
- understanding ranges and sound colours of instruments and equipment
- awareness of the limitations and possibilities in using instruments and equipment

Listening

- aurally discriminating the distinctive features of instruments or equipment
- evaluating effects to improve artistic outcomes
- awareness of timbre relevant to realising the musical intention

Creativity

- demonstrating originality and innovative approaches in the use of instruments and equipment
- experimenting with a variety of instruments, equipment and their potential effects to broaden creative work

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSBGE01A Develop and update music industry knowledge
- CUSBGE17A Maintain and apply music industry knowledge
- 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:

- ability to use instruments and equipment effectively
- application of acoustic principles

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Method and context of assessment

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

- observation
- process diary
- oral questioning
- relevant samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements using technology
- relevant portfolio kit, tapes, scores, CDs, videos
- case studies as a basis for discussion of how technology can be used to develop music making possibilities

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. The assessee must nominate the area of music specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of the use of technology in the nominated area of music specialisation.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of instrumental and/or electronic technology skills relevant to the candidate's area of musical specialisation. Specific assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- recordings or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMGE04A Analyse music

Unit Descriptor This unit covers the competencies required to analyse a musical composition or performance in a form that is appropriate to the purpose of the analysis and its intended audience. The analysis may be undertaken orally or in writing.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify the purpose of the analysis of the composition or performance	1.1 Discuss and confirm the purpose of the music analysis with appropriate parties and determine the type or focus of the required analysis 1.2 Identify an appropriate analytical method and format for analysing the composition or performance and confirm with appropriate parties 1.3 Apply knowledge of the form, media and technology used in the piece or performance to the analysis 1.4 Demonstrate awareness of the cultural context of the analysis
2. Identify the elements of the piece	2.1 Assess the piece or performance and determine its overall style and character, or performance style and standard 2.2 Identify the specific musical elements or performance techniques that require focus in analysing the piece, relevant to the context and purpose of the analysis 2.3 Identify a sufficient range of relevant functional musical or performance elements to ensure that the analysis is accurate and comprehensive to the required standard
3. Determine how the musical elements and/or performance techniques are used in the piece	3.1 Identify the way in which the musical elements or performance techniques function within the piece or performance to form the distinctive character of the piece or performance 3.2 Determine the form of the piece in terms of the way that musical elements are combined and manipulated in the piece and/or interpreted in performance
4. Convey the musical analysis	4.1 Demonstrate appropriate musical knowledge for the musical style in presenting the musical analysis 4.2 Ensure that all of the aspects of the composition or performance are analysed or described to provide the required style and standard of analysis to agreed outcomes 4.3 Present the analysis, in a language, style and medium, or format, that is appropriate to its intended audiences

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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	-
Solving problems	3
Using technology	2

RANGE STATEMENT

Purposes for which analysis is undertaken may include:

- research
- marketing, including copy for brochures, CD covers or other promotional materials
- educational purposes and materials
- information
- program notes
- written or electronic media programs, presentations or live events
- performance commentary

Analysis may be presented in:

- written or verbal form

Appropriate parties may include:

- tutor/teacher
- mentor
- designated workplace personnel
- commissioning agent
- marketing and/or promotions agent
- editor
- producer
- presenter
- other relevant parties

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Specific musical elements to be identified may include:

- pitch
- melody
- harmony/chords
- tonality
- scales
- ornamentation
- form/structure
- rhythm
- time signatures
- beat
- tempo
- timbre/tone colour
- instrumentation
- sound production
- acoustics
- texture
- form/structure
- style
- genre
- aesthetic qualities
- cultural context
- relationship to text
- interpretation
- expression
- nuance
- phrasing
- articulation
- dynamics
- notation

Performance techniques or characteristics may involve:

- musical expression
- musical interpretation
- demonstrated awareness of performance practice in the style or musical context
- articulation
- attack
- phrasing
- intonation
- nuance
- dynamics
- interpretation of the music
- technical performance standard
- stage presence
- communication with an audience
- innovative performance practices or processes
- other individual performance characteristics

Vocabulary may include:

- all customary musical terms commonly used to describe the above elements in the nominated musical style or tradition

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Style may include:

- traditional, including European classical, or traditional music of any other cultures
- all contemporary musical styles
- jazz
- world
- popular
- country
- folk
- all other musical styles, genres and/or traditions

Intended audience may include:

- printed or live media audiences
- concert audiences
- music product consumers
- students
- the general public

Strategies for developing analytical skills may include:

- listening critically to a wide range of live and recorded music
- participating in relevant networks, groups or associations
- participating in professional development and other learning opportunities
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities
- studying analytical techniques in a range of styles

Listening may include:

- instrument tuning
- aural cues
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- recalling musical sequences and/or themes from memory

Musical knowledge may include:

- repertoire
- instrument knowledge
- harmony and scale systems
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music, sheet music and chord charts
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics
- analysing aural cues
- chordal and melodic formulae

Technical skills may include:

- understanding of instruments and musical elements
- familiarity with a range of techniques to control and enhance performance
- performance techniques appropriate to style of music making
- technical requirements of relevant instruments

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music knowledge

- understanding of chosen styles and genres and the musical forms and conventions relevant to analysis
- understanding relevant notation and/or discriminating music aurally to analyse music effectively
- understanding and knowledge of repertoire relevant to chosen musical styles and/or genres
- understanding appropriate musical protocols

Analytical craft

- applying appropriate analytical methods of interpretation relevant to area of specialisation
- retrieving and using appropriate resources to develop analysis
- demonstrated ability to focus analysis on appropriate musical elements of composition and/or performance
- articulating and communicating the analysis appropriately

Technical

- understanding musical form and content relevant to chosen analytical work
- accurately analysing a variety of scales, chord sequences and music systems, rhythms, time signatures, beat patterns or other elements of musical organisation
- familiarity with music in a variety of styles and instrumental/vocal combinations and styles

Expression

- articulating music analysis accurately and appropriately
- using language appropriate to the intended audience
- presenting analysis in a format appropriate to the intended audience or as agreed

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE05A Write music copy, criticism and/or program notes
- CUSMGE06A Read music
- CUSMGE07A Analyse harmony

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Critical aspects of evidence

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

- demonstrated understanding of relevant systems and musical elements of the music being analysed
- responding accurately to aural or written cues
- critical listening and aural memory

Method and context of assessment

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

- oral questioning on written or recorded music
- a relevant samples of work with candidate's evaluation
- samples of work plans for planning music analysis
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial or other achievements in musical analysis
- relevant portfolio of candidate's analytical work
- case studies as a basis for discussion of issues, methods and strategies for music analysis
- aural and/or written assessment of analysis in the areas of specialisation nominated by the assessee

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. It is a requirement of this unit that the assessee must nominate the area of music specialisation to be assessed.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in music analysis relevant to the candidate's nominated style and mode of expression. Specific assessment tools should include:

- printed scores and/or performance (live or recorded) as required by the specialisation to be assessed
- recordings or work portfolios

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CUSMGE05A Write music copy, articles, criticism and/or program notes

Unit Descriptor This unit covers the competencies required to write about music, musicians, acts or music issues for a range of purposes. These include marketing and promotion, analysis or journalistic purposes.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify the purpose of the brief or assignment	1.1 Discuss and confirm the purpose of the written work with relevant parties 1.2 Demonstrate awareness of the form, media and technology appropriate to the content of the writing assignment 1.3 Demonstrate awareness of the stylistic and cultural context of the musical content, and work to timeline and budget as agreed
2. Determine the scope of the writing task	2.1 Identify the level and scope of the written work to determine the length and style of the work 2.2 Determine the level of research required to fulfil the agreed outcome to the required style and standard 2.3 Identify the resources necessary to retrieve or generate the relevant information 2.4 Determine the type and level of information required to suit the context of writing task
3. Plan the work	3.1 Plan the writing task to reflect the scope, structure and content of the work and to meet agreed timelines and budget 3.2 Identify and confirm all of the details required to deliver the writing and meet agreed work outcomes 3.3 Plan and confirm a timeline for completion of the work that reflects critical milestones and, if required, effective links with other parties where writing is part of a larger project
4. Undertake research necessary to complete the writing	4.1 Identify the components of the information required and the form in which the writing will be developed, constructed and presented 4.2 Ensure that the intention of the written work and the characteristics of the audience for whom the writing is intended are reflected in the research and writing 4.3 Use appropriate processes and sources to retrieve the necessary information 4.4 Determine the particular characteristics of the music, musical issue, artists and/or act to inform the writing in a way that is appropriate to the purpose of the writing 4.5 Use relevant and information sources to generate and inform the written work

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5. Present the written work	5.1 Ensure that writing is appropriate to the context of the brief and style of the subject matter 5.2 Ensure that the language in which the analysis is written is suitable for its intended audience 5.3 Ensure that the work is proofed and edited to the standard required for presentation 5.4 Present a draft, if required, to confirm that the work is acceptable to its commissioner 5.5 Adjust work as required and present in the agreed manner and timeframe

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	-
Solving problems	3
Using technology	2

RANGE STATEMENT

Other parties may include:

- designated workplace personnel
- commissioning agent
- marketing and/or promotions agent
- editor
- producer
- presenter

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Musical elements to be identified may include:

- pitch
- melody
- harmony/chords
- tonality
- ornamentation
- form/structure
- rhythm
- time signatures
- beat
- tempo
- timbre/tone colour
- instrumentation
- sound production
- acoustics
- texture
- form/structure
- style
- genre
- aesthetic qualities
- cultural context
- relationship to text
- interpretation
- expression
- nuance
- phrasing
- articulation
- dynamics
- notation

Vocabulary may include:

- all relevant musical terms to describe the above elements in the styles or areas of music specialisation nominated by the assessee

Style may include:

- traditional, including European classical, or traditional music of any other culture
- all contemporary musical styles
- jazz
- world
- popular
- country
- folk
- other

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to broaden musical experience and understanding
- undertaking courses in music history, repertoire, analysis and/or journalism
- acquiring and using information appropriate to career development
- listening to and discerning the advice of appropriate colleagues, experts and other groups to adjust work realistically in line with career development

Music knowledge

- demonstrating understanding of chosen styles and genres and their musical forms and conventions as they relate to written work
- understanding relevant notation or discriminating music aurally where required
- understanding and knowledge of repertoire relevant to chosen musical styles and/or genres
- understanding appropriate musical protocols
- understanding elements of musical organisation relevant to the music under consideration
- demonstrating musical literacy appropriate to the music being considered, discussed or written about
- understanding musical form and content relevant to chosen analytical work
- understanding the technical processes of composition or performance relevant to the writing purpose

Creative

- responding to and understanding the creative work of composers and performers
- demonstrating originality in subject treatment and form of written work

Expression

- writing about music accurately and appropriately
- using language appropriate to the intended audience
- presenting writing in a format appropriate to the intended audience

Presentation, communication and promotion

- using effective interpersonal skills
- maintaining an appropriate standard of presentation in all written materials
- developing contacts with and knowledge of appropriate

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networks
- identifying and dealing constructively with criticism

Planning and organisation

- clarifying roles and goals
- working within established budgets and timeframes
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities
- developing systems for required documentation

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CSUMGE06A Read music
- CUSMGE13A Apply music industry knowledge artistic judgment
- CUSADM07A Establish and maintain work and contractual relationships
- CUSGEN05A Make presentations

Critical aspects of evidence

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

- demonstrated understanding of relevant systems, styles and musical elements
- interpreting aural or written cues
- writing about music, musicians and music issues

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Method and context of assessment

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

- relevant samples of work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial or other achievements in music journalism or writing
- relevant portfolio of candidate's written work
- simulation
- case studies as a basis for discussion of issues, methods and strategies in writing about music
- aural and/or written examination appropriate to the style or subject of music writing nominated by the assessee

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. The assessee must nominate the styles or areas of music to be examined in any writing task.

Assessment of this unit must include direct examination of the assessee's own writing on at least one musical style. The writing may be on a score, a performance, or an issue in music related to the style or area of music nominated by the assessee.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in music writing relevant to the candidate's nominated style and mode of expression. Specific assessment tools may include:

- printed scores or recorded performance as required by the styles and content of writing to be assessed
- materials and venue that allows assessment of a writing task

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CUSMGE06A Read music

Unit Descriptor This unit covers the competencies required to play music in bass and/or treble clef from simple written music notation. This is the first of two units on music reading skills, the second one being Read music for performance and analysis.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Recognise and perform rhythm from written notation	1.1 Identify the following signs to interpret the rhythm of the piece: 1.1.1 time signatures 1.1.2 bar lines 1.1.3 note durations 1.1.4 ties 1.1.5 dots 1.1.6 rests 1.2 Interpret rhythm accurately from written notation and observe accented beats in playing or singing the piece
2. Recognise and perform melody and simple harmony from written notation	2.1 Identify the signs to interpret the pitch of the piece including: 2.1.1 clefs 2.1.2 lines and spaces of the stave 2.1.3 position of notes on the staves 2.1.4 ledger lines 2.1.5 key signatures 2.1.6 accidentals 2.1.7 melody lines 2.1.8 melodic motifs and phrases 2.1.9 chords 2.1.10 scale patterns 2.2 Perform the notated pitch accurately, including melody and harmony as required, from written notation 2.3 Where required interpret and perform chords accurately from chord signs and/or tablature
3. Follow instrumental instructions from written notation	3.1 Follow directions for instrumentation such as: 3.1.1 type of instruments 3.1.2 required range of instruments 3.1.3 key of instruments 3.1.4 required accessories 3.1.5 special effects 3.2 Where required ensure that tuning of instruments is accurate and monitor and adjust as necessary 3.3 Follow instrumentation directions indicated in the written notation

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4. Recognise and follow dynamic and expression marks	4.1 Identify the following directions/markings for expression, volume and phrasing as required: 4.1.1 speed 4.1.2 volume 4.1.3 ornamentation 4.1.4 phrasing and expression 4.1.5 special effects 4.2 Follow all written directions indicated in the music in playing/singing the piece 4.3 Accurately observe instrumental entry and exit points indicated in the music
5. Practice music reading to continuously develop skills	5.1 In collaboration with tutor, mentor or others identify suitable repertoire for practising music reading skills 5.2 In collaboration with tutor, mentor or others, identify suitable strategies for developing music reading skills 5.3 Use opportunities to practice new pieces and continuously develop music reading skills 5.4 In collaboration with tutor, mentor or others, identify strengths and weaknesses in music reading and develop strategies to strengthen skills

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

Purposes for which music notation is being read may include:

- solo or group performance
- accompaniment and/or backup

The level of written music for this unit may include:

- short simple songs or tunes in the clefs appropriate to the style of music and instrument played
- simple arrangements of well known popular or folk music
- simple music in the selected area of specialisation
- chord charts of simple chords
- simple rhythm patterns

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Musical symbols to be interpreted may include:

- bar lines, double bar lines and repeat bar lines
- slurs
- accidentals
- symbols and terms indicating:
  - chords
  - volume/intensity
  - attack
  - duration and grouping of notes
  - speed
  - expression
  - repeats

Style may include:

- traditional, including European classical, or traditional music of any other cultures
- all contemporary musical styles
- jazz
- world
- popular
- country
- folk
- all other musical styles, genres and/or traditions

Application of appropriate stylistic knowledge and skills may involve:

- instrumental/vocal performance techniques that are characteristic of particular styles such as:
  - scat singing
  - belting
  - bel canto techniques
  - pitch bending
  - improvisation
  - rhythmic alteration
  - simple ornamentation
  - techniques characteristic of any given musical style
- musical form such as:
  - blues
  - sonata
  - rock song
  - chant
  - other musical forms or genres of in the selected musical style

Listening may include:

- instrument tuning
- responding aurally to written cues

Technical knowledge may include:

- understanding of music notation custom and practice
- musical elements and performance techniques
- technical requirements of relevant instruments

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Musicianship

- understanding and knowledge of basic repertoire relevant to chosen musical specialisation
- understanding basic musical protocols and customs for reading written music
- basic awareness of genres and styles, and their musical forms and conventions in written notation

Technical

- understanding simple musical form in the selected specialisation
- following musical elements from written music
- accurately analysing simple scales, chord sequences and music systems, rhythms, time signatures, beat patterns of musical organisation relevant to specialisation from written music

Expression

- interpreting expressive style appropriately from written music

Linkages to other units

This unit has strong linkages to, and may be assessed with a range of units including:

- CUSMPF06A Extend technical skills in performance
- CUSMPF02A Develop technical skills for playing or singing music
- CUSMPF09A Evaluate and extend performance technique

Critical aspects of evidence

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

- demonstrated understanding of musical elements and their notation

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Method and context of assessment

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

- oral questioning on music reading strategies
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial or other achievements involving music reading
- simulation of a score reading assignment
- performance and/or written examination from one or more unseen score samples or extracts appropriate to the style of music reading in the area of specialisation nominated by the candidate

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. It is a requirement of this unit that the assessee must nominate the area of music specialisation to be assessed.

Assessment of this unit must include direct examination of interpretation of at least one piece selected by the assessee in the nominated area of specialisation.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in music analysis/performance relevant to the candidate's nominated style and mode of expression. Specific assessment tools should include:

- printed scores or recorded performance as required by the specialisation to be assessed
- live performance if relevant to the assessment and/or the work being assessed
- recordings or work portfolios

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CUSMGE07A Analyse harmony

Unit Descriptor This unit covers the competencies required to analyse the functional harmony implicit in the melody and/or texture, or parts of the music, for the purposes of music analysis, music preparation and/or music performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify the purpose of the analysis and plan the analytical methodology to be used	1.1 Establish and confirm the purpose of the harmonic analysis and plan the methodology and strategies that will be used in undertaking the analysis 1.2 Identify the musical style and/or genre of the piece to plan the methodology and strategies, and/or indicators, that will be used in undertaking the analysis 1.3 Apply knowledge of the form of the music to the harmonic analysis 1.4 Plan the analytical method to achieve the outcomes required of the harmonic analysis
2. Determine the general tonality and/or main key areas of the piece	2.1 Identify and analyse the key signature and accidentals in the music to accurately determine the main key areas of the piece 2.2 Identify other harmonic indicators required to establish the method of analysis to be used in the harmonic analysis
3. Determine the structural features of melody lines as required	3.1 Identify accidentals, scales and chord patterns in the melody to ascertain chord and key centres and/or changes throughout the piece 3.2 Identify phrasing and analyse cadence points in the melody to determine the harmonic structure of the melody line
4. Determine the structure of the chords and scales in the parts of the music	4.1 Analyse the bass line and identify the chords within the piece that have significance in the harmonic structure of the music 4.2 Analyse significant chords identified in terms of: 4.2.1 notes and accidentals in the chords 4.2.2 intervals between the notes in the chords 4.2.3 position of the chords from the bass note 4.2.4 other distinguishing features in the chords
5. Identify the harmonic structure of the piece	5.1 Assess the harmonic basis of the melody line and/or bass line in the music as required to determine harmonic patterns and key changes in the music 5.2 Identify relationships between the chords to determine the harmonic movement and pattern of the piece 5.3 Identify cadences within the piece to determine the sections of the piece and their main cadence points
6. Present or apply analysis as required	6.1 Compile or synthesise conclusions of the harmonic analysis as required 6.2 Present the analysis in an appropriate format where and as required 6.3 Apply the analysis where and as required

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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	3
Using technology	2

RANGE STATEMENT

Purposes for which functional harmony is analysed may include:

- performance
- accompaniment and/or backup
- research for:
  - performance
  - improvisation
  - academic purposes
  - written articles, program notes, criticism or marketing
  - educational purposes and materials
  - performance commentary

Specific musical elements that may be identified as harmonic indicators include:

- key signatures
- melody
- harmony/chords
- tonality
- scales
- accidentals
- ornamentation
- suspensions
- passing notes
- form/structure
- transposition
- texture
- style
- genre
- cultural context
- relationship to text

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Musical symbols to be analysed include:

- staves and leger lines
- clefs
- key signatures
- accidentals
- symbols and terms indicating:
  - notes
  - chords
  - repeats
  - phrasing

Vocabulary may include:

- all musical terms commonly used to analyse functional harmony in the nominated musical style or tradition

Style may include:

- traditional, including European classical, or traditional music of any other cultures that is harmony based
- all contemporary musical styles
- jazz
- world or ethnic music that is harmony based
- popular
- country
- folk
- all other tonal musical styles, genres and/or traditions

Listening included:

- accurately interpreting the following aural cues to identify functional harmony/harmonic structure:
  - melody
  - bass line
  - intervals
  - scales
  - chords and their characteristics
  - chord progressions
  - cadences
  - accidentals
  - key areas
  - modulations
  - relevant harmonic systems and practice

Musicianship may include:

- repertoire knowledge and music history
- instrument knowledge such as transposition practice
- harmony and scale systems
- music analyses and interpretation
- musical forms, systems, practices and customs
- reading and/or writing music using written music, sheet music and chord charts
- aural interpretation of harmonic cues
- analysing written cues from a score
- chordal and melodic formulae

Technical knowledge may include:

- understanding of music notation custom and practice
- musical elements in harmonic music systems
- improvisation

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Musicianship

- understanding and knowledge of repertoire relevant to chosen musical specialisation
- understanding and applying relevant harmonic protocols in analysing performance or written music
- awareness of genres and styles and their musical forms and conventions aurally and/or in written notation
- interpreting chords, scales, melodies, forms, textures, cadences or other elements of musical organisation aurally or from written notation

Technical

- understanding musical form and harmonic conventions relevant to specialisation
- identifying musical elements including a variety of scales, chord sequences and music systems, key signatures in live, recorded or written music to determine harmonic structures
- familiarity with music in a variety of instrumental/vocal combinations
- familiarity with music in a variety of styles

Expression

- applying knowledge of expressive style relevant to harmonic analysis

Linkages to other units

This unit has strong linkages to, and may be assessed with the following units:

- CUSMGE04A Analyse music
- CUSMGE14A Read music for performance and analysis
- CUSMGE05A Write music copy, criticism and/or program notes
- CUSMGE13A Apply music knowledge and artistic judgment

Critical aspects of evidence

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

- demonstrated understanding of musical elements relevant to harmonic structure in music

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Method and context of assessment

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

- oral questioning on strategies and methods used in harmonic analysis
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial or other achievements involving harmonic analysis
- relevant portfolio of candidate's analytical or critical work
- a harmonic analysis assignment
- case studies as a basis for discussion of a variety of analytical methods, strategies and approaches
- written or oral examination of harmonic analysis from recorded and/or written music appropriate to the area of specialisation nominated by the candidate

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. It is a requirement of this unit that the assessee must nominate the area of music specialisation to be assessed.

Assessment of this unit must include direct examination of harmonic analysis of at least one piece selected by the assessor in the nominated area of specialisation.

The assessee may specify whether the score interpretation will be examined by oral questioning or in writing, depending on the style of music being analysed and the nominated area of music specialisation. The analysis should be presented orally or in writing depending on the style nominated by the assessee.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in aural and/or written harmonic analysis relevant to the candidate's nominated area of specialisation. Specific assessment tools should include:

- printed scores or recorded performance as required by the specialisation to be assessed
- recorded music if relevant to the assessment and/or the work being assessed
- recordings or work portfolios

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CUSMGE08A Use the internet to access and modify music

Unit Descriptor This unit describes the skills and knowledge needed to select and download music from the internet in accordance with copyright regulations and Internet protocols.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Select music from the internet	1.1 Identify internet software applications and their purposes 1.2 Using internet engines, search the internet to find and download music files 1.3 Select appropriate sites and determine the appropriate music files 1.4 Select files appropriate to the style of music to be performed or taught 1.5 Evaluate files for their quality and appropriateness to the music to be performed or taught
2. Download music from the internet	2.1 Download and save files 2.2 Where required, record files directly to disk, adding analogue inputs such as voice 2.3 Use extracting software and virus scanner on downloaded files 2.4 Transfer and format files to enable their use on a variety of equipment 2.5 Identify and avoid potential security risks and comply with internet connection and protocols 2.6 Comply with copyright regulations as appropriate

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

RANGE STATEMENT

Software applications Internet software applications may include a wide range of programs. These programs are being constantly upgraded and replaced, and appropriate up-to-date programs should be selected.

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Evaluation of files includes evaluating:

- synchronisation
- the appropriateness of instrumentation
- the quality of sequencing
- the size of files

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Information technology

- initiating and concluding an internet connection
- internet functions including navigation, searching, downloading and storing downloaded files
- knowledge of appropriate uses of different internet protocols and data types, such as world wide web, email
- knowledge of privacy and security measures related to on-line tasks
- knowledge of the functions and capabilities of relevant software and hardware
- selecting and using technology to access, download from, and interface with the internet, including equipment with which personal computers might interface such as MIDI devices, mixer, audiovisual equipment

Communication

- communicating effectively in an on-line environment
- using appropriate cultural protocols as required

Industry knowledge

- using music industry knowledge to select and evaluate sites for their usefulness, quality and appropriateness
- copyright and its application to on-line information

Linkages to other units

This unit may be assessed with the following units:

- CUSMGE03A Use instruments, equipment and/or electronic technology for making music
- CUSBGE01A Develop and update music industry knowledge

Critical aspects of evidence

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

- assessment must confirm the ability to access the internet, to evaluate music files for their relevance and quality, and to download and save files

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Method and context of assessment

Assessment of this unit of competency will usually include observation of real or simulated work processes or procedures but may include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- oral questioning/interview
- work samples or simulated workplace activities
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- authenticated reports of achievement in relevant courses or training sessions

Assessment may need to occur on a number of occasions to ensure consistency of performance. This unit of competency may be assessed on or off the job.

Resource requirements

Assessment requires access to a range of hardware and software. Simulated activities must use an appropriate range of up-to date equipment.

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CUSMGE09A Use MIDI devices or software to perform music

Unit Descriptor

This unit sets out the competencies needed to perform and/or record using MIDI devices and/or software. The music competencies the unit describes can be used with a MIDI that may stand alone or be connected to a personal computer.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use and test the equipment or software	1.1 Exploit the range and physical characteristics of the equipment and software in practice and performance 1.2 Test a range of ways in which sound can be produced to achieve performance goals consistently and reliably
2. Maintain and care for equipment	2.1 Use appropriate methods to care for, move, use and store equipment securely and safely 2.2 As necessary, troubleshoot to identify any maintenance problems and, if major maintenance problems are identified, determine who will rectify them 2.3 As appropriate, use accessories, fittings, maintenance and cleaning products to keep equipment in good condition and enhance performance outcomes
3. Use MIDI devices or software to record, play, reproduce or sequence music	3.1 Develop skills in using MIDI devices or software to achieve performance goals 3.2 Use MIDI devices or software to record or play music, consistent with the style of the instruments or voices in the act 3.3 Use MIDI devices to reproduce instrumental sounds or sequences from other MIDIs or software programs or devices 3.4 Use MIDI devices or software to sequence music
4. Use MIDI devices or software to interface music with musical and other equipment	4.1 Use MIDI devices or software to drive outboard equipment accurately and consistently 4.2 Use MIDI devices or software to incorporate sound into a music, video, light or multimedia product, as appropriate to the act or individual performance

KEY COMPETENCIES

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

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RANGE STATEMENT

Sounds to be reproduced may include:

- individual instruments
- groups of instruments
- instrumental sounds or sequences from other MIDIs or software programs or devices

Outboard equipment may include:

- lights
- effects (eg delay, reverbs, harmoniser)
- personal computer (eg PowerPoint)
- audiovisual
- video

Other video or sound equipment may be:

- analogue
- digital

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- understanding and using technology to interpret and perform music
- up to date knowledge of new developments in technology
- the applications, range and capacity of equipment and software
- selecting software and equipment appropriate to purpose
- detailed knowledge of how to use a MIDI device to sequence music including:
  - any variations to the set-up of the music
  - note on or off
  - note or pitch bend
  - control change
  - program change
  - keyboard after touch
  - modulation
  - pitch wheel
  - incorporating sounds or instruments from other sources
  - adding parts
- knowledge of relevant music
- using information technology, including loading, saving and modifying files

Linkages to other units

This unit may be assessed with the following units:

- CUSBM17A Maintain and apply music industry knowledge
- CUSADM08A Address copyright requirements
- CUSMGE03A Use instruments, equipment and/or electronic technology for making music

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Critical aspects of evidence

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

- assessment must confirm the ability to use MIDI devices and/or software to record, reproduce and perform music

Method and context of assessment

Assessment of this unit of competency will usually include observation of real or simulated work processes or procedures but may include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- oral questioning/interview
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- authenticated reports of achievement in relevant courses or training sessions

Assessment may need to occur on a number of occasions to ensure consistency of performance.

This unit of competency may be assessed on or off the job.

Resource requirements

This unit of competency must be assessed using:

- a MIDI device
- at least one form of outboard equipment linked to a MIDI device or computer

Simulated activities must use an appropriate range of up-to date equipment and software.

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CUSMGE10A Use MIDI devices and/or software to compose music

Unit Descriptor This unit sets out the competencies needed to compose music using MIDI devices or software. The skills and knowledge described in this unit include creative thinking processes and therefore do not necessarily occur in the sequence presented.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine the purpose and form of the music	1.1 Determine the type and purpose of the music to be composed 1.2 Select the form and stylistic expression of the piece, taking into account the technical scope of the equipment or software to be used 1.3 Develop and modify the concept using the method or methods that best suit the composer, in collaboration with others as appropriate
2. Select and prepare equipment and software	2.1 Select and connect equipment, components and software to meet the requirements of the project 2.2 Prepare equipment and peripherals to ensure the quality of the sound
3. Sequence the music	3.1 Use equipment or software to analyse the configuration of the music 3.2 Initialise the mix and modify it as necessary throughout the composition process 3.3 Determine the order of tracks to be recorded and change as necessary 3.4 Use software and hardware to choose or create sounds 3.5 Record tracks appropriately on their various channels
4. Arrange, edit and modify music	4.1 Add parts to build arrangements 4.2 Modify the form or any part of the music, taking into account staging or other requirements 4.3 Mix the music, using MIDI devices or software, to achieve the required sound and quality 4.4 Play and record the final piece, using editing strategies as required 4.5 If required, print out scores using notation that suits the background and expertise of the musicians 4.6 Where necessary, reprogram or filter the sequencing of the music to meet performance requirements

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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	3
Using technology	3

RANGE STATEMENT

Developing and modifying the concept may involve one or more methods including:

- putting down tracks using a MIDI controller
- playing an instrument or instruments
- improvising and experimenting alone or with others
- singing
- collaborating with others

Initialising the mix may include:

- instrument levels
- instrument sounds
- filters
- panning
- reverb
- voices
- tempi
- tuning

Tracks may be recorded singly or in combination and may include:

- drum track
- harmonic progression
- bass line
- melodies
- harmonies
- selected instruments

Tracks may be recorded and parts added:

- in real time with parts played in using a click track
- in step time
- imported from other sources

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Composition and adaptation of music using software may include:

- changing velocity or volume
- quantising
- note editing:
  - note on or off
  - note or pitch bend
  - control change
  - program change
  - keyboard after touch
  - modulation
  - pitch wheel
  - other variation

Arranging the parts may include adding:

- verses or choruses
- harmonies
- instruments

Mixing includes:

- delaying harmonies
- adding or changing harmonies
- introducing instrumental effects and distortion
- adjusting balance, tone and intonation
- adding sound elements and/or effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Technology

- knowledge of the most appropriate software and hardware used in sequencing music including composition software
- music sequencing and synthesis
- the capacities of software and hardware
- effectively using appropriate equipment and/or instruments to enhance own music making
- using appropriate technology to improve creative outcomes

Music craft

- characteristics and capacity of the instruments/voices that will perform the music
- demonstrating understanding of chosen genres and styles and their musical forms and conventions in performance or composition
- understanding and using relevant composing techniques effectively
- using appropriate elements of musical organisation in own work
- understanding and using appropriate composition and performance protocols relevant to area of specialisation

Listening

- recognising intervals, chords, scales and chord progressions commonly used in the selected styles
- understanding and discerning appropriate intonation, dynamics, phrasing, rhythm, instrumentation, voicing and expression to produce the required sound
- listening critically to own creative work and the creative work of others to inform and expand work
- listening critically to and adjusting own creative work to achieve the required sound
- imagining the melodic and harmonic or other musical possibilities of musical concepts

Technical

- using appropriate musical elements confidently and effectively

Creative

- demonstrating original and innovative approaches in the creation of music
- extending musical boundaries for self and audience
- experimenting with musical elements and styles to develop own creative voice
- experimenting with combining styles or elements in new and effective ways

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- listening critically to continuously evaluate and adjust own musical work

Expression

- phrasing and shaping music appropriately
- understanding and achieving appropriate/coherent musical nuance

Presentation, communication and promotion

- matching repertoire with target, potential or existing audience where appropriate
- working constructively with group dynamics

Linkages to other units

This unit may be assessed with the following units:

- CUSBGE17A Maintain and apply music industry knowledge
- CUSADM08A Address copyright requirements

Critical aspects of evidence

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

- assessment must confirm the ability to use MIDI devices and/or software to compose music

Method and context of assessment

Assessment of this unit of competency will usually include observation of real or simulated work processes or procedures but may include:

- practical demonstration (direct observation may need to occur on more than one occasion to establish consistency of performance)
- oral questioning/interview
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- authenticated reports of achievement in relevant courses or training sessions
- portfolios or other documentation which demonstrate the processes used in realising creative concept

Assessment may need to occur on a number of occasions to ensure consistency of performance.

This unit of competency may be assessed on or off the job.

Resource requirements

This unit of competency must be assessed using:

- a MIDI device
- at least one form of outboard equipment linked to a MIDI device or computer

Simulated activities must use an appropriate range of up to date equipment and software.

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CUSMGE11A Develop music knowledge and listening skills

Unit Descriptor This unit covers the development of music knowledge and listening skills in selected music styles.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop music knowledge and experience of a range of repertoire	1.1 Identify styles of music in which knowledge and listening skills are to be developed 1.2 Listen to and observe a range of music performances in selected styles to develop awareness of music products and their qualities 1.3 Identify printed or electronic sources of information about music in one or more identified music styles and use this information to develop awareness of music 1.4 Seek information and identify ways to extend knowledge of musical styles in selected areas of interest 1.5 Discuss music performances with relevant people to develop awareness of music and musical trends
2. Develop music listening skills	2.1 Seek guidance from reliable sources on strategies and techniques to develop music listening skills 2.2 Compare different styles of music in terms of: 2.2.1 chord patterns and keys 2.2.2 scales, melody and themes 2.2.3 texture and tone colours 2.2.4 instruments/voices used 2.2.5 instrumental/vocal styles of playing 2.2.6 dynamics/volume 2.2.7 structure/form of the music 2.2.8 commercial success and/or potential 2.3 Consider the role of technology in developing music products for artistic and commercial success
3. Develop understanding of music products and artists	3.1 Use reliable sources of information to develop knowledge of music products, their creators and musicians 3.2 Explore the repertoire of one or more musical styles in contemporary and/or historical contexts 3.3 Where possible communicate with artists to discuss music and to increase understanding of their place in the industry
4. Develop awareness of music production	4.1 Use reliable information sources to find out about the roles and work of sound technicians, music directors and record producers in the music industry 4.2 Listen to a range of live and recorded music to identify the contribution of technical and sound design to the success of the product

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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 knowledge may be extended through:

- listening to a range of music
- reading about music
- playing and/or singing
- music or score reading
- music charts and play lists
- courses
- dialogue with colleagues, mentors, artists and music technicians

Music areas and/or styles may include:

- popular/commercial music
- classical/concert music
- world music
- jazz
- folk
- components or specialties of the above

Music genres may include music written for or performed by:

- solo
- small ensemble
- large ensemble
- acoustic
- electronic
- acoustic/electronic
- music theatre

Listening may involve:

- instruments and their combinations
- keys, scales and chords in tonal or other relevant music systems
- instrument tuning
- music styles and forms
- excellence in music products or events
- commercial potential and feasibility of artists, repertoire and music products

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Music knowledge may include:

- using written music, sheet music and chord charts or aural recognition of musical devices and systems
- reading or improvising music
- repertoire and instrument knowledge
- simple music analyses
- music history
- performance styles and customs
- understanding solo and ensemble protocol
- music conventions in an identified style or styles
- chordal and melodic formulae

Technology may include:

- sound production
- special effects
- music recording
- computer hardware and software

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- locating and using relevant resources to broaden musical experience and knowledge
- knowledge of the work of successful musicians in selected musical styles or genres
- knowledge of the work of music directors and/or record producers in selected musical styles or genres
- basic understanding of selected styles and conventions in performance
- basic awareness of chords and scales, forms, textures, performance techniques or other characteristics in identified styles
- basic understanding of the conventions of intonation, dynamics, phrasing, rhythm and expression in identified musical styles
- awareness of equipment and/or instruments relevant to selected style or styles
- understanding the technology used for producing or enhancing music

Linkages to other units

Assessment may be conducted with any other unit packaged at Certificate I and II in this training package and, in particular, with the following units.

- CUSMPF01A Develop basic technical skills for playing or singing music
- CUSMPF02A Develop technical skills for playing or singing music
- CUSSOU02A Operate portable audio recorder
- CUSSOU03A Transfer sound

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Critical aspects of evidence

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

- ability to identify and use appropriate sources of information

Method and context of assessment

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

- oral questioning on strategies and plans for developing music knowledge
- oral/aural test in the nominated area of specialisation
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- case studies as a basis for discussion of music styles and products

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.

This unit of competency may be assessed on or off the job.

- assessment of this unit requires evidence of awareness of broad stylistic features of music and ability to discuss these in the nominated area of specialisation
- assessment should establish basic music knowledge in no more than two styles of music nominated by the assessee
- it is recommended that basic aural assessment be part of the assessment

Resource requirements

This unit of competency must be assessed using:

- live or recorded music

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CUSMGE12A Maintain and expand music knowledge and critical listening skills

Unit Descriptor This unit covers the skills required to maintain and apply knowledge of music styles, trends, artists and repertoire to music industry work and learning.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Maintain and develop music knowledge	1.1 Monitor music information needs based on areas of interest, work and/or learning 1.2 Identify and use strategies to review and maintain knowledge of musical styles, artists and/or repertoire relevant to selected music industry contexts 1.3 Monitor and use information on relevant music styles or specialisations to maintain current music knowledge 1.4 Maintain and increase music knowledge and understanding to continuously improve capacity to analyse music for its artistic and commercial qualities and features 1.5 Discuss music performances with colleagues and mentors to develop knowledge and capacity to analyse music artists, repertoire and trends
2. Use listening skills to analyse music	2.1 Determine music areas that are most relevant for critical listening and assessment 2.2 Communicate with musicians and/or other reliable industry sources to continuously assess, maintain and extend own critical listening skills 2.3 Maintain critical listening to live and recorded music appropriate to identified music industry contexts 2.4 Listen critically to identified artists and repertoire to measure performance against artistic and/or commercial standards and potential 2.5 Listen to a range of music both live and recorded to analyse the contribution of technical and sound production to the success of the product
3. Maintain understanding of relevant musical genres and styles	3.1 Identify and use reliable sources of information for a selected musical style or styles to monitor and maintain awareness of artists and repertoire 3.2 Research artists and repertoire in those styles in their contemporary and/or historical contexts to inform work and learning 3.3 Use knowledge of styles and repertoire to contribute to own musical development 3.4 Use opportunities to develop and maintain productive relationships with artists relevant to identified music industry contexts 3.5 Where appropriate and/or relevant maintain own practice in music writing and/or performance

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KEY COMPETENCIES

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

RANGE STATEMENT

Music knowledge may be extended through:

- listening to a range of music
- reading about music
- performing music
- music or score reading
- courses
- discussion with colleagues, mentors, artists and music technicians

Music knowledge may be applied to:

- talking or writing about music
- artists' management
- composing and/or performing music
- recording or writing biographies
- choosing photographic materials
- selecting appropriate scores
- preparing for and/or producing audio and video recordings
- using music software to produce music or music effects
- contributing music to multimedia

Listening may involve considering:

- instruments and their combinations
- keys, scales and chords in tonal or other relevant music systems
- instrument tuning
- aural imagination or music innovation
- music systems and practices
- excellence in music products or events
- commercial potential and feasibility of artists, repertoire and music products

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Music knowledge may involve:

- writing about music
- repertoire knowledge
- instrument knowledge
- music analyses and research
- music history
- performance styles and customs
- awareness of musical forms, systems, practices and customs
- music conventions in identified styles
- chordal and melodic formulae
- sound production
- special effects

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EVIDENCE GUIDE

Underpinning skills and knowledge

Assessment must include evidence of the following knowledge and skills:

Professional development

- using resources to maintain current music knowledge
- applying music knowledge to work and/or learning contexts
- using critical listening skills to make informed judgements about music

Music knowledge

- understanding processes of music production and presentation
- using accurate and appropriate musical terminology where relevant
- knowledge of the work of successful musicians in identified musical styles or genres
- knowledge of the work of music directors and/or record producers in identified styles or genres of music
- relevant music history knowledge in identified areas of practice, styles or genres

Music craft

- understanding identified genres and their conventions in performance
- awareness of chords and scales, forms, textures or other elements of musical organisation relevant to identified styles

Listening

- recognising how intervals, chords, scales and chord progressions are used in music to achieve unity and variety
- recognising conventions of intonation, dynamics, phrasing, rhythm and expression in identified musical styles
- listening critically to music

Presentation and communication

- understanding cultural protocols appropriate to identified musical styles and/or genres
- matching repertoire with target, potential or existing audience
- communicating effectively with artists, technicians and others in the music industry

Linkages to other units

This unit has strong linkages to and may be assessed with a range of units that are packaged at Certificates III and IV levels, including:

- CUSMGE06A Read music
- CUSMPF06A Extend technical skills in performance
- CUSMPF09A Evaluate and extend performance technique

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Critical aspects of evidence

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

- critical listening
- maintaining appropriate current music knowledge and applying to own work and learning

Method and context of assessment

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

- oral questioning on plans for developing music knowledge
- oral/aural test in the nominated area of specialisation
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- case studies and scenarios as a basis for discussion of the application of music analysis and knowledge to a variety of work contexts

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.

This unit of competency may be assessed on or off the job. Assessment of this unit requires evidence of awareness of broad stylistic features of music and ability to discuss these in the nominated area of specialisations.

Resource requirements

This unit of competency must be assessed using:

- recorded or live music

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CUSMGE13A Apply music knowledge and artistic judgement

Unit Descriptor This unit covers the application of specialised knowledge of artists and repertoire to a range of work situations in the music industry.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Maintain and apply music knowledge	1.1 Analyse information needs on current music trends, artists and/or repertoire to meet required work outcomes 1.2 Monitor changes and issues in work contexts that are relevant to knowledge of music products, artists and/or repertoire 1.3 Use reliable sources of information to ensure that knowledge is current, comprehensive and appropriate to work requirements 1.4 Apply current knowledge of artists and repertoire as required to inform work
2. Analyse the artistic and commercial qualities of music	2.1 Identify, listen to and critically analyse music for its artistic and/or commercial qualities and to contribute to artistic decision making 2.2 Research and analyse identified areas of music relevant to work requirements and planned outcomes 2.3 Apply specialist music knowledge, analysis and critical listening to artistic projects where required to achieve desired artistic and commercial outcomes 2.4 Apply specialised music knowledge where required to predict music trends
3. Maintain effective artistic relationships and networks	3.1 Maintain productive relationships with artists, artist management, music and technical directors and producers to maintain awareness of current artistic and commercial issues 3.2 Where required, collaborate constructively in professional relationships with artists to achieve desired artistic and commercial outcomes 3.3 Use networks of artistic and industry contacts as appropriate to help maintain current music industry knowledge and artistic judgement
4. Present music findings or opinions as required	4.1 Where required set down findings of music analyses in the required format to fulfil agreed outcomes 4.2 Where required present results or opinions in time and in the required format relevant to the purpose of specialist music assessment, opinion or advice
5. Evaluate music knowledge	5.1 Monitor information and music knowledge needs against work requirements 5.2 Seek input and information systematically to identify and address music knowledge deficits to help maintain work performance 5.3 Regularly evaluate the quality and success of artistic judgement in meeting and achieving planned work or other outcomes

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KEY COMPETENCIES

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

RANGE STATEMENT

Music knowledge and skills may involve:

- specialised knowledge of identified repertoire
- specialised knowledge of artists
- music research
- critical listening
- artistic judgement
- music history and styles
- performance practice
- music technology

Music research may be to analyse or evaluate:

- performance
- music trends and fashions
- new and existing artists, repertoire, acts and events
- artist training and repertoire development
- music production
- music markets

Music analysis and/or knowledge may be used for:

- artistic planning and advice
- developing artists and repertoire
- artistic policy development
- specialist artistic advice for business planning
- music commentary and criticism
- advertising/promotional copy
- program notes
- broadcast programs
- artistic production
- repertoire and programming
- music business operations
- music projects

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Music areas and/or styles may include:

- popular/commercial music
- classical/concert music
- world music
- jazz
- folk

Music genres may include music written for or performed by:

- solo
- small ensemble
- large ensemble
- acoustic
- electronic
- acoustic/electronic
- music theatre

Listening may involve analysing:

- instruments and their combinations
- keys, scales and chords in tonal or other relevant music systems
- artists' performances
- written music
- aural imagination or music innovation
- music systems and practices
- artistic worth in music products or events
- commercial potential and feasibility of artists, repertoire and music products
- potential to develop new products and markets

Music knowledge may include:

- music texts
- written music, sheet music and chord charts or aural recognition of musical devices and systems
- reading, writing or improvising music
- repertoire and instrument knowledge
- music analyses and research
- music history
- performance styles and customs
- musical forms, systems, practices and customs
- directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression
- understanding solo and ensemble protocols
- music conventions in and identified range of styles
- chordal and melodic formulae

Technical expertise may include:

- awareness of a range of techniques to control and enhance musical performance
- knowledge of how sound is produced on musical instruments/voice
- musical elements and techniques appropriate to identified styles of music making
- technical requirements and relevance of instruments for accurate performance in a range of musical styles
- understanding of technical requirements for quality ensemble relationships and outcomes in performance

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Technology may include:

- sound production
- sound reinforcement
- music recording
- special effects
- instruments and instrumental accessories
- electronic hardware and software in music production
- online systems

Music knowledge may be applied to:

- talking or writing about music
- composing and/or performing music
- recording or writing biographies
- choosing photographic materials
- selecting appropriate scores
- preparing for and producing audio and video recordings
- using music software to produce music or music effects
- contributing music to multimedia
- sound design
- programming
- marketing and promotion
- direct and indirect selling of music products and services

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- locating and using resources to maintain musical experience and knowledge
- evaluating and adjusting plans to develop critical listening skills and making informed judgements about music
- evaluating, adjusting and developing specialised music knowledge in line with own work
- developing broader music knowledge and skills where appropriate to work requirements and outcomes

Music knowledge

- understanding the processes of music production and presentation
- using accurate and appropriate musical terminology where relevant
- specialised knowledge of the work of successful musicians in a range of identified musical styles or genres of music
- knowledge of the work of music directors and/or record producers in identified styles or genres of music
- knowledge of technical sound enhancement, sound design and sound recording
- understanding performance contexts and artists' needs
- knowledge of music history in identified styles or genres

Music craft

- understanding of identified genres and their musical forms and conventions in performance
- understanding of identified music styles relevant to work requirements and outcomes
- applying awareness of styles of interpretation relevant to identified areas of performance and extending critical skills
- ability to apply artistic judgment to music products
- ability to apply effective artistic judgement to work in progress
- awareness of chords and scales, forms, textures or other elements of musical organisation relevant to identified styles

Listening

- recognising how intervals, chords, scales and chord progressions are used in music to achieve unity and variety
- recognising conventions of intonation, dynamics, phrasing, rhythm and expression in identified musical styles
- listening critically to music to determine excellence and to understand what constitutes commercial success as a basis for predicting possibilities for new acts
- Technology
- awareness of equipment and/or instruments

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- understanding the technology used for producing or enhancing music
- awareness of technology required to maximise product development outcomes
- awareness of online technology

Presentation and communication

- understanding cultural protocols appropriate to a range of musical styles and/or genres
- communicating effectively and productively with artists
- matching repertoire with target, potential, or existing, audience
- using interpersonal skills constructively to achieve best outcomes
- maintaining an appropriate standard of presentation in all public and professional undertakings and dealings
- using appropriate contacts and networks to develop music knowledge

Linkages to other units

This unit may be assessed with a range of units packaged at Diploma and Advanced Diploma levels including:

- CUSBAD18A Manage artists and their careers
- CUSBRA19A Develop artists and repertoire
- CUSMGE04A Analyse music
- CUSMGE05A Write music copy, articles, criticism and/or program notes

Critical aspects of evidence

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

- ability to apply critical artistic judgment to achieve artistic and/or strategic work outcomes

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Method and context of assessment

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

- oral questioning on specialist knowledge in nominated or selected areas of music
- authenticated samples of relevant work achievements
- authenticated details of achievement in relevant courses or training sessions
- case studies and scenarios as a basis for discussion of issues in the application of critical music analysis
- portfolios or other documentation which demonstrate the processes used in realising creative concept

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.

This unit of competency may be assessed on or off the job. Assessment of this unit requires evidence of specialised music knowledge and the application of artistic judgment in the nominated area of specialisation and ability to apply these to workplace contexts.

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CUSMGE14A Read music for performance and analysis

Unit Descriptor

This unit covers the competencies required to read and interpret music notation from a written score or other musical text for performance or analysis. Scores may contain one or more parts and clefs, and may be in traditional or graphic notation relevant to the nominated music specialisation. This is the higher of two music reading units the other one being Read music notation for performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Interpret music notation and symbols from a written music score or piece	1.1 Assess the piece and determine its overall style and character and/or required performance style and standard 1.2 Identify the specific musical elements and/or performance techniques that require focus for interpreting the piece 1.3 Accurately interpret written directions for instrumentation as required such as: 1.3.1 type of instruments 1.3.2 required range of instruments 1.3.3 key of instruments 1.3.4 required accessories 1.3.5 special effects 1.3.6 specific accessories or other contingencies necessary to meet the requirements of the piece 1.4 Where required ensure that tuning of instrument is accurate, in line with score directions, and monitor and adjust it as necessary for an accurate reading of written notation 1.5 Where required identify the relationship between literary text and music to form an accurate and comprehensive interpretation of written notation 1.6 Follow notation and accurately interpret the following elements of the piece as required: 1.6.1 time and key signatures 1.6.2 clefs 1.6.3 transposition of keys 1.6.4 pitch and duration of notes and melody line 1.6.5 melodic patterns 1.6.6 chords/accompaniment patterns 1.6.7 rhythmic patterns 1.6.8 markings indicating speed and volume 1.6.9 makings for ornamentation 1.6.10 phrasing marks 1.7 Accurately interpret accidentals and key changes as required in the stylistic context of the music

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2. Identify and interpret the form of the piece to convey an accurate reading of the style	2.1 Identify the following elements in the written notation as required to interpret the form of the piece: 2.1.1 phrasing 2.1.2 cadence points 2.1.3 rhythmic structure 2.1.4 melodic structure 2.1.5 harmonic structure 2.1.6 dynamics 2.1.7 texture and changes in musical texture 2.2 Accurately identify and interpret instrumental entry and exit points indicated in the written music 2.3 Identify and accurately interpret and/or express sections that are evident in the piece to convey the form of the whole
3. Interpret the style of the piece	3.1 Indicate the style and/or cultural context of the piece through accurate interpretation of particular stylistic features, practices and performance customs as required 3.2 Accurately identify any special stylistic requirements in the piece and interpret appropriately where and as required 3.3 Accurately interpret any ornamentation required by the written notation or assumed in the performance custom in the area of music style or specialisation of the music 3.4 Accurately interpret instrumental/vocal techniques or practices required by the written music or assumed in the performance custom in the area of music style or specialisation of the music
4. Enhance music reading skills	4.1 Research and analyse new repertoire to continuously develop interpretive music reading skills 4.2 Listen to a range of live and recorded performances of known repertoire to inform interpretation of written music 4.3 Research performance and scholarship in selected music style and in other areas of specialisation to inform understanding of written music

KEY COMPETENCIES

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

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RANGE STATEMENT

Purposes for which music notation is being read may include:

- solo or group performance
- accompaniment and/or backup
- research for:
  - academic purposes
  - written articles, program notes, criticism or marketing
  - educational purposes and materials
  - performance commentary

Specific musical elements to be identified from written notation may include:

- pitch
- melody
- harmony/chords
- tonality
- scales
- ornamentation
- form/structure
- relationship to text
- rhythm
- beat
- tempo
- phrasing
- timbre/tone colour
- instrumentation
- sound production
- acoustics
- texture
- style
- genre
- aesthetic qualities
- cultural context
- relationship to text
- interpretation
- expression
- nuance
- phrasing
- articulation
- dynamics

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Musical symbols to be interpreted may include:

- staves and leger lines
- time signatures
- clefs
- notes of different durations including tied and dotted notes
- rests of different durations including tied and dotted rests
- bar lines, double bar lines and repeat bar lines
- slurs
- key signatures
- accidentals
- symbols and terms indicating:
  - chords
  - volume/intensity
  - attack
  - duration and grouping of notes
  - pitch
  - speed
  - ornamentation
  - articulation
  - expression
  - phrasing
  - special effects
  - repeats and other instructions for music sections

Interpreting written music may involve:

- musical expression
- musical interpretation
- music history
- scholarship/research
- theory of music and musicology
- experience in a range of music styles
- instrumental knowledge and experience
- performance practice
- articulation
- attack
- phrasing
- intonation
- timbre/tone colour
- dynamics/volume

Style may include:

- traditional, including European classical, or traditional music of any other cultures
- all contemporary musical styles
- jazz
- world
- popular
- country
- folk
- all other musical styles, genres and/or traditions

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Application of appropriate stylistic knowledge and skills may involve analysis of:

- instrumentation and instrumental range
- instrumental/vocal performance techniques that are characteristic of particular styles such as:
  - scat singing
  - belting
  - bel canto techniques
  - pitch bending
  - improvisation
  - rhythmic alteration
  - types of ornamentation relevant to a particular style of music
  - all other techniques characteristic of a range of musical styles in area of specialisation
- musical forms such as:
  - blues
  - sonata
  - rock song
  - chant
  - all other musical forms or genres of any given musical style
  - tonal or other music systems such as:
  - tonal and atonal harmonic systems
  - raga
  - pentatonic
  - gagaku
  - all other music systems of any given musical styles in the selected area of music specialisation

Listening may include :

- instrument tuning to interpret the written music
- responding aurally to written cues to correctly analyse or perform music from written notation
- applying aural imagination to interpret the musical intention of a written score
- aurally recognising music systems and practices from a written score

Musicianship may include:

- repertoire and music history knowledge
- instrument knowledge
- harmony and scale systems
- music analyses and interpretation
- musical forms, systems, practices and customs
- reading and writing music using written music, sheet music and chord charts
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- analysing written cues from a score
- chordal and melodic formulae

Technical knowledge may include :

- understanding of music notation custom and practice
- musical elements and performance techniques
- technical requirements of relevant instruments to fulfil the requirements of a score

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Musicianship

- understanding and knowledge of repertoire relevant to chosen musical specialisation
- understanding musical protocols and customs of written music relevant to the selected music specialisation
- awareness of genres and styles, and their musical forms and conventions in written notation
- accurately interpreting chords, scales, melodies, forms, textures, cadences or other elements of musical organisation from written notation

Technical

- understanding musical form and content relevant to specialisation and applying knowledge to the written music
- analysing musical elements to provide interpretation of pieces appropriate to the purpose of music reading
- accurately analysing a variety of scales, chord sequences and music systems, rhythms, time signatures, beat patterns of musical organisation from written music in selected area of specialisation
- understanding of music in a range of instrumental/vocal combinations from written notation in selected area of specialisation
- understanding of music in a variety of styles in selected area of specialisation

Creative

- understanding and interpreting creative work from notated sources
- demonstrating originality and generating new perspectives and interpretations from notated music

Expression

- awareness and interpretation of the expressive dimensions of notated music such as:
- phrasing
- dynamics, articulation and attack
- melody and harmony
- rhythmic interpretation
- applying knowledge of expressive style appropriately in interpretation and performance from written music
- interpreting music accurately, appropriately and innovatively from written sources

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Linkages to other units

This unit has strong linkages to and may be assessed with the following units:

- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMPF17A Develop technical skills and expand repertoire
- CUSMPF18A Refine performance technique and expand repertoire
- CUSMGE05A Write music copy, criticism and/or program notes
- CUSBGE17A Maintain and apply music industry knowledge

Critical aspects of evidence

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

- demonstrated understanding of musical elements and their notation
- research and analytical skills
- interpreting and responding accurately to written music

Method and context of assessment

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

- oral questioning on music reading strategies
- authenticated details of relevant courses or training sessions
- authenticated details of relevant commercial or other achievements involving music reading
- relevant portfolio of candidate's analytical or critical work
- simulation of a music reading assignment on an unseen score
- case studies and scenarios as a basis for discussion of a variety of music reading issues, methods, strategies and approaches
- performance and/or written examination appropriate to the style of music reading in the area of specialisation nominated by the candidate

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. It is a requirement of this unit that the assessee must nominate the area of music specialisation to be assessed.

Assessment of this unit must include direct examination of interpretation of at least one piece selected by the assessee in the nominated area of specialisation.

The assessee may specify whether the score interpretation will be examined by oral questioning, in writing or through performance, depending on the style of music being interpreted. The analysis should be presented orally, by performance or in writing depending on the style nominated by the assessee.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in music analysis/performance relevant to the candidate's nominated style and mode of expression. Specific assessment tools should include:

- printed scores or recorded performance as required by the specialisation to be assessed
- live performance if relevant to the assessment and/or the work being assessed
- recordings or work portfolios

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CUSMPF01A Develop basic technical skills for playing or singing music

Unit Descriptor

This unit describes the technical competencies required to begin to practise as a performing musician. It covers developing, skills in tuning, elementary sound production and instrument care and maintenance. This is the first unit dealing with developing technical skills in performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify the range and capability of the instrument	1.1 Identify the physical characteristics and parts of the instrument or voice and how they are produced in performance 1.2 Identify the range of the instrument or voice and its sound characteristics in line with the selected musical style 1.3 Identify how the sound is produced in the selected instrument/voice and musical style
2. Maintain and care for the instrument	2.1 Use appropriate methods to care for, move and store the instrument 2.2 Set up and/or warm up the instrument or voice as required 2.3 Identify any required accessories and adjust the settings of the instrument and accessories where relevant 2.4 Where required, seek assistance to tune the instrument to the required pitch
3. Prepare to produce basic notes, rhythms and/or chords	3.1 Identify how the physical relationship between the instrument and the performer produces the required sound 3.2 Plan activities to produce a range of notes, rhythms and/or chords 3.3 With assistance, develop listening skills to enable recognition of simple musical elements, and apply these skills to the production of a range of notes, rhythms and/or chords 3.4 Develop a practice plan to develop technical skills 3.5 Use correct posture to extend technique and to develop healthy performance habits in line with OHS principles
4. Identify the musical elements of the selected style	4.1 Identify and play or sing simple melodies, chords or rhythm patterns that are characteristic of selected repertoire 4.2 Identify the elements of pitch, rhythm, sound colour and/or volume and how they are used in the selected repertoire 4.3 With assistance, use techniques to develop proficiency in producing the required sound 4.4 With assistance, evaluate technical development against planned performance outcomes

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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	-
Using technology	1

RANGE STATEMENT

Instruments may include:

- acoustic or electronic
- brass
- stringed instruments
- keyboards
- wind instruments
- percussion
- plucked instruments
- voice

Techniques may include:

- vocal and instrumental sound production
- bowing
- tonguing
- embouchure
- plucking
- beating
- fingering

Techniques include at least one of:

- playing or singing notes, short, simple tunes and basic scales
- playing, tapping or clapping rhythms and rhythm patterns
- playing chords and simple chord patterns

The range of the instrument may include:

- tone colour
- dynamics or volume
- sound production
- pitch, register or tessitura
- specific effects available using a range of attacks
- other acoustic or electronic effects

The capability of an instrument may include its:

- application to a range of music making activities and outcomes
- scope and potential for solo or group performance
- adaptability
- size

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Tuning the instrument may include adjusting the:

- pitch
- oral tract, including lip pressure and intensity of breath
- position of the diaphragm and larynx
- sound production
- tone colour
- diameter or other instrumental dimensions such as:
  - length of strings
  - tautness of skins
  - length of tubing or pipes
- instrumental materials
- settings of the instrument and relevant accessories

Tuning may involve the use of:

- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- other musicians
- electronic tuners
- electronic pitch or frequency controls

Tone colour may involve:

- physical elements of the instrument
- instrumental attack
- a range of accessories
- interaction between the player and the instrument
- performer's physique
- voice production

OHS principles may include:

- hearing and volume levels for self and others
- safe posture
- electricity hazards
- carrying loads
- relevant practice or legislation
- policies relevant to particular performance contexts

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers, such as pitch and tone modulators

Musical elements include:

- simple melodies
- simple rhythms
- simple musical forms

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- using available and appropriate printed or audio tutoring resources
- sound production in selected instrument or voice
- performance and instrumental protocols and customs in selected musical style and repertoire
- parts of the instrument
- ability to reproduce basic musical patterns
- ability to use basic instrumental techniques
- ability to discriminate pitch and/or rhythm
- planning practice time and setting realistic technical development goals
- knowledge of basic repertoire relevant to the selected instrument and musical style

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE11A Develop music knowledge and listening skills
- CUSBGE01A Develop and update music industry knowledge

Critical aspects of evidence

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

- basic physical capacity and coordination to play or sing simple melodies, chords and/or rhythm patterns

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Method and context of assessment

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

- observation of practical performance of music in candidate's chosen musical style
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- testimonial from individual tutor
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and on candidate's work
- 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of practical performance demonstrating two simple performing techniques in the nominated area of specialisation.

Resource requirements

This unit of competency must be assessed using:

- relevant instrument and equipment
- space with suitable physical and acoustic characteristics

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CUSMPF02A Develop technical skills for playing or singing music

Unit Descriptor

This unit describes the technical competencies required to play or sing a simple sequence or piece. It covers simple technical development, elementary performance preparation, the development of practice technique and listening skills, and instrument care and maintenance. This is the second unit dealing with the development of technical skills in performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Explore the range and capability of the instrument or voice	1.1 Explore the physical characteristics of the instrument or voice in music making 1.2 Explore the range of the instruments or voice and its sound characteristics in music making 1.3 Explore a range of ways in which sound can be produced in line with selected musical style and repertoire
2. Maintain and care for the instrument	2.1 Use appropriate methods to care for, move, use and store the instrument securely 2.2 Set up and/or warm up the instrument or voice in preparation for practice and performance 2.3 Use instrumental accessories, fittings, maintenance and cleaning products, where relevant, to care for the instrument 2.4 Tune the instrument appropriately and seek feedback to confirm tuning accuracy
3. Use personal practice time effectively to develop technical skills	3.1 Listen to own work carefully to develop intonation, harmonies and/or rhythm, and seek feedback to guide practice 3.2 Use personal practice to develop physical facility and confidence with the instrument or voice 3.3 Use good posture and appropriate finger, hand and/or body positions to develop technical facility and maintain healthy performance habits
4. Develop and apply listening skills	4.1 Develop listening skills to recognise and identify: 4.1.1 pitch 4.1.2 rhythm 4.1.3 instrumentation 4.1.4 musical style 4.2 Apply listening skills in playing or singing short simple pieces or accompaniments
5. Play or sing short simple pieces	5.1 Plan activities and physical exercises to expand capacity to perform a range of short simple pieces and a range of notes, rhythms and/or chord patterns 5.2 Listen to the work of professional musicians to identify goals and evaluate own work against those goals 5.3 Play or sing short simple pieces and/or accompaniments using correct rhythmic control and tuning 5.4 Accurately perform all work following agreed tempi 5.5 Comply with OHS principles in practice and performance

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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	1
Using technology	-

RANGE STATEMENT

Exercises to develop technical skills may include:

- exercises to develop physical coordination in performing music in simple scales, arpeggios, chords or rhythms

Technical skills development includes one or more of:

- exercises to improve breath control
- bowing techniques to help coordinate finger action and bowing movements
- exercises to develop embouchure
- systematic fingering patterns
- systematic hand and foot patterns
- systematic plucking and picking patterns and exercises
- drumming exercises
- pedaling exercises
- vocal exercises for pitch and articulation

Repertoire may include:

- short, simple pieces appropriate to the selected instrument
- song forms and their relevant components such as:
  - riffs
  - sequences
  - rhythm patterns
- pieces composed for or by the performer

Instruments may be:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- percussion
- brass
- plucked instruments
- others

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Techniques include developing facility in:

- physical coordination in one or more of:
  - tonguing
  - fingering
  - plucking
  - beating
  - pedaling
  - vocal technique
- attack
- dynamics
- tempi
- intonation
- sound production
- rhythms and rhythm patterns
- chords and chord patterns
- melodic patterns

The scope and range of the instrument include:

- tone colour
- effects
- dynamics or volume
- pitch, register or tessitura
- specific effects available using a range of attacks

The capability of an instrument may include its:

- application to a range of music making activities and outcomes
- scope and potential for solo or group performance
- adaptability
- size of the instrument

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- dimensions of the instrument such as length or diameter
- length of strings
- tautness of skins
- length of tubing or pipes
- oral tract
- embouchure
- position of the diaphragm and larynx
- settings of the instrument and relevant accessories

Tuning may involve using:

- appropriate tuning options
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls

Tone colour may involve:

- instrumental attack
- a range of accessories
- interaction between the player and the instrument
- performer's physique
- voice production
- sound production

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OHS principles include:

- relevant practice or legislation
- physique
- hearing and noise reduction strategies
- length of performance and practice sessions
- posture

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers such as pitch and tone modulators

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- tuning the instrument
- ability to discriminate pitch and produce the required sound
- ability to use instrumental/voice techniques
- ability to discriminate rhythm
- ability to reproduce musical patterns
- planning practice time and setting technical development goals
- knowledge of basic repertoire relevant to the selected instrument
- performance and instrumental protocol and customs in selected musical style and repertoire

Linkages to other units

This unit has strong linkages to, and may be assessed with the following units:

- CUSMGE11A Develop music knowledge and listening skills
- CUSBGE01A Develop and update music industry knowledge

Critical aspects of evidence

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

- physical capacity and coordination in playing or singing simple pieces

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Method and context of assessment

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

- observation of practical performance in chosen musical style
- oral questioning
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulation
- 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of practical performance of two simple pieces in the nominated area of specialisation.

Resource requirements

This unit of competency must be assessed using:

- relevant instrument and equipment
- suitable acoustic space

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CUSMPF03A Develop and maintain stagecraft skills

Unit Descriptor This unit covers stage skills for musical performers. It deals with the understanding and application of presentation and stage communication to maximise audience reception of the creative work. Specific OHS competencies are also covered in this unit.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop stagecraft skills	1.1 Identify appropriate learning and stage experience opportunities to develop stagecraft and realistically assess the development of stagecraft skills appropriate to area of music performance 1.2 Identify strengths and weaknesses and determine strategies to meet development goals against planned outcomes 1.3 Plan stage image, including posture, dress and make-up to present a coherent and appropriate stage image and enhance the performance 1.4 Use rehearsal, stage opportunities and private practice to develop stagecraft in line with planned development strategies
2. Apply stagecraft skills	2.1 Present performance confidently and unselfconsciously 2.2 Avoid mannerisms such as fidgeting with hands, clothes or body, and unintended facial expressions 2.3 Maintain appropriate eye contact with audience and use gesture appropriately 2.4 Maintain performance energy and flexibility using appropriate spontaneous or rehearsed stage movements 2.5 Pace performance to allow adequate energy output for the duration of performance 2.6 Respond flexibly to unplanned distractions that occur on stage, or in front of house, to maintain the flow and integrity of the performance 2.7 Interact cooperatively with other performers on stage and acknowledge the work of others appropriately 2.8 Use stagecraft skills to communicate effectively with the audience 2.9 Acknowledge applause in a manner that is appropriate to the context and sensitive to other performers
3. Maintain stagecraft skills	3.1 Evaluate own stagecraft to improve performance and to broaden and enhance skills in line with planned performance outcomes and career directions 3.2 Seek and use feedback from peers and leaders to improve performance and broaden and refine stagecraft skills 3.3 Seek and use relevant publications, work and/or study opportunities in specific aspects of stagecraft, such as posture, movement and make-up 3.4 Discuss perceived problems in developing stagecraft skills with peers, mentors and stage directors to add value to performance and stage communication

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4. Maintain stage fitness	4.1 Use appropriate strategies to maintain stage fitness and to counter possible damage from sessions of practice, rehearsal and performance, or lifting and carrying 4.2 Plan adequate rest breaks to maintain work performance and to counter stress and anxiety that may be experienced in working schedule
5. Avoid occupational hazards	5.1 Identify and use appropriate mental and physical warm up and cool down exercises for all practice sessions, rehearsals and performances 5.2 Verify safe sound levels and use strategies for controlling the length of exposure to protect hearing 5.3 Determine the risk of performing in smoking environments taking into account venue precautions such as air conditioning and ventilation, the commercial interests of the performance and own long term health 5.4 Identify the physical risks of lugging equipment and use safe lifting practices to avoid injury 5.5 Identify and apply healthy posture habits to maintain muscular and skeletal strength in practice, rehearsal and performance to avoid overuse injury and to prolong performing career 5.6 Identify and observe OHS requirements and legislation where relevant to rehearsal and performance 5.7 Report all injuries or symptoms according to designated procedures, or seek medical advice promptly

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

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RANGE STATEMENT

Strategies for developing stagecraft skills may include:

- working with a class or individual tutor
- participating in professional development and other learning opportunities
- participating in relevant groups or associations
- studying the performance of others
- communicating with peers
- participating in professional forums
- contributing to, and participating in, stage movement opportunities, either paid or amateur
- being involved in a range of relevant stagecraft activities

Learning may take place through a range of methods such as:

- tutoring
- mentoring
- coaching
- work experience
- shadowing
- structured or formal training
- evaluating the work of others
- continuing evaluation of own work
- peer and audience feedback

Technical skills may include:

- physical mastery of instrument and performing spaces, dress, make-up and props
- using techniques to control and enhance stage movement effectively
- observing relevant stage protocols and conventions

Technology may include:

- special effects devices
- lighting and lighting equipment
- sound equipment
- staging equipment
- props

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Presentation and communication

- using the body appropriately in movement and breathing to enhance performance
- working effectively with stage equipment
- observing protocols appropriate to the genre, style and context of performance
- demonstrating effective interpersonal skills
- maintaining an appropriate standard of stage presentation relevant to the area of specialisation
- working creatively with individual differences
- working constructively with group dynamics

Expression

- using original and innovative approaches in the stage performance
- understanding and expressing appropriate dramatic nuance
- performing appropriately for the context of venue and performance

Linkages to other units

This unit has strong linkages with all of the performance units in this package and combined training and assessment with those units is strongly recommended.

Critical aspects of evidence

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

- communicating effectively with an audience

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Method and context of assessment

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

- observation of stage performance
- oral questioning
- discussion of career goals, time management and strategies
- relevant authenticated accounts of stage work with candidate's evaluation
- samples of rehearsal and performance plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant authenticated portfolio kit, tapes, CDs, videos and biographies of practitioner's work
- simulation
- case studies

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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of stagecraft skills in the nominated area of specialisation. Direct assessment of stage performance is a requirement of this unit.

Resource requirements

Assessment tools may include:

- relevant instruments and/or equipment
- scores or other materials for discussion of stage directions
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMPF04A Prepare self for performance

Unit Descriptor This unit covers the technical and creative skills developed through rehearsal and private practice. It deals with planning and continual performance evaluation, repertoire knowledge and the application of OHS principles.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan for performance	1.1 Prepare a plan for performance to ensure performance readiness to required standard 1.2 Where relevant prepare instrument and/or equipment for performance and where necessary adjust these to venue requirements 1.3 Where necessary, obtain all relevant texts and/or scores for self and, where required, for others 1.4 Plan time for adequate warm up procedure to ensure physical readiness for the performance 1.5 Prepare to meet the required state of concentration and focus in performance 1.6 Plan appearance to meet the musical context and/or requirements of the presenter 1.7 Meet requirements for performance duration as required
2. Practise instrument and/or act	2.1 Maintain personal practice to achieve the required standard for the rehearsal process and the performance 2.2 Develop technical facility and address performance issues and weaknesses during private practice sessions to achieve the required standard for rehearsal and performance 2.3 Develop instrumental/voice techniques to improve performance outcomes 2.4 Develop interpretation of the piece, or pieces, in private practice and adjust as necessary as a result of rehearsal or discussion with other performers or creative peers and/or leaders 2.5 Prepare specific strategies to overcome performance anxiety as required
3. Monitor technical and artistic development to meet rehearsal and performance requirements	3.1 Seek and take advice on own performance readiness from others and implement changes where necessary 3.2 Listen critically to own performance and the performance of others to inform own work 3.3 Continuously evaluate performance for technical, artistic and interpretive strengths and weaknesses and adjust own performance to achieve the required sound 3.4 Respond to other players and adjust own performance in ensemble as required to produce agreed performance outcomes 3.5 Discuss specific issues in developing the required performance standard with others as appropriate

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4. Observe OHS principles in private practice	4.1 Establish practice routines to ensure correct posture and movement to minimise strain on the body 4.2 Ensure that practice sessions are of a suitable length to avoid fatigue and mental or physical stress 4.3 Perform warm up exercises as part of the practice routine 4.4 Apply principles of OHS in physical stance and posture during practice sessions and performance 4.5 Plan and take reasonable breaks for refreshment and relaxation
5. Use body effectively and safely	5.1 Use body effectively to sustain the performance effectively over a required length of time 5.2 Assess and monitor body to realise its own potential and limitations and maximise performance 5.3 Avoid danger of injury both to self and others through controlled use of body to maximise performance 5.4 Note possible stresses and strains of activity on specific parts of the body and take suitable preventative measures to minimise them 5.5 Where damage is done or suspected, seek advice promptly from appropriate sources and take recommended remedial action
6. Develop and use strategies to overcome the effects of performance anxiety	6.1 Identify the symptoms and likely causes of performance anxiety 6.2 Identify and implement a range of strategies to overcome performance anxiety to suit own needs and circumstances 6.3 Evaluate the effectiveness of strategies used to overcome performance anxiety and modify those strategies where necessary

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

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RANGE STATEMENT

Learning strategies for developing performance skills may include:

- working with an appropriate tutor and/or coach
- listening critically to a wide range of live and recorded music in area of specialisation
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- attending master classes
- attending performances
- contributing to/participating in, festivals and conferences
- being involved in a range of music making and other activities relevant to selected specialisation
- studying performance techniques in of a range of styles in selected area of specialisation

Listening may include:

- instrument tuning
- aural imagination to develop interpretation
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory

Musical knowledge may include:

- vocabulary relevant to area of specialisation
- repertoire in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where relevant to area of specialisation
- chordal and melodic formulae in selected area of specialisation

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Technical skills may include:

- physical mastery of instruments and musical elements in selected area of specialisation
- facility with a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of equipment in selected area of specialisation
- use of electronic hardware and software for performance in selected area of specialisation
- music recording
- special effects

Symptoms of performance anxiety may include:

- physical problems such as:
  - loss of breath
  - dry mouth
  - increased heartbeat
  - sweaty hands
  - shaking arms, fingers or knees
  - loss of ability to hear clearly
  - loss of sensitivity in the fingers
  - stiff body movement
  - feeling sick
- mental problems such as:
  - forgetting words or fingering
  - forgetting the music
  - losing the sense of timing
  - feeling distracted
  - losing concentration

Causes of performance anxiety may include:

- lack of confidence in ability
- fear of failure
- lack of preparation
- poor mental or physical health
- distracting worry
- trying too hard
- inadequate warm-ups
- focussing too much on individual notes

Strategies to overcome performance anxiety may include:

- focusing on a single element or action at a time
- meditation techniques
- relaxation techniques
- focussing on patterns rather than individual notes
- warm-up routines

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft and expression

- applying and extending appropriate repertoire knowledge
- applying musical terminology appropriate to area of specialisation
- demonstrating understanding of chosen genres and their musical forms and conventions in performance in selected area of specialisation
- applying appropriate styles or interpretation relevant to area of performance
- using appropriate chords and scales, forms, textures or other elements of musical organisation
- demonstrating appropriate competence in improvisation where relevant to selected area of specialisation
- practising and performing in a variety of instrumental combinations and styles in selected area of specialisation
- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- observing protocols appropriate to the genre or style of performance in selected area of specialisation
- matching repertoire with identified target, potential, or existing, audience

Planning and organisation

- working within established timeframes to achieve planned outcomes
- demonstrating reliability in all agreed work commitments

Linkages to other units

This unit has a strong linkage with all units covering music performance and combined training and assessment with those units is strongly recommended.

Critical aspects of evidence

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

- proficiency in performance on relevant instrument in selected area of specialisation
- listening effectively for intonation and nuance in performance
- accurate/innovative interpretation and expression
- effectiveness in solo or ensemble performance
- effective musical collaboration and communication in performance

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Method and context of assessment

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

- observation of practical performance preparation
- oral questioning
- relevant samples of artistic work with candidate's evaluation of preparation strategies and outcomes
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements and how they were prepared
- simulation of performance preparation
- case studies as a basis for discussion of contingency strategies in performance

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. The assessee must nominate the area of specialisation in which performance preparation is to be assessed.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's area of specialisation. Specific assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities for demonstration of performance preparation

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CUSMPF05A Rehearse music for performance

Unit Descriptor This unit covers the rehearsal process and requirements for performers and/or musical directors to organise and prepare the music to the standard required. It deals with rehearsal preparation and practice for a group performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Confirm rehearsal details	1.1 Plan and confirm with relevant parties long and short term rehearsal goals allowing time for agreed outcomes to be achieved 1.2 Confirm the repertoire and required performance standard 1.3 Confirm and comply with the rehearsal schedule times and venues 1.4 Confirm and follow required rehearsal procedures to ensure planned outcomes 1.5 Confirm and comply with individual and collective responsibility for equipment, materials and venues 1.6 Confirm and observe required musical preparation relating to the rehearsal schedule
2. Contribute to a rehearsal culture	2.1 Communicate in a way which contributes to a constructive rehearsal culture relevant to the music and the group 2.2 Clearly communicate relevant details of rehearsal content and standard of musical preparation to relevant individuals involved in the rehearsals as required, allowing sufficient time for preparation 2.3 Clearly communicate details of responsibility for equipment, materials and venue for each rehearsal to relevant individuals as required, allowing time for compliance 2.4 Prepare own instrument, music and/or equipment requirements in time to meet the demands of the rehearsal schedule
3. Plan and prepare for rehearsals	3.1 Plan or confirm that rehearsals are of reasonable length and include appropriate breaks to allow for the physical needs of performers 3.2 Confirm that facilities and equipment provide an environment that is safe and conducive to learning and performance 3.3 Confirm and accurately record rehearsal times and venues to ensure full compliance with the schedule 3.4 Attend rehearsals punctually with all necessary materials to hand
4. Prepare own performance for rehearsal in private practice	4.1 Allocate sufficient private practice time to prepare individual performance to the required standard 4.2 Where required, ensure that sight reading will be performed accurately and to the required standard 4.3 Develop instrumental or vocal technique to the standard required by the repertoire 4.4 Identify and remedy areas of deficiency in the performance repertoire

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5. Respond accurately to the directions and suggestions of the producer/director and/or peers	5.1 Communicate problems or issues that are relevant to the group in a manner that is constructive and timely, reflecting an understanding of the group and the achievement of rehearsal outcomes 5.2 Maintain effective eye contact with the director and/or other ensemble players where appropriate to ensure a cohesive performance 5.3 Respond promptly and accurately to directions as required 5.4 Discuss stylistic and interpretive questions at appropriate times and in an appropriate manner so as to maintain the flow of the rehearsal and quality of performance 5.5 Incorporate relevant advice and criticism into own playing as required to advance quality in performance 5.6 Discuss technical or other problems in a positive and appropriate manner where required
6. Interact with other members of the group	6.1 Interact with other group members in a manner consistent with accepted professional standards 6.2 Establish and maintain empathy and rapport in performance with all members of the group to advance performance outcomes 6.3 Refine own interpretation through appropriate interaction with other performance participants 6.4 Interact with other performers in a style that is appropriate to the context of the rehearsal to advance best performance outcomes 6.5 Collaborate with other performers in an agreed manner or according to custom and practice 6.6 Support all performers to encourage artistic commitment
7. Perform to the required professional standard in rehearsal	7.1 Identify, interpret and prepare musical line within the overall work to the standard required for performance 7.2 Integrate own part within overall presentation to advance best performance outcomes 7.3 Contribute to a shared response to work and integrate playing to the performing group style 7.4 Adjust and adapt contribution to the performing group and the particular context as required 7.5 Recognise and support the contribution of other artists appropriately following the custom and practice of the performance context 7.6 Respect the working methods, personalities and special needs of other performers 7.7 Harness and pace energy during the process to enable sustained input and consistent performance quality 7.8 Take and give cues reliably, promptly, accurately and sensitively

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

RANGE STATEMENT

Materials required for rehearsals may include:

- instruments and accessories
- scores, charts, tapes, CDs
- pencils to make notes or mark music scores
- electrical equipment
- sound enhancement or recording equipment
- additional equipment or props as required

Rehearsal parameters may include:

- duration
- venues
- musical context
- artistic and commercial objectives
- presenters/impresarios/entrepreneurs
- other artists
- musical directors

Strategies for developing rehearsal skills may include:

- listening to and learning from a musical director and performance peers
- participating in a range of rehearsals in selected area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending performances in selected area of specialisation
- being involved in a range of music making activities
- studying performance techniques in a range of styles in selected area of specialisation

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Listening may include:

- instrument tuning
- aural imagination to explore interpretation options
- pattern and sequence recognition and memory in selected area of specialisation
- reproduction of sequences from memory
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- listening to own and others' performance in an ensemble to guide and adjust own work
- effective musical interaction with other members of the ensemble
- adapting own performance to the overall performance of the group

Musical knowledge may include:

- repertoire in selected area of specialisation
- using vocabulary relevant to area of music specialisation
- instrument knowledge in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpretation of directions relevant to selected area of specialisation for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where relevant to selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

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Music craft may include:

- demonstrating understanding of genres and their musical forms and conventions in performance in selected area of specialisation
- applying appropriate styles or interpretation relevant to area of performance and extending practice through experimentation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in performance for selected area of specialisation
- using relevant solo or group performance protocols and customs in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of equipment relevant to selected area of specialisation
- use of electronic hardware and software for performance relevant to selected area of specialisation
- music recording
- special effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music knowledge

- using and extending appropriate repertoire knowledge
- using appropriate musical terminology
- understanding relevant systems in which musical elements are composed in selected area of specialisation
- knowledge of music in a variety of styles in selected area of specialisation

Listening

- listening critically to the performance of others
- listening critically to, and adjusting, own performance to achieve the required sound
- responding to other players and adjusting own performance accordingly

Music craft and expression

- demonstrating originality and innovative approaches in interpretation
- experimenting with a variety of interpretations as appropriate
- understanding and expressing appropriate musical nuance

Ensemble

- working under direction or leading others
- adapting own performance to suit the overall performance
- musical rapport in ensemble

Presentation, communication and promotion

- using effective interpersonal skills
- working creatively with individual differences
- working constructively with group dynamics
- identifying and dealing constructively with conflict

Planning and organisation

- setting goals to achieve planned outcomes
- demonstrating reliability and punctuality in all agreed work commitments
- using time management strategies to set priorities

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF04A Prepare self for performance
- CUSMPF12A Plan, prepare and present a live audition program
- CUSMPF07A Plan, prepare and perform for a demo recording
- CUSMPF06A Extend technical skills in performance

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Critical aspects of evidence

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

- proficiency in performance on relevant instrument
- listening effectively for and adjusting intonation and nuance in performance
- accurate/innovative interpretation and expression
- communicating effectively with other performers to achieve the required standard of performance

Method and context of assessment

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

- observation of aspects of rehearsal skills
- process diary
- oral questioning
- discussion of time management strategies
- relevant samples of artistic work with candidate's evaluation of rehearsal planning for the month
- samples of work plans for rehearsal
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- simulation
- case studies as a basis for discussion of issues, methods and strategies in rehearsing music for performance

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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of competence in rehearsing music for performance in the nominated area of specialisation.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- relevant instruments and/or equipment
- recordings or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMPF06A Extend technical skills in performance

Unit Descriptor

This unit describes the technical competencies required to extend technical skills and perform a range of simple technical exercises and repertoire. It covers tuning, performance preparation, the accurate performance of pieces, and instrument care and maintenance. This is the third unit dealing with the development of technical skills in performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Explore the range and capability of the instrument or voice	1.1 Develop control of the physical characteristics of the instrument or voice and apply to performance 1.2 Extend control over the range of the instrument or voice in performance 1.3 Produce sounds in a range of ways in line with selected musical style and repertoire
2. Maintain and care for the instrument	2.1 Use appropriate methods to care for, move, use and store the instrument securely 2.2 Where relevant, use instrumental accessories, fittings, maintenance and cleaning products to care for the instrument and enhance performance outcomes 2.3 Tune the instrument appropriately to the required standard and tuning conventions
3. Plan and use personal practice time effectively to extend technical skills	3.1 Listen to own work carefully to ensure accurate intonation, harmonies and/or rhythm 3.2 Plan and use personal practice to achieve performance goals 3.3 Plan exercises and use practice sessions to extend physical facility and ease with the instrument or voice in performance 3.4 Use good posture and appropriate finger, hand and/or body positions to augment technical facility and maintain healthy performance habits
4. Perform pieces, excerpts and patterns	4.1 Plan activities and physical exercises to extend own capacity to produce an extensive range of notes, rhythms and/or chord patterns 4.2 Listen to the work of professional musicians to set performance goals and evaluate own performance against those goals 4.3 Seek and use advice on specific and general skills development in own performance 4.4 Play or sing pieces and/or accompaniments with attention to the following as appropriate: 4.4.1 rhythmic detail and dynamic range 4.4.2 accurate intonation and adjustments to pitch where required 4.4.3 increasing rhythmic precision 4.5 Accurately perform all work following agreed tempi and musical markings where relevant 4.6 Develop techniques to improve sound control, intonation, and to achieve some variation in sound and tone as appropriate

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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	2
Using technology	-

RANGE STATEMENT

Methods used to develop technical skills may include:

- working effectively with an instrumental or vocal tutor
- personal practice
- coaching others
- performing with other artists
- observing and listening to the performance of others

Exercises to develop technical skills may include:

- simple major and harmonic scales and arpeggios
- pentatonic scales
- common modes
- simple major and minor triads/chords
- rhythms
- improvisation within established musical parameters

Technical skills development includes one or more of:

- systematic fingering patterns
- exercises to achieve good breath control
- bowing techniques to achieve good finger action, bowing movements and smooth bow changes
- systematic hand and foot patterns
- systematic plucking and picking patterns and exercises
- vocal exercises to achieve consistent pitch and articulation
- drumming exercises for hands, mallets and beaters

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Technical exercises should develop facility in:

As many of the following that are relevant to the instrument and style of music:

- intonation
- breathing
- embouchure
- pedaling
- bowing/strokes
- fingering
- tone and articulation
- vibrato
- phrasing
- microphone technique
- diction
- posture
- plucking

Repertoire may include:

- movements and/or pieces appropriate to the selected instrument
- improvisation on specific/harmonic structures in selected area of specialisation
- songs/tunes in selected area of specialisation
- own original pieces
- traditional patterns in selected area of music specialisation

Instruments may include:

- acoustic or electronic instruments
- voice
- stringed instruments
- keyboards
- wind instruments
- percussion
- brass
- plucked instruments
- others

Technical development includes:

As many of the following that are relevant to the instrument and style of music:

- vocal/instrumental sound production
- reproducing pieces from written notation, chord charts or aural memory and imitation
- developing physical coordination
- playing pieces or excerpts
- playing rhythms and rhythm patterns
- playing chords and chord patterns

The range and scope of the instrument includes:

- tone colour
- articulation
- physical attributes and components
- control and contrast
- dynamics/volume
- pitch or register
- specific effects available using a range of attacks

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The capability of an instrument may include its:

- application to a range of music making activities and outcomes in selected area of specialisation
- scope and potential for solo or group performance in selected area of specialisation
- adaptability
- history in performance and customs of established performance tradition

Tuning the instrument may involve adjusting the:

- pitch
- oral tract
- tone colour
- length of strings
- tautness of skins
- length of tubing or pipes
- position of the diaphragm and larynx
- settings of the instrument and relevant accessories

Tuning options may involve:

- choosing tuning options from appropriate alternatives
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other tuning devices

Tone colour may involve:

- instrumental attack and articulation
- a range of accessories
- interaction between the player and the instrument
- performer's physique
- breathing
- voicing
- sound production
- different instrumental combinations

OHS principles include:

- relevant practice or legislation
- policies relevant to particular performance contexts
- specific knowledge of preventative practice against overuse injury and hearing damage
- knowledge and use of correct posture

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Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- good sound and tone production for the instrument or voice
- acoustic principles relevant to selected instrument and area of specialisation
- instrument parts, applications, range, capabilities, care and maintenance
- tuning the instrument and achieving accurate intonation
- ability to produce a controlled sound with variations in tone as appropriate
- ability to exert good rhythmic control
- planning practice time and setting technical development goals
- ability to play a range of scales, rhythms or chord patterns in selected area of specialisation
- knowledge of repertoire relevant to the selected instrument and area of specialisation
- ability to perform at least three pieces in selected area of specialisation
- application of OHS principles to performance practice

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMPF06A Extend technical skills in performance
- CUSMPF07A Plan, prepare and perform for a demo recording
- CUSMPF08A Contribute to backup accompaniment for a performance
- CUSMPF10A Develop and practise improvisation

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Critical aspects of evidence

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

- critical listening to analyse and discuss musical elements, form and style and to monitor and adjust own performance to identify and achieve the required sound
- demonstrated basic physical capacity and coordination in performance on the instrument in selected area of specialisation

Method and context of assessment

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

- observation of performance
- oral questioning on technical development strategies, planning and goals
- relevant samples of artistic work with candidate's evaluation
- samples of work plans for private practice sessions
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of a performance practice session
- case studies and scenarios as a basis to discuss identifying technical issues and using strategies to deal with them in performance
- 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of practical performance of at least two pieces that demonstrate technical proficiency in producing accurate melody, harmony and/or rhythm in the nominated area of specialisation.

Resource requirements

This unit of competency must be assessed using:

- relevant instrument
- suitable acoustic space

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CUSMPF07A Plan, prepare and perform for a demo recording

Unit Descriptor

This unit covers planning a set or program appropriate to the purpose of the recording. It also deals with rehearsing the music to the standard required and performing to prepare the demo recording performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare to record a live audition or demo tape	1.1 Carry out risk analysis if appropriate to explore realistic commercial outcomes in current and predictable future markets 1.2 Where work is to be contracted prepare to obtain quotes, investigate appropriate recording facilities and personnel and negotiate the session in collaboration with others 1.3 Plan and prepare promotional materials as required 1.4 Discuss and confirm with all relevant parties the image and style of the performance and the appropriate music for the demo/audition to ensure that artistic style and quality is balanced with agreed commercial outcomes 1.5 Determine and confirm with all parties the ways in which recording/performance quality can be achieved within budget 1.6 Plan a rehearsal schedule which ensures effective use of recording facilities and confirm with all parties
2. Prepare material for recording	2.1 Prepare and confirm with relevant parties an arrangement sheet of songs, or list of repertoire to be recorded and confirm with the engineer/producer as required 2.2 Confirm the scope of the recording project and anticipated recording outcomes with producer/engineer 2.3 Determine and agree all details of the creative collaboration with other performers involved 2.4 Agree on repertoire balance including what original material will be used, if any, and what covers will be performed 2.5 Rehearse the music program in advance of the agreed recording date
3. Work in a studio	3.1 Maintain a constructive working relationship with all involved in the recording to achieve agreed outcomes 3.2 Identify, confirm and observe studio protocols and procedures 3.3 Ensure that instruments are accurately tuned and that instruments, amplifiers and effects are set up so that settings are effected quickly to avoid undue interruption 3.4 Communicate positively with session personnel and show awareness of recording processes and respect for others' skills 3.5 Perform own part to agreed standard as and when required 3.6 Take and give cues reliably, promptly, accurately and sensitively as required

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4. Prepare personal presentation and movement for video recording where required	4.1 Ensure that performance is focused and avoids mannerisms such as fidgeting with hands, clothes or body, and unintended facial expressions 4.2 Maintain performance energy and flexibility using appropriate spontaneous or rehearsed stage movements 4.3 Plan and agree on stage image including posture, dress and make-up, and implement to enhance the performance in its context 4.4 Maintain appropriate eye contact with cameras 4.5 Evaluate movement and presentation from the recording and adjust if necessary and as required 4.6 Interact cooperatively with other performers in the studio to ensure that the work and contribution of others is acknowledged appropriately

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

RANGE STATEMENT

Recording the performance may include consideration of:

- collaboration with technical and production staff to achieve planned outcomes
- using the expertise of technical and production staff
- developing appropriate knowledge of and experience in recording
- studio protocols

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Strategies for developing performance skills may include:

- working effectively with an individual tutor and/or coach
- using opportunities to perform
- private practice and rehearsal
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes in selected area of specialisation
- attending performances and rehearsals
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities in selected area of specialisation
- studying performance techniques in of a range of styles in selected area of specialisation

Listening may include:

- instrument tuning
- aural imagination to develop interpretation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory in selected area of specialisation
- responding to others' aural cues knowledge appropriate to area of specialisation

Musical knowledge may include:

- repertoire in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts where required in selected area of specialisation
- interpretation of directions as required in selected area of specialisation for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

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Technical skills may include:

- proficiency with instrument and musical elements in selected area of specialisation
- facility with a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- maintenance of instruments and equipment required in selected area of specialisation
- electronic hardware and software for performance where required in selected area of specialisation
- music recording processes and protocols relevant to recording in the selected area of specialisation
- technical protocols in the studio
- special effects

Promotional materials may include:

- biographies
- details of achievement
- photographic materials
- scores
- audio and video recordings (demo tapes)
- multimedia

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft

- proficiency in instrumental/vocal performance in selected area of specialisation
- interpreting music appropriately through practical repetition, jamming, memory, improvisation or sight-reading as required
- applying appropriate musical terminology
- demonstrating understanding of chosen genres and their musical forms and conventions in area of specialisation
- extending musical boundaries appropriate to the performance context

Listening

- responding to other players and adjusting own performance in ensemble as required
- listening critically to continuously evaluate and adjust own performance
- performing appropriately for the available sound forces and perceived audience taste

Technology

- demonstrating awareness of recording procedures and technical requirements for performance
- using technology to enhance artistic and commercial outcomes as required

Presentation, communication and promotion

- matching repertoire with potential or existing audience
- using effective interpersonal skills
- using leads to strategically showcase work
- working constructively with others

Planning and organisation

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

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF06A Extend technical skills in performance
- CUECOR2A Work with others
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSGEN04A Participate in negotiations
- CUSMGE02 Develop self as artist

Critical aspects of evidence

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

- proficiency in performance on relevant instrument
- listening effectively to adjust intonation and nuance in performance
- accurate/innovative interpretation and expression
- effective musical collaboration and communication

Method and context of assessment

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

- observation of assessee's performance in a recording session
- oral questioning on planning and preparation for the recording session
- process diary
- discussion of time management strategies
- relevant samples of candidate's recorded work with candidate's evaluation
- samples of work plans detailing preparation of performance components for recording sessions
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements in recording
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulated recording session
- case studies of recording sessions as a basis for discussion of issues and strategies and scenarios

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. The assessee must nominate the area of specialisation to be assessed in this unit.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of performance in a recording session in the nominated area of specialisation.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the performance of a demo recording. Specific assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- recordings or work portfolios
- other relevant participants where practical ensemble work is being assessed
- a recording studio equipped with current technology of a standard adequate for recording music in the nominated area of specialisation

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CUSMPF08A Contribute to backup accompaniment for a performance

Unit Descriptor This unit covers the technical, expressive, communication and stage skills required to perform for an audience as part of a backup group.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Perform accompaniment	1.1 Discuss and confirm artistic vision and expected performance outcomes with other performers 1.2 Ensure that the part is within own technical and artistic level of performance 1.3 Undertake and maintain adequate personal practice before combined rehearsal period begins to achieve the required performance standard 1.4 Take direction from performers where required and give support in rehearsal and performance 1.5 Maintain constructive communication with performers at all times as well as own artistic and professional standards 1.6 Confirm own contribution within the overall concept with presenter and/or performers as required
2. Provide, adapt and perform appropriate backup	2.1 Ensure that music is appropriate to the instrument, the context and the standard of performers 2.2 Ensure that performance is accurate 2.3 Adapt or modify music as required for the content and context of performance 2.4 Ensure that own contribution enhances the performance 2.5 Maintain energy levels, concentration and focus throughout the performance 2.6 Listen critically to own and others performance and adjust playing to achieve the required sound
3. Provide stimulus and support for performers	3.1 Adjust playing consistently to the needs of performers 3.2 Complement the inherent qualities of performers and overall performance 3.3 Respond accurately to the technical demands of the performance 3.4 Ensure that own part is capable of being reproduced exactly 3.5 Adjust volume of playing consistently to the needs of performers and context of performance 3.6 Maintain balance consistently between performers and backing
4. Interact with performers	4.1 Responded effectively to all performance requirements 4.2 Collaborate effectively with other performers and adapt own part to particular methods and style of performers as necessary 4.3 Use effective interpersonal skills to maximise support for performers 4.4 Ensure that conduct and appearance is appropriate to the performance context 4.5 Take and give cues reliably, promptly, accurately and sensitively

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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	2
Using technology	2

RANGE STATEMENT

Strategies for developing backup skills may include:

- working with an appropriate tutor
- using opportunities to perform as a backup artist in selected area of specialisation
- listening critically to a wide range of live and recorded music focusing on backup in selected area of specialisation
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities to broaden performance knowledge and experience
- attending master classes in selected area of specialisation
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music making activities in selected area of specialisation
- practising performance techniques in a range of styles in selected area of specialisation

Listening may include:

- responding creatively and sensitively to other performers in ensemble performance
- instrument tuning relevant to selected area of specialisation
- aural imagination to follow lead artists and provide appropriate interpretations and sound support in selected area of specialisation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory as required in selected area of specialisation

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Musical knowledge may include:

- knowledge of music styles and genres in area of specialisation
- repertoire knowledge in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions in selected area of specialisation for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- following solo and ensemble protocols as required in selected area of specialisation
- following performance and rehearsal protocols as required in selected area of specialisation
- improvisation in performance using aural cues where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

Technical skills may involve:

- musical elements in selected area of specialisation
- a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of equipment required in selected area of specialisation
- electronic hardware and software for performance as required in selected area of specialisation
- music recording
- special effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft and expression

- interpreting music appropriately for performance
- applying and extending appropriate repertoire knowledge and appropriate musical terminology
- demonstrating understanding of chosen genres and their musical forms and conventions in performance
- using appropriate chords and scales, forms, textures or other elements of musical organisation in performance
- using relevant solo or group performance protocols and customs
- demonstrating appropriate improvisation skills where relevant
- using a range of instrumental techniques in selected area of specialisation
- using a variety of rhythms, time signatures, beat patterns and rhythmic styles relevant to specialisation
- performing appropriately for the context of venues, available sound forces and the act

Listening

- monitoring and adjusting intonation as required
- recognising intervals, chords, scales and chord progressions in selected area of specialisation
- demonstrating appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF06A Extend technical skills in performance
- CUECOR2A Work with others
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMGE02A Develop self as artist

Critical aspects of evidence

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

- proficiency in performance on relevant instrument
- effective music collaboration and communication in performance

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Method and context of assessment

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

- observation of backup performance
- process diary
- oral questioning on planning performance
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work
- simulation of backup performance
- case studies and scenarios covering discussion of backup performance issues and strategies

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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of backup performance in the nominated area of specialisation.

Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in performing back-up accompaniment. Specific assessment tools may include:

- relevant instruments and/or equipment
- other relevant participants
- appropriate venue with adequate space and acoustic qualities

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CUSMPF09A Evaluate and extend performance technique

Unit Descriptor

This unit describes the competencies required to extend technique across a range of performance repertoire. It covers tuning, performance preparation, and instrument and equipment care and maintenance. This is the fourth unit dealing with developing technical skills in performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop control over the range and capability of the instrument or voice	1.1 Extend control over the physical characteristics and range of the instrument or voice and apply to performance 1.2 Produce sound reliably and consistently in line with selected musical style and repertoire 1.3 Use control over the instrument or voice to perform music proficiently in a range of repertoire in selected musical style
2. Maintain and care for the instrument	2.1 Use appropriate methods to care for, move, use and store the instrument securely 2.2 Set up and/or warm up the instrument or voice in preparation for practice and performance 2.3 Where relevant, use instrumental accessories, fittings, maintenance and cleaning products to care for the instrument and enhance performance outcomes 2.4 Tune the instrument appropriately to the required standard and tuning conventions
3. Plan and use practice time to extend technique	3.1 Exploit the physical relationship between the instrument/voice and the player to perform a range of techniques and develop musical expression 3.2 Plan and use practice sessions to: 3.2.1 develop control over technical challenges 3.2.2 extend physical facility 3.2.3 ensure proficiency in performance 3.3 Systemically practise pieces and/or exercises that develop technical fluency in identified areas of weakness 3.4 Plan repertoire to advance performance skills 3.5 Use good posture and appropriate finger, hand and/or body positions to maintain technical facility and healthy performance habits
4. Perform pieces from a range of repertoire	4.1 Use activities and physical exercises to perform pieces from a range of repertoire in the selected style of music 4.2 Listen to the work of professional musicians to determine goals and evaluate own performance against those goals 4.3 Seek and use advice on skills development in own performance 4.4 Play or sing pieces and/or accompaniments with rhythmic precision, attention to rhythmic detail and dynamic range, and variations in technique as required 4.5 Accurately perform all work following agreed tempi and musical markings where relevant 4.6 Use technical facility to achieve sound control, accurate intonation, and variations in sound and tone as appropriate

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KEY COMPETENCIES

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

RANGE STATEMENT

Exercises to develop technical skills may include:

- scales, arpeggios, a range of triads, chords or rhythms

Technical skills development includes one or more of:

- breathing exercises to achieve good breath control and tone colour
- bowing techniques to increase fluency, variety and coordination
- embouchure to achieve correct tone production and a well-centred sound
- fingering patterns with appropriate phrasing, articulation and dynamics
- hand and foot patterns
- plucking and picking patterns and exercises
- drumming exercises with hands, mallets and beaters
- pedaling
- vocal exercises to produce clear and even tone, agility and flexibility

Repertoire may include:

- pieces appropriate to the selected instrument
- improvisations on rhythmic, harmonic or melodic structures
- songs/tunes
- traditional patterns
- own original work

Instruments may include:

- acoustic or electronic instruments
- voice
- stringed instruments
- keyboards
- wind instruments
- percussion
- brass
- plucked instruments
- others

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Techniques should develop: As many of the following that are relevant to the instrument and style of music:

- vocal and instrumental sound production
- physical coordination
- playing rhythms and rhythm patterns
- playing chords and chord patterns
- reproducing pieces from written notation, chord charts and/or aural memory and imitation
- aural memory and imitation

The range of the instrument may involve:

- tone colour
- articulation
- physical attributes and components
- dynamics or volume control and contrast
- pitch or register
- specific effects available using a range of attacks

The capability of an instrument include its:

- application to a range of music making activities and outcomes
- scope and potential for solo or group performance
- history in performance
- customs in established performance traditions
- adaptability

Tuning the instrument may include adjusting:

- pitch
- tone colour
- effects
- length of strings
- tautness of skins
- length of tubing or pipes
- the oral tract
- position of the diaphragm and larynx
- settings of the instrument and relevant accessories

Tuning may involve:

- choosing best tuning options from appropriate alternatives
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other tuning devices

Tone colour may involve:

- instrumental attack and articulation
- a range of accessories
- interaction between the player and the instrument
- performer's posture and physique
- voice production
- voicing
- sound production
- combination of instruments sounding together

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OHS principles may include:

- relevant practice or legislation
- policies and best practice relevant to particular performance contexts
- specific knowledge of preventative practice against overuse injury and hearing damage
- knowledge and use of correct posture

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- increasing awareness of the subtleties and variations of tone colour available on the instrument and their use in performance
- ability to produce planned sound consistently
- acoustic principles relevant to selected instrument and area of specialisation
- instrument parts, applications, range, capabilities, care and maintenance
- tuning the instrument and an increased awareness of intonation
- ability to discriminate and adjust pitch to produce the required sound
- planning practice time and setting technical development goals
- ability to play an extensive range of scales, rhythms or chord patterns in selected area of specialisation
- knowledge of repertoire relevant to the selected instrument and area of specialisation
- ability to apply OHS principles to performance practice

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMPF07A Plan, prepare and perform for a demo recording
- CUSMPF08A Contribute to backup accompaniment for a performance
- CUSMPF10A Develop and practise improvisation
- CUSMPF11A Perform music as part of a group
- CUSMPF12A Plan, prepare and present a live audition program

Critical aspects of evidence

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

- critical listening to analyse and discuss musical elements, form and style in selected area of specialisation
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound
- ability to demonstrate fluent performance on the selected instrument/voice in selected area of specialisation

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Method and context of assessment

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

- observation of performance practice
- oral questioning on technical development plans and strategies
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of a performance practice session
- case studies and scenarios to discuss the identification of technical issues and how to deal with them in performance
- 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. The assessee must nominate the area of specialisation, to be assessed.

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 examination of performance of at least three pieces from the nominated area of specialisation of which each should present a particular technical challenge.

Technical proficiency must be evident in confident and fluent performance demonstrating accurate melody, harmony and/or rhythm as required by the pieces presented.

Resource requirements

This unit of competency must be assessed using:

- relevant instrument and equipment
- written resources relevant to the performance
- suitable acoustic space

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CUSMPF10A Develop and practise improvisation

Unit Descriptor This unit covers the acquisition of skills in using relevant harmonic elements, materials and protocols to demonstrate creative improvisation in music performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Investigate and experiment with technical elements for creative expression	1.1 Identify and experiment with appropriate harmonic patterns to allow for the development of an effective and spontaneous creative response from written and/or aural cues 1.2 Identify and use harmonic elements in relevant musical styles and systems to develop and extend creative possibilities in own performance 1.3 Practise forming coherent melodic lines from harmonic/ chordal cues 1.4 Identify and determine the constraints and potential of a range of musical elements for developing improvisation 1.5 Maintain knowledge of current musical practice and styles which can contribute to and extend own creative work 1.6 Investigate possible combinations and juxtapositions of a range of resources and techniques for potential technical and creative development 1.7 Explore and assess the effect of combining a range of materials, resources and techniques in different structural elements of music for possible incorporation into work 1.8 Use performance and practice opportunities to experiment with interpretation and extend skills in improvisation
2. Investigate improvisation for a range of purposes	2.1 Consider the function of creative work and available instrumental forces/resources 2.2 Consider potential specific purposes to stimulate or inform improvisation for different purposes such as advertising, film or other commission possibilities 2.3 Experiment with expressive styles appropriate to a range of works from different periods, styles and genres 2.4 Investigate instrumental forces for range, tone, and balance to extend own performance 2.5 Consider the potential needs of musical directors, performers, audience and venues in developing improvisation
3. Generate and develop concepts or ideas	3.1 Confirm the intended function of the work with other players where appropriate 3.2 Seek ideas or starting points and experiment with options for realisation of the initial idea in collaboration with others where possible 3.3 Identify basic structural elements for realisation of musical ideas and investigate their potential for achieving the desired effect 3.4 Review musical vocabulary and musical elements that are most appropriate to the selected ideas

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4. Improvise in context	4.1 Demonstrate in the improvisation the choice and use of music vocabulary appropriate to the intent of the work 4.2 Structure the improvisation appropriately for the overall intent and style of the work 4.3 Observe ensemble customs and protocols within the performance context in solo improvisation and/or as part of accompaniment as required 4.4 Maintain parameters of the improvisation relevant to the style, other players and audience response as appropriate
5. Use equipment or technology effectively, where appropriate, to express ideas	5.1 Explore and analyse the operational capabilities and limitations of equipment/technology for their effects and possible use in developing creative work 5.2 Select instruments and/or equipment/technology appropriate to the nature and needs of the work 5.3 Set up and use the equipment/technology safely and correctly 5.4 Use equipment/technology effectively and where appropriate to initiate, develop and express ideas
6. Evaluate work	6.1 Apply listening skills to continuously evaluate and adjust own work 6.2 Identify ways of effectively measuring the success of the work 6.3 Record work at various times for immediate and future evaluation 6.4 Analyse performance to develop own creative work 6.5 Compare work against previous output to assess innovation or development of techniques and ideas

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	-
Solving problems	3
Using technology	3

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RANGE STATEMENT

Strategies for developing improvisational skills may include:

- working with an expert tutor
- listening critically to a wide range of live and recorded improvised music
- working with a range of harmonic techniques to develop improvising skills
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities relevant to selected area of specialisation
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music making activities in selected area of specialisation
- studying improvisational techniques in a range of styles

Listening may involve:

- instrument tuning
- aural cues
- aural imagination to develop the musical materials in performance
- pattern and sequence recognition and memory
- music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory

Musical knowledge may include:

- repertoire in selected area of specialisation
- instrument knowledge in selected area of specialisation
- musical elements and customs for improvisation in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions in selected area of specialisation for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- improvisation using aural cues only
- chordal and melodic formulae in selected area of specialisation

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Technical skills may include:

- physical mastery of instruments and musical elements in selected area of specialisation
- a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and compositional techniques appropriate to style of music making in selected area of specialisation
- technical requirements of instruments in selected area of specialisation

Technology may include

- use and maintenance of equipment required in selected area of specialisation
- use of electronic hardware and software for improvising required in selected area of specialisation
- music recording
- special effects

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- listening to and discerning the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with career development
- demonstrating understanding of chosen genres and their musical forms and conventions for improvisation
- applying chord schemes to improvisation required
- responding appropriately to aural cues
- using appropriate chords and scales, forms, textures or other elements of musical organisation in creative work
- using a range of improvisation techniques appropriate to the selected area of specialisation
- using a variety of rhythms, time signatures, beat patterns and rhythmic styles in selected area of specialisation
- practising in a variety of instrumental combinations in selected area of specialisation
- demonstrating originality and innovative approaches in improvisation in selected area of specialisation
- extending musical boundaries for self and audience
- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUECOR2A Work with others
- CUSMGE04A Analyse music
- CUSMGE03A Use instruments, equipment and/or electronic technology for making music
- CUSMGE01A Maintain self or group in music
- CUSMGE02A Develop self as artist
- CUSMPF04A Prepare self for performance
- CUSMPF08A Contribute to backup accompaniment for performance
- CUSMPF09A Evaluate and extend performance technique
- CUSMPF11A Perform music as part of a group

Critical aspects of evidence

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

- demonstrated skill in using relevant systems and musical elements in selected area of specialisation
- critical listening and aural imagination in developing the musical material in performance
- responding appropriately to aural or written cues

Method and context of assessment

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

- observation of improvisation
- process diary
- oral questioning on assessee's performance in improvisation
- authenticated samples of assessee's artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements in selected area of specialisation
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- case studies as a basis for discussion of issues, methods and strategies to develop improvisational practice
- 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. The assessee must nominate the area of music specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment in this unit requires a practical assessment of improvisation in the nominated area of music specialisation.

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Resource requirements

Assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- authenticated recordings or work portfolios of assessee's work
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMPF11A Perform music as part of a group

Unit Descriptor This unit covers the performance skills required to perform for an audience as part of a group.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Perform warm up routine	1.1 Secure an appropriate space where warm up can be undertaken without distraction to the group or others 1.2 Check instrument and other necessary materials required to ensure readiness for performance to agreed timeframe 1.3 Undertake sufficient private practice to present a professional standard of performance to the requirement of the group 1.4 Prepare accurate tuning of instrument to ensure required pitch throughout the performance and minimal interruption for further tuning 1.5 Warm up for the performance to ensure that sound production is secure before beginning the performance 1.6 Centre thoughts to focus positively on the musical performance and enhance outcomes 1.7 Relax effectively to ensure an alert and confident performance 1.8 Use techniques for overcoming performance anxiety if and when required
2. Perform work	2.1 Channel energy positively to support own and others' performance 2.2 Maintain concentration and focus throughout the performance 2.3 Respond effectively and with empathy to other performers and to the music making process throughout the performance 2.4 Meet the technical requirements of the music and the staging requirements of the performance 2.5 Communicate the interpretive requirements of the performance 2.6 Adjust performance to the scale and nature of the venue and the work throughout the performance as required in collaboration with the group 2.7 Monitor instrument tuning and adjust appropriately during the course of the performance with minimal interruption to the flow of the work 2.8 Use a performing style that is appropriate to the context of the music and the performance 2.9 Respond flexibly and effectively to contingencies to maintain the integrity of the performance 2.10 Interact considerately and constructively with stage management and all other artistic, venue, studio and organisational staff as required to enhance performance outcomes

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3. Perform in a group	3.1 Respond promptly and effectively to musical, stage or studio direction 3.2 Sustain the musical line and/or harmony in ensemble as required by the style and context of the performance 3.3 Demonstrate balance in dynamics and style with other players 3.4 Demonstrate musical expression in empathy with other players 3.5 Accurately perform music entries and exits consistent with the style of music and as agreed with other players 3.6 Maintain effective artistic and technical communication at all times with musical director and/or musical group
4. Interact with other performers	4.1 Contribute appropriately and effectively to the requirements of performing group and the particular context 4.2 Take and give cues reliably, promptly, accurately and sensitively to ensure a cohesive performance 4.3 Synchronise own playing with other performers and maintain accuracy in own musical entries and exits throughout the performance 4.4 Support other performers where and as required or appropriate 4.5 Demonstrate respect for other performers' work using positive and constructive communication in verbal and body language 4.6 Contribute constructively to the dynamics of the group to ensure best performance outcome
5. Evaluate performance	5.1 Listen critically to own and others performance and adjust playing as necessary to achieve the required sound 5.2 Assess own performance for its success in achieving the potential of the performance, contribute to collaborative assessment and respond constructively to advice received 5.3 Measure the performance collaboratively against previous work to assess technical and artistic development 5.4 Identify and discuss weaknesses and errors in the performance and collaboratively identify remedies for improvement in the ensemble 5.5 Assess feedback and criticism collaboratively and adjust future work where appropriate
6. Analyse live performance	6.1 Identify technical strengths and weaknesses for possible professional development focus 6.2 Evaluate repertoire choice and programming to determine suitability for the group's technical standard and style as well as the overall musical balance in the program 6.3 Collaboratively and constructively assess the role of individual performers for ensemble balance and for future performance possibilities 6.4 Constructively evaluate the group's stage presentation, posture, dress and movement individually and collectively and determine possible improvements 6.5 Analyse audience reaction to determine ways in which communication with the audience can be improved or special audience needs can be met more effectively

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KEY COMPETENCIES

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

RANGE STATEMENT

Strategies for developing performance skills may include:

- seeking and using opportunities to perform in ensembles or groups in selected area of specialisation
- participating in groups or associations relevant to area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes in selected area of specialisation
- attending performances
- contributing to/participating in, festivals and conferences and or other group performance activities in selected area of specialisation
- being involved in a range of music making activities in selected area of specialisation
- studying performance techniques in a range of styles in selected area of specialisation

Listening may include:

- instrument tuning
- aural imagination to develop the musical materials and/or interpretation
- listening critically to own performance
- responding to other players in performance
- pattern and sequence recognition and memory in selected area of specialisation
- understanding music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of music from memory in selected area of specialisation

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Music knowledge may include:

- repertoire relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- chordal and melodic and/or rhythmic formulae in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation

Technical skills may include:

- proficiency with instrument and musical elements in selected area of specialisation
- a range of techniques to control and enhance group performance skills in selected area of specialisation
- musical elements and techniques appropriate to style of music making
- technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of instruments and equipment in selected area of specialisation
- use of electronic hardware and software for performance
- special effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft and expression

- using protocols of improvisation where required in selected area of specialisation
- applying and extending appropriate repertoire knowledge and musical terminology
- demonstrating understanding of chosen styles, genres and their musical forms and conventions in performance
- applying appropriate styles or interpretation relevant to area of performance
- using relevant solo or group performance protocols and customs
- demonstrating originality and innovative approaches in interpretation within the requirements of the group
- extending musical boundaries in performance for self and audience within the context of the group
- performing appropriately for the context of venues, available sound forces and perceived audience taste
- Technical
- using a range of instrumental techniques required in selected area of specialisation
- using a variety of scales, chord sequences and music systems as and where required
- using a variety of rhythms, time signatures, beat patterns and rhythmic styles appropriate to selected area of specialisation
- performing in a variety of instrumental combinations as appropriate

Listening

- recognising intervals, chords, scales and chord progressions in selected area of specialisation
- demonstrating appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- responding to other players and adjusting own performance in ensemble

Communication

- working constructively with others to achieve agreed outcomes
- identifying and dealing constructively with conflict

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF09A Evaluate and extend performance technique
- CUSCOR2A Work with others
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE02A Develop self as artist
- CUSMPF03A Develop and maintain stagecraft skills

Critical aspects of evidence

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

- proficiency in performance on relevant instrument in selected area of specialisation
- listening effectively and adjusting intonation and nuance in performance
- accurate, appropriate and innovative interpretation and expression in selected area of specialisation
- effective ensemble performance skills
- effective musical collaboration and communication in performance

Method and context of assessment

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

- observation of group performance, live or simulated
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies detailing practitioner's work
- 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of actual group performance in the nominated area of specialisation.

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Resource requirements

Assessment tools may include:

- relevant instruments and/or equipment where practical work is being assessed
- authenticated recordings and/or work portfolios of assessee's performance
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMPF12A Plan, prepare and present a live audition program

Unit Descriptor This unit covers audition planning and preparation, the application of repertoire knowledge, and presentation and communication skills required to present an effective audition.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish requirements of the auditioning body	1.1 Confirm and accurately record details of time, venue and length of the audition with the auditioning body 1.2 Confirm the purpose of the audition and relevant specifications with the auditioning body 1.3 Confirm content requirements with the auditioning body including set repertoire or, where repertoire is to be selected by the performers: 1.3.1 suitable repertoire 1.3.2 contrasts within the program material 1.3.3 particular stylistic requirements 1.3.4 performance breaks, if required 1.3.5 duration requirements for each piece presented 1.3.6 number of pieces required to be prepared, and 1.3.7 whether auditioners will choose from a presented list, or hear all pieces, or parts of pieces 1.4 Confirm all other relevant guidelines with the auditioning body including limits on ensemble size, where relevant, and recommended or required, accompaniment, movement and dress standards
2. Plan audition program	2.1 Research the needs and business of the auditioner to strategically plan the program 2.2 Plan program to suit the auditioner's requirements and artistic practice 2.3 Prepare a varied program that demonstrates own strengths in performance and that is well within the technical and stylistic ability of all of the performers 2.4 Observe all protocols, either specifically prescribed by auditioner, or otherwise appropriate to context and professional practice, in the program plan and execution 2.5 Confirm and agree arrangements with accompanist or ensemble to allow maximum rehearsal time 2.6 Where possible test the audition venue and facilities in advance or inspect to assess warm up possibilities 2.7 Prepare promotional materials for presentation to the auditioning body as required

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3. Secure materials and instruments	3.1 Assess and cost purchase or hire of scores, tapes or other materials necessary for the program and acquire as required
	3.2 Obtain and comply with details of relevant statutory requirements for music required by audition performance
	3.3 Where instruments or other resources are hired, meet contractual obligations promptly
	3.4 Check the condition of instruments and/or accessories to be used in the audition to ensure optimum working order and repair or adjust as necessary to ensure best performance conditions
	3.5 Where appropriate check the tuning of instruments in advance and take measures to ensure ease and accuracy of tuning both in preparation for, and during, the audition
	3.6 Wherever instruments, accessories and equipment are to be used, ensure that such equipment is appropriate to the audition venue and context
	3.7 Inspect and try out instruments and/or equipment where possible in advance of the audition when they are to be supplied by the auditioning body at the venue
4. Present audition	4.1 Arrive at the venue punctually to allow for warm up time, focusing time and necessary registration procedures
	4.2 Undertake registration procedures in accordance with auditioner's requirements
	4.3 Ensure that dress and manner are appropriate to the audition and musical context
	4.4 Ensure that all necessary music scores, instruments and other items required are on hand and maintained in a manner that allows the audition to proceed without undue interruption
	4.5 Ensure that instruments, amplifiers and effects are set up as required so that settings are effected quickly to avoid undue interruption
	4.6 Present promotional materials if relevant
	4.7 Listen carefully and respond to instructions given during the audition including cutting off the performance if and when instructed
	4.8 Maintain a positive and courteous manner with auditioner and fellow performers
5. Follow up audition	5.1 At the completion of the audition confirm an expected time for receiving a result from the auditioner
	5.2 Where result is successful obtain details of contract interview and record accurately for effective follow up
	5.3 Where result is unsuccessful follow up with a courteous request for appraisal and further advice
	5.4 Evaluate and assess the audition performance and feedback to influence future audition preparation and performance
	5.5 Send a follow up thank you letter for each audition whether successful or not to communicate appreciation for the opportunity and to allow for further opportunities

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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

Statutory requirements may relate to:

- copyright
- duty of care
- OHS requirements

Audition considerations may include:

- context
- music culture or style
- business of the auditioner
- purpose
- venue
- career goals

Strategies for developing performance skills may include:

- working with an appropriate tutor
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes
- participating in relevant groups or associations in selected area of specialisation
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- studying performance techniques in a range of styles in selected area of specialisation
- listening critically to a wide range of live and recorded music
- being involved in a range of music making activities

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Listening may include:

- instrument tuning in selected area of specialisation
- aural imagination to develop musical material and/or interpretation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory relevant to selected area of specialisation

Music knowledge may include:

- repertoire knowledge in area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions for; instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics in selected area of specialisation
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where required in selected area of specialisation
- chordal and melodic formulae where required in selected area of specialisation

Technical skills may include:

- proficiency in using instrument and musical elements in selected area of specialisation
- proficiency with a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of equipment as required in selected area of specialisation
- use of electronic hardware and software for performance where required in selected area of specialisation
- music recording
- special effects

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Promotional materials may include:

- biographies
- photographic materials
- scores
- audio and video recordings (demo tapes)
- multimedia
- kits

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft and expression

- using relevant music vocabulary and terminology
- applying and extending appropriate repertoire knowledge
- understanding and applying appropriate rehearsal protocols
- demonstrating understanding of chosen styles and genres and their musical forms and conventions
- using appropriate chords and scales, forms, textures or other elements of musical organisation
- demonstrating appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance in selected area of specialisation

Technical

- interpreting creative work effectively in selected area of specialisation
- planning practice to improve technical facility
- using a range of instrumental techniques in selected area of specialisation

Presentation and communication

- using effective interpersonal skills
- maintaining an appropriate standard of presentation
- locating and using resources and information

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMPF13A Plan and prepare a performance program
- CUSMPF09A Evaluate and extend performance technique
- CUSMGE06A Read music
- CUSMGE04A Analyse music

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Critical aspects of evidence

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

- proficiency in performance appropriate to the audition condition
- listening effectively and adjusting intonation and nuance in performance in selected area of specialisation
- accurate/innovative interpretation and expression

Method and context of assessment

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

- process diary
- oral questioning
- simulated or actual audition
- relevant samples of audition experiences with candidate's evaluation
- samples of work plans for auditions
- relevant portfolio kit, tapes, scores, CDs, videos, biographies and promotional photographs promoting practitioner's work for audition presentation
- case studies as a basis for discussion of methods and strategies required to plan and perform for auditions

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. The assessee must nominate the area of specialisation to be assessed in this unit.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires evidence of planning, preparing and presenting a live audition in the nominated area of specialisation. It is recommended that this take the form of a simulated audition.

Resource requirements

Assessment tools may include:

- career development plans
- relevant instruments and/or equipment
- recordings or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

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CUSMPF13A Plan and prepare a program for performance

Unit Descriptor

This unit covers the planning and preparation of a program for performance. It deals with program selection, organisation, practising, rehearsing and performing and continuous performance evaluation. The program may be performed for a range of purposes including a live performance, an audition or a recording project.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan performance program	1.1 Confirm the purpose and function of the performance and what kind of audience and venue is proposed 1.2 Confirm appropriate accompaniment and/or other necessary resources to support the performance 1.3 Ensure that the integrity and balance of the performance program is appropriate to the performance context in terms of: 1.3.1 contrasts within the program material 1.3.2 number of pieces presented 1.3.3 duration of the total program including breaks 1.4 Apply comprehensive repertoire knowledge to program choices to ensure that the program is balanced and appropriate to the audience 1.5 Select items that are appropriate to performers' level of artistic and technical ability and personal style 1.6 Align personal presentation with the musical style, the audience and the occasion 1.7 Plan and confirm the timetable so that sufficient notice is given to colleagues and adequate private practice and rehearsal time allocated
2. Prepare the components of the program	2.1 Confirm the appropriateness of the program within the context of the engagement 2.2 Agree and confirm with the presenter or other appropriate parties that the nature and extent of own contribution is accurately interpreted 2.3 Identify and obtain within budget appropriate support and/or ancillary resources required by the program 2.4 Maintain routine contact with the venue to ensure mutual understanding and confirmation of each other's requirements for agreed performance outcomes 2.5 Ensure that where required, promotional material is accurate, current and well presented and that it communicates the desired impression 2.6 Make all arrangements in good time and as efficiently as constraints allow

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3. Study technical and stylistic content of music	3.1 Determine specific music content and content source and confirm with presenter and/or other appropriate parties as required for agreed performance outcomes 3.2 Isolate technically difficult sections of the music and practise systematically, both privately and in rehearsal, to obtain the required standard within the agreed time 3.3 Acquire the required level of familiarity with the material within time and given constraints 3.4 Adapt the style of the performance to the requirements of the music and performance context
4. Develop interpretation	4.1 Analyse the music to understand its scope, possibilities and underlying intention 4.2 Analyse the music to consider and try a variety of possible interpretations and identify and develop the most successful to suit the music and the context of the performance 4.3 Refine and develop interpretation in ensemble, where required, through affinity in rehearsal with other performers 4.4 Develop interpretation that is capable of expression within the constraints of acquired technical ability 4.5 Demonstrate awareness of the performing space and the audience in interpreting and performing the music 4.6 Sustain interpretation and expressive communication with the audience coherently and consistently throughout the performance

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

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RANGE STATEMENT

Performances may be for:

- general public
- entertainment
- concert
- dance
- corporate purposes
- cultural purposes
- marketing and promotion
- youth
- educational purposes
- schools or other institutions
- special communities
- special occasions
- public and/or religious ceremonies
- auditions
- audio or video recordings
- other specified purposes

Strategies for developing performance and programming skills may include:

- undertaking courses in performance and/or general musicianship in selected area of specialisation and/or in education or artistic direction
- participating generally in professional development and other learning opportunities to develop musicianship in selected area of specialisation
- participating in relevant groups or associations appropriate to area of music specialisation
- attending performances
- listening critically to a wide range of live and recorded music and music programs to develop and maintain repertoire knowledge
- being involved in a range of music making activities
- contributing to/participating in, festivals and conferences
- studying performance and repertoire in a range of styles in selected area of specialisation

Listening may include:

- distinguishing stylistic features in selected area of specialisation
- instrumental and vocal sound production and tuning in selected area of specialisation
- aural imagination to develop repertoire and musical material in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- keys, scales and chords in tonal or other relevant music systems in selected area of specialisation

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Music knowledge may include:

- music analyses and research in selected area of specialisation
- music vocabulary relevant to area of specialisation
- repertoire knowledge in selected area of specialisation
- instrument knowledge relevant to selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts or aural recognition of chords for improvisation as required in selected area of specialisation
- interpretation of directions for; instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation

Technical skills may include:

- proficiency with instrument and musical elements in selected area of specialisation
- ability to use a range of techniques to control and enhance performance in selected area of specialisation
- understanding of musical elements and techniques appropriate to styles of music making in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation

Technology may include :

- use and maintenance of instruments and instrumental accessories required in selected area of specialisation
- use and maintenance of equipment relevant to selected area of specialisation
- use of electronic hardware and software for performance where required in selected area of specialisation
- music recording
- special effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- Music craft and expression
- using and extending appropriate repertoire knowledge
- reproducing music appropriately in performance through practical repetition, jamming, memory, improvisation or sight-reading as required
- demonstrating understanding of chosen genres and their musical forms and conventions
- applying appropriate styles or interpretation relevant to area of performance
- developing technical proficiency in performance as required
- using practice to improve technical facility in performance
- matching repertoire with target, potential, or existing, audience in selected area of specialisation
- performing appropriately for the context of venues, available sound forces and perceived audience taste

Listening

- listening critically to the performance of others to inform own work
- listening critically to, and adjusting, own performance in private practice, rehearsal and performance to achieve the required sound
- responding to other players and adjusting own performance in ensemble as required

Presentation and communication

- using effective interpersonal skills
- maintaining an appropriate standard of presentation
- using all available opportunities to present own work in the most advantageous light
- developing contacts with and knowledge of appropriate networks
- using opportunities to effectively develop career goals

Planning and organisation

- working within established budgets and timeframes to achieve planned outcomes
- planning events and performance opportunities
- demonstrating reliability in all agreed work commitments
- using time management strategies to set priorities

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMGE02A Develop self as artist
- CUSMPF09A Evaluate and extend performance technique
- CUSMGE01A Maintain self or group in music
- CUSBGE16A Maintain self or group in business

Critical aspects of evidence

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

- understanding the needs of audiences
- effective musical collaboration and communication in performance
- thorough knowledge of repertoire in the area of specialisation and ability to research repertoire for performance

Method and context of assessment

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

- process diary detailing development of programs planned and/or presented
- oral questioning of program planning strategies for performances for a range of purposes
- discussion of career goals, time management and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of work plans
- relevant portfolio kit, tapes, scores, CDs, videos, biographies detailing practitioner's work
- simulation
- case studies as a basis for discussion of issues, methods and strategies for planning and presenting music programs

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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job and must include direct evidence of program planning and performance presentation skills. Additionally it is recommended that at least three of the above methods of assessment be used in assessing this unit.

Resource requirements

Assessment tools may include:

- relevant scores, chord charts or other notated materials
- relevant instruments and/or equipment where practical work is being assessed
- appropriate acoustic space where practical performance is being assessed

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CUSMPF14A Perform accompaniment

Unit Descriptor This unit covers the technical, expressive, communication and stage skills required to perform for an audience as an accompanist.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare to perform accompaniment	1.1 Discuss and confirm artistic vision and expected performance outcomes with principal artists and other relevant parties as required 1.2 Discuss and confirm own status and contribution within the overall concept with presenter and/or performer 1.3 Ensure that accompaniment is within own technical and artistic level of ability 1.4 Undertake and maintain adequate personal practice to achieve the required standard before combined rehearsal period begins 1.5 Take relevant direction from the principal artists and maintain support for the principal artists in rehearsal and performance 1.6 Maintain constructive communication with principal artist and own artistic and professional integrity
2. Provide, adapt and perform appropriate accompaniment	2.1 Ensure that musical content is appropriate to the instrument, the context and the standard of performers 2.2 Adapt or modify music appropriately for the content and context of performance in collaboration with all relevant parties and within agreed guidelines 2.3 Ensure that accompaniment underpins and enhances the performance 2.4 Emphasise elements of the music appropriately for the performance 2.5 Maintain energy levels, concentration and focus throughout the performance
3. Provide stimulus and support for performers	3.1 Continuously monitor and adjust to the needs of the performers' own performance 3.2 Ensure that accompaniment complements the inherent qualities of the performers and follows the overall performance 3.3 Respond in a sensitive and informed way to the technical demands of the performance 3.4 Ensure that accompaniment gives clear and accurate guidance to performers where required and is capable of being reproduced exactly 3.5 Listen and adjust volume of playing to the needs of performers and context of activity throughout the performance 3.6 Maintain balance consistently between soloist and accompaniment

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4. Interact with performers	4.1 Respond sensitively to performers' emotional state 4.2 Respond sensitively to performers' artistic requirements to ensure planned performance outcomes 4.3 Adapt accompaniment to particular methods and style of performers as required to achieve agreed performance outcomes 4.4 Ensure that conduct and appearance are appropriate to the performance context 4.5 Take and give cues reliably, promptly, accurately and sensitively 4.6 Ensure that where contributions to assessment procedures on performers' attainment or potential are required they reflect a considered and unbiased judgment
5. Observe OHS principles for self and others	5.1 Ensure that practice and performance sessions allow for reasonable rest breaks appropriate to the performance context 5.2 Develop and use strategies to overcome the effects of performance anxiety 5.3 Ensure that rehearsal and performance conditions are safe and ergonomically adequate for correct posture

KEY COMPETENCIES

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

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RANGE STATEMENT

Strategies for developing accompaniment skills may include:

- working with an appropriate tutor and/or coach
- private practice
- using opportunities to practise as an accompanist with principle performers in selected area of specialisation
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities
- attending master classes
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music accompaniment activities in selected area of specialisation
- studying performance techniques in a range of styles in selected area of specialisation
- listening critically to a wide range of live and recorded music

Listening may include:

- instrument tuning where required in selected area of specialisation
- accurate intonation and stylistic nuance in performance in selected area of specialisation
- performance collaboration in selected area of specialisation
- needs of performers for support
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory where required in selected area of specialisation

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Music knowledge may include:

- repertoire knowledge in the area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts in selected area of specialisation
- interpretation of directions in selected area of specialisation for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- accompaniment protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

Technical skills may involve:

- musical elements in selected area of specialisation
- a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Strategies to overcome the effects of performance anxiety may include:

- focussing on a single element or action at a time
- mediation techniques
- relaxation techniques
- focussing on patterns rather than individual notes
- warm-up routines

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music craft

- using relevant artistic and performance protocols in collaboration with performers
- interpreting music appropriately for performance
- applying and extending appropriate repertoire knowledge
- applying appropriate musical terminology
- understanding relevant systems in which musical elements are composed
- demonstrating understanding of chosen genres and their musical forms and conventions in performance
- using appropriate chords and scales, forms, textures or other elements of musical organisation in performance
- demonstrating improvisation skills where relevant

Technical

- planning practice to improve technical facility
- supporting performers to deal with contingencies in performance
- using a range of instrumental techniques in selected area of specialisation

Listening

- demonstrating empathy with performers
- listening critically to, and adjusting, own performance to achieve the required sound and support performers confidently
- responding to other players and adjusting own performance in ensemble
- listening critically to continuously evaluate and adjust the performance

Expression

- phrasing and shaping music appropriately and sympathetically
- understanding and expressing appropriate musical nuance
- performing appropriately for the needs of other performers

Presentation and communication

- collaborating effectively with performers to plan and achieve required outcomes
- maintaining an appropriate standard of presentation
- working creatively with individual differences
- working constructively with group dynamics

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF09A Evaluate and extend performance technique
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE04A Analyse music
- CUSMGE06A Read music
- CUSMGE07A Analyse harmony
- CUSMGE02A Develop self as artist

Critical aspects of evidence

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

- proficiency in performance on nominated instrument in selected area of specialisation
- listening effectively for intonation and nuance in performance
- accurate/innovative interpretation and expression
- effective musical collaboration and communication in performance

Method and context of assessment

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

- observation of accompaniment with other performers
- process diary detailing performance preparation
- oral questioning on performance issues
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos and biographies of practitioner's work
- simulation of a performance on which to discuss accompaniment issues
- case studies and scenarios as a basis for discussion of accompaniment issues, methods and strategies
- 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. The assessee must nominate the area of specialisation to be assessed.

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 assessment of accompaniment in the nominated area of specialisation. Additionally it is recommended that at least two of the methods of assessment listed above be used to assess this unit.

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Resource requirements

Assessment tools may include:

- relevant instruments and/or equipment
- authenticated recordings or work portfolios of assessee
- other performers
- appropriate venue with adequate space and acoustic qualities

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CUSMPF15A Perform music as a soloist

Unit Descriptor This unit covers the technical, expressive, communication and stage skills required to perform for an audience as a soloist.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Perform warm up routine	1.1 Ensure that music is fully rehearsed to the required performance standard 1.2 Secure an appropriate space where warm up can be undertaken without causing undue distraction for self and others 1.3 Check instrument and other necessary materials required for the performance to ensure their reliability in performance 1.4 Ensure accurate tuning of instrument where relevant 1.5 Warm up for the performance to ensure that sound production is secure from the beginning of the performance 1.6 Relax effectively to ensure an alert performance using techniques for overcoming performance anxiety as required
2. Perform work	2.1 Maintain concentration and focus throughout the performance 2.2 Maintain the required technical instrumental/vocal standard required of the performance 2.3 Communicate the interpretive requirements of the music to accompanist where relevant and as required 2.4 Adjust performance to the scale and nature of the venue and the music 2.5 Monitor and adjust pitch appropriately during the course of the performance 2.6 Perform in a style appropriate to the context of the performance 2.7 Respond flexibly and effectively to contingencies where required to maintain the integrity of the performance
3. Perform as a soloist	3.1 Interpret music effectively and in style to make a valid musical statement 3.2 Demonstrate imagination and innovation in the musical interpretation to maintain audience focus and attention 3.3 Use appropriate techniques to effectively realise performance style 3.4 Maintain communication with accompanist and audience to maximise audience engagement 3.5 Focus expressive skills effectively to engage self, accompanist and audience in the performance 3.6 Respond promptly and effectively to musical and stage studio direction as required 3.7 Listen critically to own and others performance and continuously adjust own performance to produce the required sound 3.8 Demonstrate appropriate intonation dynamics, phrasing, rhythm and expression to produce the required sound 3.9 Sustain the musical line and/or harmony as required in the style and context of performance 3.10 Where relevant, maintain artistic and technical communication at all times with musical director

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4. Evaluate performance	4.1 Assess the performance for its success in achieving its potential and incorporate evaluation into future performance to achieve best outcomes 4.2 Measure performance against previous work to assess technical and artistic development 4.3 Identify and note weaknesses and errors in the performance to improve performance 4.4 Assess feedback and criticism and use for possible adjustment to future work

KEY COMPETENCIES

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

RANGE STATEMENT

Strategies for developing solo performance skills may include:

- working effectively with appropriate tutor
- practising as a solo performer
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music making activities as a soloist in selected area of specialisation
- studying performance techniques in of a range of styles in selected area of specialisation
- listening critically to a wide range of live and recorded music

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Listening may include:

- instrument tuning as and where required in selected area of specialisation
- using aural imagination to develop interpretation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory where required in selected area of specialisation

Performance techniques may include:

- improvisation where required in selected area of specialisation
- ornamentation appropriate to selected area of specialisation
- specific methods of instrumental attack in selected area of specialisation
- performance customs relevant to the style and context of the music in selected area of specialisation
- preparing instruments during performance as required in selected area of specialisation
- all other techniques specific to particular styles of music in performance in selected area of specialisation

Music knowledge may include:

- repertoire knowledge appropriate to area of specialisation
- instrument knowledge relevant to selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

Technical skills may include:

- understanding instrument and specifications in selected area of specialisation
- musical elements in selected area of specialisation
- techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making such as ornamentation and improvisation in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music knowledge

- acquiring and using information and resources to performance development
- applying and extending appropriate repertoire knowledge in selected area of specialisation
- understanding relevant musical terminology, systems and musical elements
- knowledge of music in a range of styles in selected area of specialisation

Music craft

- recognising intervals, chords, scales and chord progressions in selected area of specialisation
- selecting and working with accompanists to achieve best performance outcomes
- demonstrating understanding of chosen genres and their musical forms and conventions in performance
- using appropriate chords and scales, forms, textures or other elements of musical organisation in performance as required
- using relevant performance protocols and customs

Technical

- planning practice and using feedback to identify strengths and weaknesses in technique to improve technical facility
- practising strategically to overcome specific technical/expressive/sound production problems
- using a range of instrumental techniques in selected area of specialisation
- using a variety of scales, chord sequences and music systems in selected area of specialisation
- using a variety of rhythms, time signatures, beat patterns and rhythmic styles relevant to selected area of specialisation
- using appropriate equipment and/or instruments effectively as required

Expression

- extending musical boundaries in performance for self and audience within the performance context
- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- achieving own individual style of musical expression
- performing appropriately for the context of venues, available sound forces and perceived audience taste

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF17A Develop technical skills and expand repertoire
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF09A Evaluate and extend performance technique
- CUSMGE04A Analyse music
- CUSMGE06A Read music
- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE02A Develop self as artist

Critical aspects of evidence

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

- proficiency in performance on relevant instrument/voice
- ability to prepare performance to the required standard
- listening effectively to adjust intonation and nuance in performance
- accurate/innovative interpretation and expression
- effectiveness in solo performance

Method and context of assessment

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

- observation of solo performance
- oral questioning on performance strategies
- discussion of planning for a solo performance
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies describing practitioner's work
- simulation of a solo performance
- case studies and scenarios as a basis for discussion of methods, strategies and other issues in solo performance
- 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. The assessee must nominate the area of specialisation to be assessed in this unit.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires assessment of solo performance in the nominated area of specialisation.

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Resource requirements

Competency in this unit should be assessed using all of the relevant resources commonly used in the development of artistic skills relevant to the candidate's genre and mode of expression. Specific assessment tools may include:

- relevant instruments and/or equipment
- recordings or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities for solo performance

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CUSMPF16A Perform improvisation for audience

Unit Descriptor This unit describes the aural, musicological and creative competencies required to perform improvisation for an audience as part of an ensemble.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare for ensemble improvisation	1.1 Establish and confirm context, nature and purpose of improvisation with the performing group where and as required 1.2 Negotiate and undertake requirements for preparatory work within the group 1.3 Establish the starting point of the piece 1.4 Confirm the length and scope of the improvisation 1.5 Plan and agree strategies to allow clear communication within the group during the improvisation to allow the music to flow
2. Contribute to the work of ensemble	2.1 Ensure that own contribution extends and enhances the overall piece 2.2 Support and enhance the contribution of others to achieve best performance outcomes within the context of the performance 2.3 Pick up and fully develop stimulation and starting points provided by other players 2.4 Make improvisation sensitive to the needs of other performers to stimulate the whole ensemble
3. Contribute solo improvisation as required	3.1 Respond accurately to the starting cue 3.2 Develop material effectively from harmonic and/or rhythmic cues 3.3 Sustain musical impetus in the solo improvisation through dynamic use of the musical materials 3.4 Maintain stylistic cohesion in the realisation of harmony, melody, and/or rhythm and musical expression 3.5 Listen carefully to other performers, respond aurally to their work and adjust own performance appropriately 3.6 Provide a clear cue to the ensemble to finish the solo section 3.7 Ensure that the duration of the solo section accords with the custom and practice of the group and/or musical style 3.8 Acknowledge applause in accordance with the custom and practice of the group and/or musical style

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4. Evaluate improvisation	4.1 Establish measures and methods that contribute to objective assessment for evaluating the success of the work in its context 4.2 Assess and confirm with appropriate people the extent to which the improvisation has explored fully the potential of the intent in content, style and structure 4.3 Record performances where possible for evaluation purposes 4.4 Measure performance against previous performances to assess development of self and ensemble 4.5 Seek and use feedback and use to adjust performance 4.6 Analyse performance for any potential contribution it may make to further work 4.7 Consider weaknesses and strengths to inform future performance

KEY COMPETENCIES

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

RANGE STATEMENT

Strategies for developing improvisational skills may include:

- working with a tutor/mentor/coach to continuously develop improvisational technique
- practicing realisations on harmonic and/or rhythmic patterns alone and with other performers
- participating in relevant groups or associations in area of specialisation
- participating in professional development and other learning opportunities relevant to musical specialisation
- contributing to/participating in, festivals and conferences relevant to musical specialisation
- being involved in a range of music making activities in improvisation
- studying improvisational techniques in of a range of styles
- listening critically to a wide range of live and recorded music

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Listening may include:

- instrument tuning
- responding to aural cues
- aural imagination to develop musical ideas
- pattern and sequence recognition and memory
- recognising music systems and practices in area of specialisation
- chords, keys in tonal or other musical systems in area of specialisation
- reproduction of sequences from memory

Musical knowledge may include:

- music vocabulary relevant to music specialisation
- repertoire relevant to music specialisation
- instrument knowledge in area of specialisation
- harmony and scale systems in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- improvisation using aural or written cues as required in area of specialisation
- chordal and melodic formulae in area of specialisation
- rhythmic patterns in area of specialisation

Technical skills may include:

- physical mastery of instrument/s and musical elements in area of specialisation
- a range of techniques to control and enhance performance in area of specialisation
- musical elements and improvisational techniques appropriate to style of music making
- technical requirements of relevant instruments in area of specialisation

Technology may include:

- use and maintenance of equipment and instruments required in area of specialisation
- use of electronic hardware and software for improvising where required in area of specialisation
- music recording
- special effects

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Music knowledge

- demonstrating understanding of chosen styles and genres and their musical forms and conventions for improvisation
- applying chord schemes or rhythmic patterns where required
- understanding and applying rhythmic conventions
- using appropriate musical and performance protocols

Listening

- responding appropriately to aural and written cues as required
- using aural imagination to develop and embellish themes in performance

Music craft

- applying appropriate styles or interpretation
- using and interpreting appropriate chords and scales, cord sequences, forms, textures, rhythms and elements of musical organisation in improvisation as required

Technical

- demonstrating technical facility with the performance medium
- using a range of improvising techniques and styles in area of specialisation
- using a variety of rhythms, time signatures, beat patterns and rhythmic styles in area of specialisation

Creativity and expression

- demonstrating originality and innovative approaches in improvisation
- developing musical themes
- listening critically to continuously evaluate and adjust the musical work
- phrasing and shaping music appropriately
- understanding and expressing appropriate musical nuance
- working creatively with individual differences

Linkages to other units

This unit has strong linkages to, and with, the following units:

- CUECOR2A Work with others
- CUSMGE01A Maintain self or group in music
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF04A Prepare self for performance
- CUSMGE04A Analyse music
- CUSMPF17A Develop technical skills and expand repertoire
- CUSMPF11A Perform music as part of a group

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Critical aspects of evidence

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

- using relevant systems and musical elements in area of specialisation
- responding creatively to aural or written cues as required
- listening and aural imagination to develop the musical materials
- collaborating and communicating in musical and ensemble performance

Method and context of assessment

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

- observation of performance
- oral questioning on the musical structures of improvisation
- relevant samples of artistic work with candidate's evaluation
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of candidate's work
- simulation of improvisation for an audience
- case studies and scenarios as a basis for discussing issues in performance of improvisation
- 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. The assessee must nominate the area of specialisation to be assessed.

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 assessment of solo and group improvisation before an audience in the nominated area of music specialisation.

Resource requirements

Assessment tools may include:

- relevant instruments and/or equipment
- authenticated recordings or work portfolios
- other relevant participants
- appropriate venue with adequate space and acoustic qualities
- an audience

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CUSMPF17A Develop technical skills and expand repertoire

Unit Descriptor

This unit describes the competencies required to refine instrumental/vocal technique to expand the range of practical performance repertoire. It covers technical and repertoire development required to present a performance. This is the fifth unit covering the development of technical skills in performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use technical control in performing music	1.1 Use control of the physical characteristics of the instrument or voice to perform music skilfully 1.2 Use technical control to exploit the expressive qualities of the instrument or voice in performance 1.3 Control sound production to achieve consistency and reliability in performance across a wide range of repertoire in selected musical style
2. Maintain and care for the instrument	2.1 Use appropriate methods to care for, move, use and store the instrument securely as required 2.2 Set up and/or warm up the instrument or voice in preparation for practice or performance 2.3 Where relevant, use instrumental accessories, fittings, maintenance and cleaning products to care for the instrument and enhance performance outcomes 2.4 Tune the instrument appropriately to the required standard and tuning conventions
3. Plan and use personal practice time effectively to develop technique	3.1 Set realistic technical goals and evaluate performance against those goals 3.2 Plan and use repertoire or specific technical exercises to: 3.2.1 work on identified technical weaknesses 3.2.2 extend rhythmic accuracy 3.2.3 perform a wide range of techniques appropriate to the style of music 3.3 Plan and use repertoire or specific technical exercises to refine physical facility and ensure skilful control of the instrument/voice across an extensive range of repertoire 3.4 Apply developing experience of the physical relationship with the instrument to achieve individual style and extend musical expression 3.5 Listen to own work critically to produce accurate intonation and tone colour across a wide dynamic range 3.6 Use good posture and appropriate finger, hand and/or body positions to perfect technical facility and ensure healthy performance habits 3.7 Set realistic technical goals and evaluate performance against those goals

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4. Perform pieces appropriate to the repertoire and musical style in area of specialisation	4.1 Interpret music appropriately from memory, improvisation and/or sight-reading from charts or musical notation as required for performance 4.2 Sing or play a range of repertoire for solo and ensemble performance using appropriate rhythm, expression and tuning 4.3 Demonstrate technical skills in performing a range of repertoire appropriate to the selected area of music specialisation and using a variety of instrumental/vocal techniques 4.4 Perform repertoire using a range of keys, scales and chord sequences where relevant, and rhythms, time signatures, beat patterns and rhythmic styles relevant to area of specialisation 4.5 Demonstrate technical skills to control intonation, rhythm, tempo, expression, phrasing and nuance appropriate to the repertoire and musical style 4.6 Play or sing in a variety of instrumental/vocal combinations

KEY COMPETENCIES

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

RANGE STATEMENT

Exercises to develop technical skills may include:

- posture appropriate to good sound production and OHS principles
- a wide range of scales, triads, arpeggios, chords or rhythms in area of specialisation

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Technical skills development includes one or more of:

- breathing exercises to achieve varied tone colour
- bowing techniques to achieve good phrasing and a range of articulation options
- embouchure to achieve good tone production across the range and special techniques where required
- a range of fingering patterns to achieve required phrasing, articulation and dynamics
- a range of hand and/or foot patterns
- a range of plucking and picking patterns and exercises
- a range of drumming exercises with mallets and beaters
- a range of pedaling techniques
- a range of vocal exercises to achieve agility, flexibility, clear articulation and consistent pitch
- a range of microphone exercises and techniques

Repertoire may include:

- a range of pieces appropriate to the selected instrument in area of specialisation
- a range of solo pieces in area of specialisation
- a range of ensemble pieces in area of specialisation
- improvisatory pieces in area of specialisation

Instruments may include:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- tuned and untuned percussion
- brass
- plucked instruments
- other instruments

Techniques should involve as many of the following that are relevant to the instrument and style of music:

- instrumental/vocal sound production
- physical coordination
- playing a range of pieces in different styles in area of specialisation
- playing a wide range of rhythms and rhythm patterns in area of specialisation
- playing a wide range of chords and chord patterns in area of specialisation
- good aural memory
- other techniques appropriate to area of specialisation

The range and scope of the instrument may involve:

- tone colour
- dynamics/volume
- sound production
- pitch or register
- specific effects available using a range of attacks
- articulation

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The capability of an instrument may include its:

- application to a range of music making activities and outcomes
- adaptability
- scope and potential for solo or group performance or accompaniment
- other features

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- length of strings
- tautness of skins
- length of tubing or pipes
- mouthpieces
- position of the diaphragm and larynx
- position of the lips
- position of the throat/oral tract
- settings of the instrument and relevant accessories

Tuning may involve:

- choosing appropriate tuning options from available alternatives
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other tuning devices

Tone colour may involve:

- instrumental attack
- techniques for sound production
- a range of accessories
- electronic sound enhancers
- interaction between the player and the instrument
- use of performer's physique
- voice production

OHS principles may include:

- relevant practice or legislation
- policies and best practice relevant to particular performance contexts

OHS principles may apply to:

- hearing protection
- protection of body against overuse injury
- safe lifting practices
- performance anxiety

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Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers
- other accessories

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- good awareness of the subtleties and variations of tone colour available on the instrument and their use in performance
- the application of acoustic principles to own playing
- understanding and applying instrument applications, range and capabilities
- parts, care and maintenance of instrument
- tuning the instrument and a good awareness of intonation
- fine pitch discrimination
- ability to produce the required sound consistently across a wide dynamic range
- planning practice time and setting technical development goals
- playing or singing a wide range of standard repertoire in area of specialisation
- playing or singing a wide range of scales, rhythms or chord patterns appropriate to area of specialisation

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE02A Develop self as artist
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMPF11A Perform music as part of a group
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMGE06A Read music

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Critical aspects of evidence

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

- critical listening to analyse and discuss own technical development in area of specialisation
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound in area of specialisation
- demonstrated fluency and confidence in performance on the selected instrument/voice in area of specialisation

Method and context of assessment

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

- observation of performance practice in solo and ensemble performance
- oral questioning on technical development plans and strategies
- relevant samples of artistic work with candidate's evaluation
- samples of work plans and/or process diary
- authenticated details of relevant courses or training sessions in area of specialisation
- authenticated details of relevant artistic and/or commercial achievements in area of specialisation
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of a performance practice session
- case studies and scenarios to discuss the identification of technical methods, strategies and issues and how to deal with them in performance
- 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job. Assessment of this unit requires demonstration performance practice covering at least four contrasting pieces, in the nominated area of specialisation one of which must be an ensemble performance.

Technical proficiency must be evident in confident and fluent performance demonstrating accurate melody, sound production, harmony and/or rhythm as required by the pieces presented.

Resource requirements

This unit of competency must be assessed using:

- instrument and equipment relevant to the performance
- extra players and equipment required for the ensemble performance
- suitably sized venue with appropriate acoustic quality

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CUSMPF18A Refine performance technique and expand repertoire

Unit Descriptor

This unit describes the competencies required to develop advanced technical skills to expand the performance repertoire. It covers the skills required to present an extended professional performance. This is the sixth unit covering the development of technical skills in performance and is closely linked to the units Use private practice to refine performance technique and Plan, prepare and present a recital performance.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Use technical skills to convey interpretive and expressive qualities in performance	1.1 Use control of the voice or instrument to interpret music convincingly and realise the expressive qualities of the instrument in performance 1.2 Consistently and reliably demonstrate control of sound production across the range of repertoire for the selected musical style 1.3 Continually extend physical coordination and control over the instrument or voice to produce a highly accomplished standard of performance 1.4 Listen to own work critically to produce accurate intonation and tone colour across the dynamic range of the instrument or voice
2. Plan a professional performance program	2.1 Use knowledge of repertoire and/or own compositions to plan a professional performance program 2.2 Ensure contrast in the program within the scope of the selected performance specialisation and audience context 2.3 Ensure that own role in solo and ensemble performance is prominent 2.4 Ensure that all program components are within own level of technical ability while including a range of technical challenges appropriate to a professional performance standard 2.5 Ensure appropriate program structure, format and content for the performance 2.6 Plan performance opportunities to achieve professional performance outcomes

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3. Present a professional performance program to an audience	3.1 Interpret music from memory, improvisation or reading from charts or musical notation as required for the selected style of music 3.2 Perform a range of voice/instrumental techniques in a fluent and confident manner to a professional performance standard 3.3 Perform a range of rhythms, time signatures, beat patterns and rhythmic styles and, where relevant, a range of keys, scales and chord sequences or music systems to a professional performance standard 3.4 Demonstrate technical skills in the control of intonation, rhythm, tempi, expression, phrasing and nuance to a professional performance standard appropriate to the repertoire and musical style 3.5 Perform in a variety of instrumental and/or vocal combinations including pieces/works in solo and ensemble/group performances
4. Evaluate technical skills in performance	4.1 Listen critically to own work to improve technical standard in performance 4.2 Seek feedback and reflect and adjust performance to continuously improve performance standard against technical development goals 4.3 Where possible view and/or listen to recordings of own performance to analyse its technical aspects of performance 4.4 Seek and use constructive feedback on performance to identify strengths and weaknesses in performance technique 4.5 Use strategies to address feedback in continuous development of performance technique
5. Observe OHS principles in performance	5.1 Address personal health and safety issues including physical and environmental factors in performance relevant to selected music specialisation, the venue and the audience/client 5.2 Plan and use strategies to address performance anxiety as and where required 5.3 Undertake appropriate psychological and physical warm up and cool down activities as required to enhance short and long term performance outcomes 5.4 Maintain stage fitness to ensure a professional technical standard in performance as and where 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	3
Using mathematical ideas and techniques	2
Solving problems	3
Using technology	3

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RANGE STATEMENT

Exercises to develop technical skills may include:

- posture appropriate to good sound production and OHS principles
- a wide range of scales, triads, arpeggios, chords or rhythms in area of specialisation

Technical skills development includes one or more of:

- breathing exercises to achieve good breath control and varied tone colour
- bowing techniques to achieve accomplished phrasing and a range of articulation options
- embouchure to achieve fine tone production across a wide range and special techniques where required
- a range of advanced fingering patterns to achieve required phrasing, articulation and dynamics
- a range of advanced hand and/or foot patterns
- a range of advanced plucking and picking patterns and exercises
- a range of advanced drumming exercises with mallets and beaters
- a range of advanced pedaling techniques
- a range of advanced vocal exercises to achieve agility, flexibility, clear articulation and consistent pitch
- a range of advanced microphone exercises and techniques

Repertoire may include:

- complex pieces composed for the selected instrument in area of specialisation
- complex pieces specially arranged for the instrument in area of specialisation
- a diverse range of solo and ensemble pieces of varying levels of complexity and difficulty in area of specialisation
- improvisatory pieces where relevant to area of specialisation
- a full performance program in area of specialisation
- works from a range of genres and styles in area of specialisation

Instruments may include:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- tuned and untuned percussion
- brass
- plucked instruments

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Techniques should include as many of the following that are relevant to the instrument and style of music:

- vocal and instrumental sound production
- physical dexterity and coordination
- playing an extensive range of pieces that require work on different areas of technical development in area of specialisation
- playing an extensive range of rhythms and rhythm patterns
- playing an extensive range of chords and chord patterns
- controlling rhythms, including syncopation, rhythmic contrast and simultaneous cross rhythms in area of specialisation
- controlling tone colour across a wide dynamic range
- phrasing and shaping performance in style and nuance in area of specialisation
- controlling dynamics in area of specialisation
- controlling performance at the required speed
- integrating a range of elements in performance in area of specialisation

The range and scope of the instrument, or instruments, may involve:

- specific effects available using a range of attacks or other methods and techniques to extend performance capabilities, and develop innovative approaches where appropriate in area of specialisation
- dynamics or volume
- pitch, register or tessitura
- tone colour

The capability of an instrument may include its:

- application to a range of music making activities and outcomes in area of specialisation
- scope and potential for solo or group performance or accompaniment in area of specialisation
- adaptability

Tuning the instrument may include adjusting the:

- pitch
- tone
- sound colour
- length of strings
- tautness of skins
- length of tubing or pipes
- mouthpieces
- embouchure
- intensity of breath pressure
- position of lips
- breath pressure
- oral tract
- position of the diaphragm and larynx
- position of the throat
- settings of the instrument and relevant accessories
- other effects

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Tuning may involve:

- choosing appropriate tuning options from available alternatives
- adjusting intonation while performing
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other devices

Tone colour may involve:

- instrumental attack
- a range of accessories
- electronic sound enhancers
- interaction between the player and the instrument
- use of physique
- voice production
- sound production

OHS principles may include:

- relevant practice or legislation
- policies relevant to particular performance contexts

OHS principles may apply to:

- hearing protection
- protection of body against overuse injury
- safe lifting techniques
- posture
- performance anxiety

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers
- other accessories

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- understanding the technical aspects of performance appropriate to the selected performance area
- investigating repertoire to contribute to the scope of programming and to continuously develop excellence in performance
- producing a wide range of tone colour across a wide dynamic range
- applying the principles of sound production to own playing
- adjusting sound production in performance
- playing or singing a broad range of repertoire in selected area of specialisation
- performing a broad range of advanced scales, rhythms or chord patterns appropriate to selected area of specialisation
- adapting repertoire to own performance in area of specialisation
- understanding and applying instrument applications, range and capabilities to performance in selected area of specialisation
- communicating effectively with an audience in area of specialisation

Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF12A Plan, prepare and present a live audition program
- CUSMPF20A Plan, prepare and present a recital performance
- CUSMPF15A Perform music as a soloist
- CUSMPF14A Perform accompaniment
- CUSMPF16A Perform improvisation for an audience
- CUSLRN01A Provide musical leadership in performance
- CUSMPF19A Use private practice to refine performance technique

Critical aspects of evidence

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

- critical listening to analyse and discuss own technical development in area of specialisation
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound
- fluency and confidence in performance

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Method and context of assessment

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

- observation of performance practice in solo and ensemble performance
- oral questioning on program planning and technical development plans and strategies
- process diary detailing performance planning and preparation relevant to technical development
- relevant samples of artistic work with candidate's evaluation
- samples of work plans
- authenticated details of relevant courses or training sessions
- authenticated details of relevant artistic and/or commercial achievements
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- simulation of a performance practice session
- case studies and scenarios to discuss the identification of technical issues and how to deal with them in performance

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. The assessee must nominate the area of specialisation to be assessed.

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 examination of a performance in front of an audience of at least fifteen people.

The performance program should include at least four contrasting pieces.

Technical proficiency must be evident in confident and fluent performance.

Resource requirements

This unit of competency must be assessed using:

- relevant instruments and equipment
- extra players and equipment if required for ensemble performance
- audience
- suitable acoustic space

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CUSMPF19A Use private practice to refine performance technique

Unit Descriptor This unit describes the competencies required to plan private practice to continuously refine technical skills for maintaining and expanding the scope of professional performance. It also covers using feedback to continuously assess technical development goals and practice strategies to achieve them.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify continuing performance goals to inform personal practice plans	1.1 Identify technical strengths and weaknesses in performance to inform personal practice plans and strategies 1.2 Develop realistic technical goals as a basis for extending the scope of performance practice 1.3 Identify repertoire and strategies that will achieve technical development goals 1.4 Seek and use advice and feedback on performance techniques to develop appropriate strategies for technical development in performance
2. Observe OHS principles in private practice sessions	2.1 Ensure that practice is undertaken with an understanding of personal health and safety 2.2 Use correct posture to support facility and longevity in practice 2.3 Ensure that practice sessions are of a reasonable duration to avoid fatigue 2.4 Develop and practise strategies to overcome performance anxiety
3. Plan and use personal practice time effectively	3.1 Ensure that practice routine makes best use of resources including: 3.1.1 performance space 3.1.2 instruments and equipment 3.1.3 time 3.2 Use private practice to continuously develop technical control of the instrument/voice to enhance musical expression and refine individual style 3.3 Explore, experiment with and exploit repertoire and/or specific exercises to continuously refine technical accuracy to produce the required: 3.3.1 rhythms 3.3.2 tone colour 3.3.3 pitch 3.3.4 dynamics 3.3.5 phrasing 3.4 Allocate time in personal practice to identify and exploit the potential of the instrument/voice to advance performance outcomes

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4. Identify and address areas of technical weaknesses	4.1 Listen critically to own performance to continuously assess technical weaknesses and strengths 4.2 Identify areas of performance that require further technical development and plan practice strategies to address them 4.3 Identify repertoire, technical exercises and other strategies to address identified technical weaknesses
5. Plan repertoire to meet identified performance development goals	5.1 Identify and use opportunities to trial new work for peers and/or mentors as to obtain and incorporate critical feedback into private practice 5.2 Research new repertoire to identify pieces, or works that advance performance scope and skills 5.3 Practise a range of pieces or works that focus on identified areas of technical development 5.4 Include new pieces from a range of repertoire for listening and private practice to identify options for repertoire development 5.5 Evaluate own performance against technical goals and develop strategies to address weaknesses

KEY COMPETENCIES

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

RANGE STATEMENT

Exercises to develop technical skills may include:

- posture appropriate to good sound production and OHS principles
- a wide range of scales, triads, arpeggios, chords or rhythms in area of specialisation
- a variety of repertoire

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Technical skills development includes one or more of:

- breathing exercises to achieve strong breath control and varied tone colour
- bowing techniques to achieve accomplished phrasing and a range of articulation options
- embouchure to achieve fine tone production across a wide range and special techniques where required
- a range of advanced fingering patterns to achieve required phrasing, articulation and dynamics
- a range of advanced hand and/or foot patterns
- a range of advanced plucking and picking patterns and exercises
- a range of advanced drumming exercises using hands, mallets and beaters
- a range of advanced pedaling techniques
- a range of advanced vocal exercises to achieve agility, flexibility, clear articulation and consistent pitch
- a range of advanced microphone exercises and techniques

Repertoire may include:

- complex pieces composed for the selected instrument in area of specialisation
- complex pieces, or works, specially arranged for the instrument in area of specialisation
- a diverse range of solo and ensemble pieces of varying levels of complexity and difficulty in area of specialisation
- improvisatory pieces where relevant to area of specialisation
- a full performance program in area of specialisation
- works from a range of genres and styles in area of specialisation

Instruments may include:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- tuned and untuned percussion
- brass
- plucked instruments

OHS principles may include:

- rest breaks
- posture
- correct lifting techniques
- lighting and ventilation
- use of the body including:
  - hearing
  - joints
  - limbs
  - fingers and hands
  - vocal tract
  - mouth and lips

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Instrumental/vocal techniques may involve:

- developing accurate sound production
- physical dexterity and coordination to develop articulation
- playing a range of pieces that require simultaneous work on different areas of technical development in area of specialisation such as:
  - listening
  - articulation
  - rhythm
  - tone colour/sound production
  - pitch/intonation
- playing a range of rhythms and rhythm patterns including syncopation, rhythmic contrast and simultaneous cross rhythms in area of specialisation
- playing a range of chords and chord patterns
- controlling tone colour
- phrasing and shaping performance in the style and nuance appropriate to the selected area of specialisation
- controlling dynamics as required in selected area of specialisation
- controlling performance at the required speed
- integrating a range of performance elements as required in the selected area of specialisation

The range and scope of the instrument, or instruments, may involve:

- specific effects available using a range of attacks or other methods and techniques to extend performance capabilities
- developing innovative approaches appropriate to the selected area of specialisation
- dynamics or volume
- pitch, register or tessitura
- tone colour

The capability of an instrument may include its:

- application to a range of music making activities and outcomes appropriate to the selected area of specialisation
- scope and potential for solo or group performance or accompaniment in area of specialisation
- adaptability

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Tuning the instrument may include adjusting the:	• pitch • tone • sound colour • length of strings • tautness of skins • length of tubing or pipes • mouthpieces • embouchure • intensity of breath pressure • position of lips • breath pressure • oral tract • position of the diaphragm and larynx • position of the throat • settings of the instrument and relevant accessories • other effects
Tuning may involve:	• choosing appropriate tuning options from available alternatives • adjusting intonation while performing • tuning keys or other tuning implements • pitch pipes • tuning forks • electronic tuners • electronic pitch or frequency controls • other devices
Tone colour may involve:	• instrumental attack • a range of accessories • electronic sound enhancers • interaction between the player and the instrument • use of physique • voice production • sound production
OHS principles may include:	• relevant practice or legislation • policies relevant to particular performance contexts
OHS principles may apply to:	• hearing protection • protection of body against overuse injury • performance anxiety strategies

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Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers
- other accessories

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

Professional development

- planning and organisation to use personal practice sessions effectively to achieve planned outcomes
- seeking and using advice effectively and developing strategies to achieve planned technical outcomes
- using personal practice strategies to enhance control of sound production in performance

Music knowledge

- applying the principles of sound production relevant to the selected area of performance specialisation
- using appropriate repertoire for technical development
- practising a broad range of repertoire in area of specialisation
- practising a broad range of advanced scales, rhythms or chord patterns appropriate to area of specialisation
- adapting repertoire to own performance in area of specialisation
- developing technical skills to enhance the expression individual performance style in area of specialisation

Listening skills:

- tuning the instrument/voice to produce accurate intonation and tone colour
- ability to discriminate and adjust pitch in practice relevant to selected instrument/voice and style in area of specialisation
- personal practice strategies to produce the required sound colour and adjust in performance relevant to selected instrument/voice and style in area of specialisation

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Linkages to other units

This unit has strong linkages to, and may be assessed with, the following units:

- CUSMPF12A Plan, prepare and present a live audition program
- CUSMPF20A Plan, prepare and present a recital performance
- CUSMPF15A Perform music as a soloist
- CUSMPF14A Perform accompaniment
- CUSMPF16A Perform improvisation for an audience
- CUSLRN01A Provide musical leadership in performance
- CUSMPF19A Use private practice to refine performance technique
- CUSMPF18A Refine performance technique and expand repertoire

Critical aspects of evidence

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

- critical listening to analyse and discuss musical performance in area of specialisation
- aural discrimination to monitor and adjust own performance in practice sessions
- identifying and achieving the required sound
- demonstrating fluency and confidence in performance as required in selected area of specialisation
- ability to prepare pieces/works to a professional standard

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Method and context of assessment

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

- observation of a simulated practice session and questioning
- oral questioning on technical development plans and practice strategies to achieve them
- process diary detailing practice planning, goals and strategies
- discussion of career goals, time management and strategies
- case studies and scenarios to discuss the identification of technical issues and how to deal with them in practice sessions
- targeted questions aimed at evaluating the processes used in developing technical proficiency and repertoire through all stages of the process
- observation of a simulated practice session
- case studies and scenarios as a basis for discussion of planning and technical strategies used to develop technical proficiency in private practice

Competency in this unit may needs 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. The assessee must nominate the area of specialisation to be assessed.

Assessment may occur off the job, on the job or in a combination of on and off the job and should include a practical demonstration by the assessee of actual practice planning, strategies and technique under simulated conditions.

The simulated practice session should include observation of practice on at least four contrasting pieces. The use of technical exercises or other practice strategies should be included in the observation and should be relevant to the nominated area of musical specialisation. Where set up is required it should be effected as would be expected in a commercial stage performance.

Resource requirements

This unit of competency must be assessed using:

- relevant instrument and equipment
- written resources relevant to the performance
- suitable acoustic space

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CUSMPF20A Plan, prepare and present a recital performance

Unit Descriptor This unit describes the competencies required to present a recital. The skills described in this unit are developmental, covering planning and preparation as well as performance.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop the recital program	1.1 Determine the length and style of the recital and the context in which it will be presented 1.2 Assess own repertoire to identify appropriate components that may contribute to the recital program 1.3 Research new repertoire possibilities to identify appropriate new repertoire where required 1.4 Assess each component of recital program against own strengths and weaknesses in performance, taking advice from others where appropriate 1.5 Assess each piece of the recital program against resources that may be required to present the piece
2. Plan the recital program	2.1 Assess the components of the program to ensure interest and variety in the whole recital 2.2 Sequence the components of the recital to maximise audience engagement and to meet own physical requirements in presenting the performance 2.3 Ensure that the duration of each component and the overall length of the program are appropriate to the context of the recital and the audience 2.4 Ensure that any special considerations required for the recital are met within financial and time restraints 2.5 Identify and observe relevant OHS requirements in planning and implementing the recital
3. Plan and prepare the recital program	3.1 Determine resources required for preparation and presentation of the recital to ensure that they are available within financial and time constraints 3.2 Arrange, timetable and undertake adequate coaching, private practice and/or rehearsal sessions as required to ensure that the required performance standard is achieved 3.3 Isolate technically difficult sections of the recital repertoire for systematic attention and acquire the level of accuracy in all components of the program in time to confidently present the recital 3.4 Where necessary ensure that resources that are required for other performers or other aspects of the recital are provided 3.5 Where accompanists or other artists are involved in the recital ensure that close rapport and musical empathy is developed through rehearsals in time to achieve the required performance standard 3.6 Seek and incorporate advice during performance preparation to ensure the best possible performance

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4. Develop interpretation	4.1 Analyse the repertoire to interpret its scope, possibilities and underlying intention 4.2 Consider and exploit a variety of interpretations in preparing the performance to develop musical expression and to identify the most appropriate interpretations within the constraints of own technical ability 4.3 Demonstrate awareness of the performing space and the intended audience in preparing the musical interpretation
5. Warm up for the recital performance	5.1 Secure an appropriate warm up space to check instruments/voices tuning and fitness of other necessary materials that are required for use in the performance 5.2 Warm up physically to ensure that sound production is secure from the beginning of the performance 5.3 Centre thoughts to focus positively on the performance and relax effectively using techniques for overcoming performance anxiety as required to ensure an alert, confident and focused presentation
6. Present the recital performance	6.1 Approach the stage and the audience in a confident manner that is appropriate to the performance context 6.2 Maintain communication with the audience, other relevant artists and stage personnel using appropriate eye contact and other body language as required to ensure a cohesive performance 6.3 Adjust own performance as required to ensure that instrumental/vocal tuning, sound production and technical performance standard are maintained throughout the performance 6.4 Sustain interpretation and expressive communication with the audience coherently and consistently and maintain concentration, energy and focus throughout the performance 6.5 Respond to the audience as required by the custom/ tradition of the performance context in entering and leaving the stage, accepting applause, acknowledging other artists or relevant personnel and providing encores
7. Evaluate the recital performance	7.1 Plan and use objective measures against which to evaluate the success of the recital, including strengths and weaknesses 7.2 Measure performance against previous work to assess technical and artistic development 7.3 Identify and note weaknesses and errors in the performance for analysis and remediation 7.4 Assess feedback and criticism and use for possible adjustment in future work

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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

Repertoire may include:

- pieces appropriate to the selected instrument in area of specialisation
- a range of solo and ensemble pieces in area of specialisation
- improvisatory pieces in area of specialisation

Required resources may include:

- sheet music or scores for own use and that of other performance colleagues
- instruments
- practice, rehearsal, coaching and recital venues
- repetiteurs, accompanists and/or other performers
- instrumental accessories
- electronic or electrical sound equipment, microphones, leads and racks
- packing cases
- music stands
- lighting
- props and stage decorations including floral arrangements
- gifts required for presentations at the conclusion of the recital
- costumes and personal accessories
- trolleys or other lifting and carrying equipment
- transport
- stage manager and other stage personnel
- front of house personnel and physical resources

Instruments may include:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- tuned and untuned percussion
- other instruments

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OHS principles may include:

- relevant practice or legislation
- policies and best practice relevant to particular performance contexts

OHS principles may apply to:

- hearing protection
- protection of body against overuse injury
- ergonomics
- safe lifting practices
- performance anxiety

Accessories and equipment may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers
- other accessories

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- researching/identifying appropriate repertoire
- critically evaluating own performance
- seeking and applying critical feedback
- applying sound production techniques
- awareness of acoustic principles
- understanding and applying instrument applications, range and capabilities relevant to singing or playing in area of specialisation
- care and maintenance of selected instrument in area of specialisation
- tuning the instrument/voice in area of specialisation
- ability to discriminate pitch
- ability to produce the required sound quality
- planning practice time and setting technical development goals
- playing or singing a range of repertoire in area of specialisation
- playing or singing a range of repertoire relevant to the selected instrument in area of specialisation

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Linkages to other units

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

- CUSMPF04A Prepare self for performance
- CUSMPF05A Rehearse music for performance
- CUSMGE02A Develop self as artist
- CUSMPF03A Develop and maintain stagecraft skills
- CUSMGE04A Analyse music
- CUSMGE07A Analyse harmony
- CUSMGE06A Read music
- CUSMGE01A Maintain self or group in music

Critical aspects of evidence

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

- critical listening to analyse and discuss own performance standard
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound
- demonstrated fluency and confidence in performance on the selected instrument/voice

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Method and context of assessment

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

- observation of recital performance
- relevant samples of artistic work with candidate's evaluation
- samples of work plans and/or process diary
- authenticated details of relevant courses or training sessions in area of specialisation
- authenticated details of relevant artistic and/or commercial achievements in area of specialisation
- relevant portfolio kit, tapes, scores, CDs, videos, biographies of practitioner's work
- case studies and scenarios to discuss the identification of technical methods, strategies and issues in recital performance and how to deal with them in performance
- 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. The assessee must nominate the area of specialisation to be assessed.

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 examination of performance practice covering at least four contrasting pieces, in the nominated area of specialisation one of which must be an ensemble performance. The actual performance time should be fifteen to twenty minutes long. Where set up is required it should be effected as would be expected in a commercial stage performance.

Technical proficiency must be evident in confident and fluent performance demonstrating accurate melody, sound production, harmony and/or rhythm as required by the pieces presented. A critical approach to performance should be demonstrated in discussion of particular issues that had to be addressed in preparing and presenting the recital performance.

Resource requirements

This unit of competency must be assessed using:

- instrument and equipment relevant to the performance
- extra players and equipment required for the recital performance
- suitably sized venue with appropriate acoustic quality
- an audience

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CUSRAD01A Collect and organise information

Unit Descriptor This unit describes the skills and knowledge required to identify, collect, organise and provide information to be evaluated for a variety of purposes. It does not cover the skills needed for a formal research project. If these are required, see the unit Conduct research.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Collect relevant information	1.1 Find out why the information is needed and what it will be used for 1.2 Identify appropriate sources of information 1.3 Use appropriate sources to access the required information
2. Assess the information	2.1 Check the accuracy and currency of the information collected 2.2 Check through the information collected and confirm that the information contains adequate detail to satisfy the purpose for which it was collected 2.3 If necessary, collect further information
3. Organise the information	3.1 Organise the information so that it will be easily understood 3.2 Find out whether the information is organised in an appropriate format for its intended audience 3.3 Reorganise or reformat the material if required
4. Communicate the information	4.1 Present information in a structure and format that is logical, and useful for the purpose intended 4.2 Communicate material to relevant individuals or groups using appropriate communication techniques by the required deadline 4.3 Seek feedback on how well the information collected and presented satisfied the purpose for which it was collected 4.4 Use the feedback to improve future information collection and presentation

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

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RANGE STATEMENT

Information sources may include:

- internet
- film, television, radio
- newspapers, multimedia and others
- reference books
- telephone books
- wholesale and retail outlets
- libraries (text, film, video, sound, graphic)
- professional organisations
- archives
- museums, galleries
- government departments
- community organisations
- industry associations and organisations
- industry journals:
  - technical publications, manuals
  - computer data, including internet
- organisational policies, procedures and journals
- personal observations and experience
- discussions with current industry practitioners
- discussions with industry personnel, manufacturers, and technical and sales personnel

Appropriate personnel to consult may include:

- multimedia professionals
- film/TV professionals
- industry organisations
- educators
- directors
- designers
- information professionals (libraries/museums)
- Information Technology personnel
- content experts

Factors in organising material:

- purpose
- clear
- easy to understand and use
- concise
- logical

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- industry information sources
- technology information sources
- identification of relevant information
- questioning techniques to obtain information
- sorting, checking and summarising information

Linkages to other units

This unit underpins effective performance in a range of cultural industry units. It is recommended that this unit is delivered/assessed in conjunction with other operational and technical units.

Critical aspects of evidence

This unit of competence applies to the cultural industries. The focus of assessment will depend on the industry sector involved. Assessment must be contextualised/tailored to meet the needs of the particular industry and industry 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.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the industry involved, for example: music, film and TV, radio or multimedia. For generic pre-vocational training, organisations should provide training which is tailored to meet the needs of the particular industry.

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

- ability to source information
- the ability to organise information so that it is easily understood
- the ability to provide information so that it is appropriate for the purpose

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 that one occasion to establish consistency of performance)
- case studies
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

Competency in this unit should be assessed using all the sources of information needed to collect information relating to the cultural industries. Access to a selection of the sources of information given in the range of variables is needed.

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CUSRAD02A Conduct research

Unit Descriptor

This unit describes the skills and knowledge required to provide information in any aspect of the cultural industries and in particular to research the information needed to support the development of operation, project and/or production and identify sources of material for inclusion.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Clarify and confirm purpose of research	1.1 Clarify and confirm the areas and elements to be researched and agree on the deadlines for reporting 1.2 Clarify the research brief and confirm in sufficient detail with relevant personnel to allow appropriate research to continue 1.3 Use appropriate research and data gathering techniques and procedures so that materials and sources of information are identified within time constraints 1.4 Check that the materials identified are in an appropriate format for the purpose and technical capabilities required 1.5 Discuss research ideas fully and constructively with relevant personnel, and identify any implications for the research brief 1.6 Reach agreement with the relevant personnel on the format, style and structure of materials best for the purpose 1.7 Identify potential difficulties in meeting the brief and draw to the attention of relevant personnel promptly
2. Identify and access sources of information	2.1 Identify appropriate sources of information and potential contributors relevant to the research brief 2.2 Establish contact with a sufficiently wide and varied range of sources to optimise information gathering 2.3 When specialist knowledge is required, identify potential sources of information and advice 2.4 Agree on the use of specialist sources and make arrangements for appropriate contracts to be issued (where required) 2.5 Approach relevant sources promptly and in a way most likely to elicit the required information 2.6 Maintain accurate and comprehensive records and details of information sources 2.7 Adjust contact information when requirements of the research brief change and keep records up to date 2.8 Establish and maintain a file of all relevant documentation and correspondence in a format which allows ease of access and reporting
3. Analyse research findings	3.1 Analyse and interpret data 3.2 Identify key issues for further research or for discussion with appropriate personnel 3.3 Develop conclusions and recommendations (if required)

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4. Provide information in appropriate format	4.1 Organise information in logical and clear structure and in a format appropriate for the purpose and present information to appropriate personnel 4.2 Meet deadlines for provision of materials as specified by the brief 4.3 Ensure accuracy and currency of information supplied

KEY COMPETENCIES

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

RANGE STATEMENT

Sources of information may include:

- media (film, television, radio, newspapers, multimedia and others)
- reference books
- libraries (text, film, video, sound, graphic)
- professional organisations
- archives
- media archives
- museums, galleries
- government departments
- community organisations
- industry associations and organisations
- industry journals
- technical publications, manuals
- computer data, including internet
- organisational policies, procedures and journals
- personal observations and experience
- discussions with current industry practitioners
- discussions with industry personnel, manufacturers, and technical and sales personnel

Factors in organising material:

- purpose
- clear
- easy to understand and use
- concise
- logical

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Appropriate personnel to consult may include:

- multimedia professionals
- film/TV professionals
- industry organisations
- educators
- directors
- designers
- information professionals (libraries/museums)
- Information Technology personnel
- content experts

Specified equipment may include:

- application software
- computers

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- using a range of sources of materials and information
- using a variety of methods of collecting information and accessing materials
- the ability to select the best way to present the material
- skills in analysing, summarising and organising material

Linkages to other units

This unit underpins effective performance in a range of cultural industry units. It is recommended that this unit is delivered/assessed in conjunction with other units which have a design and/or project base.

Critical aspects of evidence

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

- ability to clarify the research brief
- ability to access, evaluate the information, select appropriate information and present it in an appropriate format

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:

- case studies
- work samples or simulated workplace activities
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

Assessment requires access to a range of relevant and current industry information materials listed in the range of variables statement. Access to a computer and the internet is also required.

Workplace based assessment should utilise the range of materials and topic areas current and relevant to that workplace environment.

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CUSSAF01A Follow safe practices in performing and/or listening to music

Unit Descriptor This unit describes the foundation skills and knowledge needed for entry into the music industry whether in performing, business or sound production.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Respond effectively to health and safety hazards	1.1 Identify health and safety hazards for music industry workers 1.2 Take precautions to minimise health and safety risks to music industry workers 1.3 Assess the health and safety standards of music industry venues and equipment
2. Take steps to minimise the potential risk of noise and loud music	2.1 Identify the risks for people exposed to excessive sound/noise levels and possible responses to such risks 2.2 Identify and put into practice ways of protecting hearing 2.3 Evaluate and use a range of hearing protection devices 2.4 Use a sound level meter at a music industry venue

KEY COMPETENCIES

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

RANGE STATEMENT

Health and safety hazards may include:

- working with electricity
- fire safety and pyrotechnics
- manual handling and rigging
- hearing protection
- overuse injuries
- stress and fatigue
- alcohol and drugs
- passive smoking
- crowd control

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Precautions to minimise health and safety risks may include:

- ensuring that circuit breakers are not tripped or fuses are not blown
- avoiding the use of flash pots
- use of safety switches
- safe lifting and carrying techniques
- stress minimisation methods
- effective crowd control
- hearing protection
- relaxation techniques
- adequate ventilation

Assessment of health and safety standards may include checking:

- fire access/exits and extinguishers
- the condition of equipment
- earplugs and sound level meters
- stage set up
- ventilation, air filtering systems , air cooling and heating
- loading areas
- safety barriers
- equipment and accessories

Music industry venues may include:

- live venues, including performance venues, pubs and clubs
- recording studios

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- identifying health and safety hazards
- the functions of a safety switch
- calculating the maximum power that can be drawn from circuits before tripping a circuit breaker or blowing a fuse
- implementing safe manual handling techniques
- the effects of hearing loss
- the most effective forms of hearing protection

Linkages to other units

This unit underpins effective performance in a range of other units and it is recommended that this unit be assessed concurrently.

Critical aspects of evidence

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

- understanding the importance of preventing injury from excessive sound/noise levels
- identifying and preventing potential health and safety hazards in the music industry

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Method and context of assessment

Techniques for assessing this unit of competency may include observation, simulation, oral questioning, case studies and projects.

This unit of competency should be assessed in a music industry environment where capacity to assess and respond to potential hazards can be demonstrated.

Assessment may need to occur on a number of occasions to ensure consistency of performance.

Resource requirements

Assessment of this unit requires access to:

- a music venue and equipment for recognition of hazards
- a range of hearing protection devices
- a sound level meter

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

Unit Descriptor This unit describes the essential skills and knowledge needed by all people who work in the music industry.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Follow occupational health and safety procedures	1.1 Comply with health, safety procedures in accordance with organisational policies and safety plans where appropriate 1.2 Identify and report breaches of health, safety and security procedures promptly as required 1.3 Ensure that all work activities are undertaken in a safe manner and do not present a hazard to others
2. Deal with emergency situations	2.1 Recognise potential emergency situations and determine and follow emergency procedures in accordance with organisational procedures where required 2.2 Seek assistance from colleagues and/or supervisors where appropriate 2.3 Report details of emergency situations accurately as required in accordance with organisational policy
3. Maintain personal safety standards	3.1 Use appropriate safety clothing, footwear and, where relevant, personal protection equipment to ensure own and/or other people's health and safety 3.2 Undertake measures to prevent injury or impairment related to workplace activities and control workplace hazards 3.3 Carry out safe manual handling to avoid back strain and other injuries in accordance with relevant policies and procedures 3.4 Maintain correct posture and ergonomics in music industry environments 3.5 Assist in maintaining the work environment in a safe condition
4. Provide feedback on health, safety and security	4.1 Identify occupational health and safety issues requiring attention 4.2 Raise occupational health and safety issues with the designated person in accordance with organisation and legislative requirements

KEY COMPETENCIES

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

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RANGE STATEMENT

Health, safety and security procedures may include:

- emergency, fire and accident
- hazard identification and control
- safe sitting, lifting and handling
- security of documents, cash, equipment, people
- key control systems
- safe use of equipment
- safe use of chemicals and toxic substances
- safe construction of rigs and supports
- safe sound/noise levels
- dealing with difficult customers

Workplace hazards include:

- occupational overuse injury
- back injury
- hearing impairment
- stress
- performance anxiety
- electricity
- noise/sound level
- adverse weather/lighting conditions

Measures to prevent injury or impairment include:

- following all safety procedures accurately
- adopting correct posture
- taking adequate rest breaks
- controlling noise/sound levels and length of exposure to high levels of noise
- using personal protective equipment eg ear plugs
- avoiding eye strain
- correct use of chemical and dangerous substances/ equipment
- stress management techniques

Relevant policies and procedures may include:

- venue, studio or enterprise
- legislative requirements

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the major safety requirements for the locations in which work is carried out
- major causes of accidents relevant to the work environment
- the major hazards that exist in the workplace
- emergency evacuation procedures
- symbols used for OHS
- designated personnel responsible for OHS
- noise control methods
- posture requirements to avoid strain or injury

Linkages to other units

This unit underpins effective performance in a range of other units and it is recommended that this unit be assessed concurrently.

Critical aspects of evidence

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

- following established procedures and understanding the implications of disregarding those procedures
- understanding the need and legal requirement to work in accordance with health, safety and security procedures

Method and context of assessment

Techniques for assessment may include observation, simulation, case studies, interviews and projects.

This unit should be assessed by a combination of workplace and off the job assessment. Workplace assessment may be simulated provided that conditions accurately simulate the range of circumstances of the workplace.

Resource requirements

Assessment of this unit requires access to:

- relevant occupational health and safety policies and procedures
- work areas for recognition of hazard and control measures
- equipment on which to demonstrate skills in manual handling and noise control

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CUSSOU01A Move and set up instruments and equipment

Unit Descriptor 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

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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

Instruments and equipment include:

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

Protective clothing may include:

- safety shoes
- ear plugs or earmuffs
- protective gloves

Special conditions of the job may include consideration of:

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

Statutory regulations may be:

- focal
- state
- federal

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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 unity, 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.

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CUSSOU02A Operate portable audio recorder

Unit Descriptor 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

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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

Audio equipment includes:

- digital and analogue recording devices
- walkmans
- amplifiers
- cassette tape recorders
- cartridge tape recorders
- turntables
- CD player/burner
- DAT
- reel to reel player/recorder
- DVD

Relevant personnel may include:

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

Relevant production requirements may include:

- duration
- style
- content
- budget
- deadlines

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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
- CUSSOFO2A 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.

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CUSSOU03A Transfer sound

Unit Descriptor 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

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RANGE STATEMENT

Equipment includes:

- DAT recorders
- amplifiers
- speakers
- tape machines
- turntables
- CD player /burner
- mini disc
- reel to reel tape recorder
- hard disc recorder
- DVD

Relevant personnel may include:

- producers
- directors
- editors
- sound designers
- station managers
- broadcasters
- performers
- other technical or specialist staff

Written materials include:

- transfer documentation
- labels

Production requirements may include:

- 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

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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 securityprocedures 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.

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CUSSOU04A Record sound

Unit Descriptor 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

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RANGE STATEMENT

Audio equipment includes:

- 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

Microphones includes:

- shotgun
- dynamic
- condenser
- PZM (pressure zone microphone)
- lapel

Microphone patterns may include:

- omni
- uni
- bi-directional
- cardoid

Relevant personnel may include:

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

Relevant production requirements may include:

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

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Communication tasks may include:

- verbal fault reports to appropriate personnel
- notes on faults and problems

Material to be read and/or interpreted may include:

- production schedule
- track sheets
- organisation standards
- occupational health and safety requirements
- text requirements
- performers' requirements

Working environments may include:

- 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

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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.

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CUSSOU05A Install, align and test sound equipment

Unit Descriptor 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

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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

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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

Sound equipment includes:

- 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

Appropriate personnel may include:

- sound recordists
- producers
- directors
- artists
- designers
- program managers
- stage managers
- performers
- broadcasters
- technical managers
- supervisors
- other technical staff
- other specialist staff

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Equipment may need to be installed into the following areas:	• stage • venues • auditorium • hotels • clubs • front of house
Sound cues may be required for:	• audience PA • effects • foldback to stage
Oral communication tasks may include:	• liaison and consultation with venue manager and other production personnel • listening and responding to messages from stage manager • basic conflict resolution
Material to be read and interpreted may include:	• sound plans • line diagrams • 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

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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.

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CUSSOU06A Lay soundtracks

Unit Descriptor 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

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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

Types of production may include:

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

Production requirements may include:

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

Technical requirements may include:

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

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Equipment used may include:

- 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

Sound sources required may include:

- dialogue and voice overs
- effects
- music
- atmosphere
- foley

Sounds may be sourced from the following areas:

- sound libraries
- archives
- existing recorded material
- recorded natural or manufactured sounds
- sampled effects
- foley specialists

Characteristics of sound sources may include:

- level
- frequency
- balance
- tonal quality
- perspective
- acoustic
- dynamic range

Documentation and information may include:

- pre-mix script
- mixing sheets
- cue sheets
- dubbing sheets
- queries
- notes

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Appropriate personnel may include:

- 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

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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.

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CUSSOU07A Edit sound using analogue systems

Unit Descriptor 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 autoload 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

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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

Types of analogue editing may include:

- dubbing
- cutting and splicing

Types of productions and programs may include:

- 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

Production requirements may include:

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

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Equipment may include:

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

Consumables may include:

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

Source material may include:

- audio recording
- dialogue
- effects
- music
- atmosphere
- foley

Relevant personnel may include:

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

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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 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

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Resource requirements

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

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CUSSOU08A Operate sound reinforcement system

Unit Descriptor

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
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

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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

Types of production may include:

- 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

Equipment used may include:

- digital and analogue recording devices (automated and manual studio consoles)
- mixers
- microphones
- amplifiers
- limiters
- compressors
- speakers
- sequence sampler
- musical instruments

Microphones may include:

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

Sound may include:

- dialogue
- effects
- music
- atmosphere

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Appropriate personnel may include:

- 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

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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.

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CUSSOU09A Mix sound sources

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

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Evaluate and optimise the sound sources	1.1 Ensure that the sound sources are appropriate for the technical and creative requirements of the production including: 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 1.2 Ensure that audio and decibel levels do not exceed accepted standard reference levels 1.3 Check sound sources for audible defects, and if possible ensure that any defects are eliminated before mixing 1.4 Where necessary, ensure that sound sources recorded from different mediums have the required compatibility 1.5 Complete assessment of sound sources within the constraints of production requirements 1.6 Assess the possibilities and/or difficulties associated with sound sources and explain these clearly to relevant personnel
2. Mix sound sources	2.1 Mix given tracks and/or other sound sources to achieve required artistic effects 2.2 Produce transitions between sounds that are technically accurate and produce the required effect 2.3 Apply effects where and as required 2.4 Ensure that levels of sound sources meet current safety standards 2.5 Ensure that the level of the composite signal is within technical limits and the desired dynamic range
3. Evaluate and obtain endorsement from relevant personnel	3.1 Assess the mix on the range of speakers appropriate to the particular end use 3.2 Assess each track for correctness and quality and evaluate the sound mix for correctness, quality and required effect 3.3 Play back final mix with relevant personnel to assess the quality of the sound mix in relation to production requirements 3.4 Discuss and agree upon any changes required to improve the quality of the sound mix 3.5 Apply and incorporate any final necessary adjustments to the sound mix 3.6 Keep all records as required

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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

Types of production may include:

- 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

Sound mix may occur during:

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

Production requirements may include:

- location
- budget
- artistic
- timelines/deadlines

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Equipment used may include:

- 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

Consumables may include:

- Quarter inch audio tape
- Betacam SP
- Umatic
- Super VHS
- VHS

Audible defects may include:

- hissing
- popping
- black holes
- others

Written materials may include:

- dubbing charts
- track sheets
- scripts
- scores
- cue sheets
- manuals

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Sound components may include:

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

Appropriate personnel may include:

- 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

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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.

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CUSSOU10A De-noise soundtracks

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

Unit Sector 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

Equipment may include:

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

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Relevant personnel may include:

- artists
- producers
- directors
- editors
- artists
- sound designers
- sound recordists
- station managers
- broadcasters
- performers
- other technical staff
- other specialist staff

Written materials may include:

- cue sheets
- dubbing charts
- scripts
- de-noising documentation

Production requirements may include:

- 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

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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.

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CUSSOU11A Operate sound mixing console

Unit Descriptor

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

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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

Equipment used may include:

- 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

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Consumables may include:

- DAT
- Quarter inch audio tape
- Betacam SP
- Umatic
- Super VHS
- VHS

Documentation may include:

- track sheets
- music charts
- scripts
- scores
- cue sheets
- manuals
- recording report

Sound components may include:

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

Appropriate personnel may include:

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

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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

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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.

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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: 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

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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

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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

Types of production may include:

- 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

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All work is carried out in accordance with:

- 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

Equipment used may include:

- 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

Microphones and other sound pick-up devices may include:

- omni directional
- cardioid
- figure of eight
- hypercardioid
- direct injection (DI) boxes

Microphone patterns or other elements may include:

- gun/shotgun
- pressure zone microphones (PZM)
- condenser
- dynamic

Sound may include:

- music
- dialogue
- additional dialogue
- effects
- atmosphere
- foley

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Appropriate recording formats may include:

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

Relevant production requirements may include:

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

Oral communication tasks may include:

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

Relevant documentation and reading materials may include:

- 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

Relevant personnel may include:

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

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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 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

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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.

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CUSSOU14A Breakdown soundtrack

Unit Descriptor 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

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RANGE STATEMENT

Types of production may include:

- feature films
- short films
- commercials
- music video
- television productions

Relevant personnel may include:

- 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

Relevant details may be found in:

- storyboard
- layout drawings
- director's instructions
- camera sheet
- scripts
- scores

Soundtracks may be analysed on:

- synchroniser
- digital disc equipment

Images may be recorded on:

- any gauge of film
- any video format

Techniques of production include:

- use of computer software

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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.

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CUSSOU15A Create a final sound balance

Unit Descriptor 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

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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

Types of equipment include:

- 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

Productions may include:

- videos
- animation
- corporate video
- training videos
- drama programs
- variety and lifestyle programs
- music videos
- music programs
- commercials/advertisements
- interactive multimedia

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Relevant personnel may include:

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

Written materials may include:

- cue sheets

Sound components may include:

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

Characteristics of sound sources may include:

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

Production requirements may include:

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

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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

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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.

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CUSSOU16A Develop sound design

Unit Descriptor

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

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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

Relevant production requirements include:

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

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Equipment may include:

- 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

Relevant personnel may include:

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

Relevant sound components may include:

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

Relevant presentation materials may include:

- dubbing charts
- cue sheets
- scripts
- storyboards
- scores
- oral descriptions
- digital formats
- recordings on appropriate formats

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Types of productions may include:

- 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

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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.

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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

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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

Recording projects may be for:

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

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Listening may include:	• 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
Musical knowledge includes:	• 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
Technical skills include:	• 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
Technology may include:	• instruments and accessories • using technology to enhance sound • music/sound recording equipment • microphones, amplifiers, mixers, cabling • mixing consoles • special effects devices
Workplace considerations may include:	• 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

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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	• 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	• 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

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Planning and organisation

- 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

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:

- CUSADM04A Manage a major project
- CUSSOU19A Manage production for sound recording

Critical aspects of evidence

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

- effectively identifying sound potential
- developing and producing a creative and appropriate sound concept

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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

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CUSSOU18A Manage production for sound design

Unit Descriptor 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: 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

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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

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RANGE STATEMENT

Relevant production requirements may include:

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

Equipment may include:

- 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

Relevant production personnel may include:

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

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Relevant sound components may include:

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

Relevant presentation materials may include:

- dubbing charts
- cue sheets
- scores
- scripts
- storyboards
- oral descriptions
- digital formats
- recordings on appropriate formats

Types of productions for which sound design is being produced may include:

- 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

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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

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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.

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CUSSOU19A Manage production for sound recording

Unit Descriptor 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

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4. Manage the recording sessions	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 4.2 Ensure that all production resources and requirements are in place for the recording sessions and other associated activities 4.3 Communicate systematically with the producer/director to verify and maintain the required production quality 4.4 Communicate with and direct production staff constructively and consistently through pre-recording, recording and post production to maintain agreed production values 4.5 Comply with agreed quality, time and budget constraints at all stages of the production
5. Maintain effective communication with production staff and artists	5.1 Ensure that agendas for production meetings are planned and circulated to all relevant parties in advance and that discussion of concerns is encouraged to establish and achieve planned artistic outcomes as required 5.2 Ensure that individual perspectives are considered and conflicting requirements are recognised and constructively negotiated 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
6. Manage post production	6.1 Manage post production applying agreed artistic and technical values to ensure adherence to planned production outcomes 6.2 Ensure that all components of post production mix are delivered to the required artistic and technical standards including: 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 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 6.4 Ensure that the physical components of post production are delivered correctly and in the formats required for the project

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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

Sound recording projects may involve:

- solo artists
- solo artists with backing
- groups/ensembles
- vocal
- instrumental
- vocal and instrumental

Personnel may include:

- record producers
- musical directors
- music management
- artists

Musical knowledge includes:

- repertoire
- musical forms, systems, practices and customs
- performance customs of music genres relevant to selected area of music recording

Relevant production requirements may include:

- duration
- style
- content
- budget
- deadlines
- location
- audience
- purpose
- contractual
- confidentiality
- intellectual property
- copyright
- schedule

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Written material to be generated and/or provided may include:

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

Workplace considerations may include:

- 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

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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

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CUSSOU20A Prepare and compile music for a soundtrack

Unit Descriptor

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

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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

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RANGE STATEMENT

Relevant personnel may include:

- producers
- directors
- artists/composers
- technicians
- team leaders
- agents
- administrators
- artistic and business managers
- legal representatives

Technical requirements may include:

- 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

Listening may include:

- 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

Equipment may include:

- 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

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Workplace considerations may include:

- 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

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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

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CUSSOU21A Direct a final audio master

Unit Descriptor 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

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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

Types of equipment may include:

- 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

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Productions may include:

- feature films and videos
- documentaries
- short films and videos
- animation
- corporate video
- training films and videos
- drama programs
- variety and lifestyle programs
- news and current affairs
- talkback programs
- music videos
- music programs
- commercials/advertisements
- live events
- interactive multimedia

Relevant personnel may include:

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

Written materials may include:

- cue sheets
- dubbing charts

Sound components may include:

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

Characteristics of sound sources may include:

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

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Production requirements may include:

- 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

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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.

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CUSSOU22A Implement sound design

Unit Descriptor

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

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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

Relevant production requirements includes:

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

Equipment includes:

- 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

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Relevant personnel may include:

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

Relevant sound components include:

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

Relevant presentation materials may include:

- cue sheets
- oral descriptions
- recordings on appropriate formats

Types of productions may include:

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

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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

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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.

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CUSSOU23A Specify sound systems

Unit Descriptor 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

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RANGE STATEMENT

Equipment may include:

- 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

Relevant personnel may include:

- producers
- directors
- artists
- editors
- sound designers
- performers
- other technical staff
- other specialist staff

Written materials may include:

- cue sheets
- dubbing charts
- scripts

Sound sources may include:

- dialogue/voice overs
- ADR (additional dialogue recording)
- FX (effects)
- music produced acoustically or electronically
- foley
- atmosphere
- sounds from the natural environment

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Characteristics of sound sources may include:

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

Production requirements may include:

- 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

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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.

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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

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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

Types of productions and programs for which sound may be edited may include:

- 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

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Equipment, accessories and materials may include:

- 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

Source material may include:

- voice recordings/dialogue
- additional dialogue/voiceovers
- FX (effects)
- music
- atmosphere
- foley

Relevant personnel may include:

- 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

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Factors to be considered in optimizing the sound may include:

- 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

Legal, operational or organisational standards may include:

- studio bookings
- any line bookings or approvals required to access the digital editing system
- copyright or releases required
- storage of files etc

Sound edit may include:

- 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

Types of productions and programs may include:

- 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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Equipment may include:

- digital and analogue recording devices
- 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
- DAT (digital audio tape)
- mini disc
- reel to reel tape recorder
- hard disc recorder
- DVD
- digital non linear (online) editing systems
- linear (off line) editing systems

Source material may include:

- dialogue
- additional dialogue/voice overs
- FX (effects)
- music
- atmosphere
- foley

Relevant personnel may include:

- 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

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Sound edit may include:

- 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

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.

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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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CUSTGE01A Supervise technical operations

Unit Descriptor This unit describes the skills and knowledge required to coordinate and monitor the technical aspects of any cultural industry production.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Receive and evaluate the brief and determine technical production requirements	1.1 Interpret and evaluate the production brief and consider a range of technical options that would achieve the production requirements 1.2 Read and interpret pre-production paperwork including any technical designs, construction or assembly/installation specifications, to determine resource requirements 1.3 Provide solutions to any identifiable technical problems and communicate any difficulties promptly to relevant personnel 1.4 Continually liaise with creative personnel during the production, to ensure that production requirements are correctly understood and that any required approvals to amend technical operations are gained before proceeding with work 1.5 Determine all resource requirements, giving consideration to budgetary constrains and site requirements, and allow for contingencies 1.6 Ensure that there are sufficient backup resources, both personnel and equipment, to cover equipment failures and crew breaks 1.7 Develop a detailed technical production schedule and other required documentation, according to enterprise requirements, and make documents available to relevant personnel
2. Supervise technical operations	2.1 Make the technical production schedule available to technical personnel and conduct a briefing to ensure that all contents are understood 2.2 Ensure that all technical personnel understand their specific duties to ensure sufficient coverage to meet production requirements 2.3 Ensure all technical personnel are informed and aware of communications protocols and any other specific operational protocols 2.4 Oversee the technical personnel throughout the production process to ensure that all technical requirements are met, quality standards are adhered to and work is undertaken within budgetary constraints 2.5 Ensure that occupational health and safety requirements are met and the production schedule is adhered to 2.6 Ensure that all necessary technical information is available at the production site 2.7 Clearly communicate with technical personnel throughout the production process to ensure accurate technical operations

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3. Monitor technical quality	3.1 Ensure that the assembly and positioning of equipment is checked and notify relevant personnel of any problems 3.2 Identify any potential hazards, clear the area of any unwanted objects and ensure that appropriate safety measures are taken 3.3 Ensure that the operation of all technical equipment is checked by test, demonstration or rehearsal 3.4 Monitor technical quality throughout the production process, communicate any problems to technical and production personnel, and ensure that quality is restored
4. Solve any technical problems and failures as they occur	4.1 Assist technical personnel to solve any problems and implement contingency plans 4.2 Identify technical failures immediately and accurately diagnose the fault 4.3 Make any required repairs, within the level of technical expertise available, to ensure the production schedule can be adhered to 4.4 Source and coordinate specialist repairers, as required 4.5 Promptly decide upon amendments to the production schedule and advise all relevant personnel

KEY COMPETENCIES

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

RANGE STATEMENT

Documentation and technical information may be:

- computer generated
- manually written
- production schedules
- technical production schedules
- designs
- manufacturers' specifications/manuals
- plans and drawings

Briefings and technical information may be provided:

- in writing
- graphically
- verbally

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Technical equipment may cover:

- sound
- editing
- lighting
- camera
- special effects
- recording
- instruments
- computer hardware and software
- cabling
- rigging
- electrics and electronics
- staging

Relevant personnel may include:

- director
- producer
- project manager
- production staff
- floor manager
- production designer
- supervisor
- head of department
- sound personnel
- camera personnel
- lighting personnel
- other technical staff
- specialist staff
- designers
- program director
- station manager
- operators of the equipment
- artists

Production process may include:

- pre production planning phase
- installation of set up of equipment phase
- rehearsals
- technical rehearsals
- filming phase of a production
- prerecorded performance or production
- live performance
- live to air television
- live to tape television
- production phase of multimedia product

Technical production schedule may be provided:

- in written form
- in graphic form
- in verbal form

Plan may include:

- design plan
- model
- drawings
- system/equipment specifications and manuals

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Resource requirements may include:

- human resource requirements
- equipment
- consumable items
- finance

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- visualisation and interpretation of creative concepts
- interpreting scripts and/or production schedules, equipment specifications and instructors
- development of operational plans and production schedules
- operational knowledge of a broad range of technical equipment, with specialist knowledge of the use of one or more types of technical production equipment mentioned in the range of variables statement
- staff recruitment
- resource management including human resources
- team leading skills
- budget management
- communication principles and techniques
- presenting information to internal and external customers
- understanding the artistic elements of a production
- testing methods to diagnose faulty equipment
- basic electronics
- relevant OH&S legislation and regulations - local/State or Territory and Commonwealth

Linkages to other units

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

- BSXFMI404A Participate in, lead and facilitate a team
- THHGLE07A Recruit and select staff
- CUEFIN2A Manage a budget
- CUSADM06A Develop and implement an operational plan
- CUEOHS1A Implement workplace health, safety and security procedures

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Critical aspects of evidence

This unit of competence applies to a range of specialist technical operations. The focus of assessment will depend on the specialisation. Assessment must be contextualised/tailored to meet the needs of the particular technical operations area of expertise in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

Care should be taken in developing training to meet the requirements of this unit. The specific focus of training will depend upon the technical operations area of expertise required. For generic pre-vocational training, organisations should provide training, which will provide participants with a breadth of technical operations knowledge and expertise, encompassing a range of areas of specialisation.

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

- the interpretation of pre production documentation in order to meet practical requirements including venue requirements, type of production and resource constraints, in particular budgetary constraints
- effective verbal and written communication with a range of individuals/organisations

Method and context of assessment

Assessment may take place on the job, off the job or a mix of both. 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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports an authenticated prior achievements
- portfolios of evidence

Evidence of competence would be best obtained by evaluation of a number of coordination tasks ensuring coverage of a wide range of equipment.

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Resource requirements

There are significant resource implications for the assessment of this unit.

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

Workplace based assessment would utilise the range of equipment currently used in that workplace environment.

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BSXFMI404A Participate in, lead and facilitate work teams

Unit Descriptor

This unit of competency is for those with a role in leading, participating in and facilitating the empowerment of work teams/groups, motivating, mentoring, coaching and developing team members and achieving team cohesion.

The competency would typically apply to front line managers who are involved in organisations as coordinators, team leaders, supervisors, forepersons or project managers. They are not usually responsible for managing other managers, but on a daily basis they play a crucial role in coordinating and influencing employees.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Participate in team planning.	1.1 The team establishes clearly defined goals, purpose, roles, responsibilities and accountabilities within the organisation's goals and objectives 1.2 The team performance plan contributes to the organisation's business plan, policies and practices 1.3 The team agrees to processes to monitor and adjust its performance within the organisation's continuous improvement policies 1.4 The team includes in its plans ways in which it can benefit from the diversity of its membership.
2. Develop team commitment and cooperation.	2.1 The team uses open communication processes to obtain and share information 2.2 The team encourages and exploits innovation and initiative 2.3 Support is provided to the team to develop mutual concern and camaraderie.
3. Manage and develop team performance.	3.1 The team is supported in making decisions within agreed roles and responsibilities 3.2 The results achieved by the team contribute positively to the organisation's business plans 3.3 Team and individual competencies are monitored regularly to confirm that the team is able to achieve goals 3.4 Mentoring and coaching supports team members to enhance personal and collective knowledge and skills 3.5 Delegates' performance is monitored to confirm that they have completed the relevant delegation(s)/assignment(s).
4. Participate in and facilitate the work team.	4.1 Team effectiveness is encouraged and enhanced through active participation in team activities and communication processes 4.2 Individuals and teams are actively encouraged to take individual and joint responsibility for actions 4.3 The team receives support to identify and resolve problems which impede performance.

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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

At AQF 4, front line managers will normally be engaged in a workplace context in which they:

- are autonomous, working under general guidance on progress and outcomes
- may supervise others
- may guide or facilitate teams
- have responsibility for, and limited organisation of, work of others
- apply knowledge with depth in some areas
- apply a broad range of skills to a range of workplace contexts
- are involved in some complexity in the choice of actions
- use competencies within routines, methods and procedures
- use some discretion and judgement for self and others in planning and using resources, services and processes to achieve outcomes within time constraints.

Front line managers at AQF 4 will normally operate in a relatively diverse workplace environment in which they use the organisation's:

- goals, objectives, plans, systems and processes
- quality and continuous improvement processes and standards
- processes and standards
- business and performance standards
- defined resource parameters
- ethical standards.

They use legislation, codes and national standards relevant to the workplace. A range of learning opportunities maybe used, for example:

- mentoring
- action learning
- coaching
- shadowing
- exchange/rotation
- structured training programs.

Teams may be one or a mixture of :

- ongoing
- work based
- project based
- cross-functional.

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Teams may include :

- full time employees
- contractors
- part time employees.

Front line management roles in teams may include :

- leader
- facilitator
- participant
- mentor.

All operations are performed in accordance with standard procedures and work instructions.

EVIDENCE GUIDE

Essential knowledge and enterprise requirements:

This guideline is to assist the development of assessment instruments/tools to assess the competence of frontline management. At AQF 4, frontline managers must provide evidence of consistent achievement of this unit's workplace outcomes, by showing evidence that they:

- acquire and use information appropriate to work responsibility
- establish among teams a commitment to the organisation's goals, values and plans
- manage work effectively to achieve goals/results
- make decisions within responsibility and authority
- provide clear direction in devolving responsibility and authority
- provide constructive feedback to delegates
- work effectively with team members who have diverse work styles, aspirations, cultures and perspectives
- use effective consultative processes
- monitor and introduce ways to improve team performance
- encourage teams to openly propose, discuss and resolve issues
- treat people openly and fairly
- support team to share knowledge and skills
- deal with conflict before it adversely effects team performance
- promote available learning methods to support team
- use information management systems
- select and use available technology appropriate to the task
- use the key competencies to achieve results (see table).

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Critical aspects:

Consistent performance should be demonstrated. In particular look to see that :

- leadership skills are applied to the completion of work team projects including the allocation and delegation of tasks, taking into account task requirements, development needs and organisational policy
- issues are mediated and resolved maximising positive outcomes
- techniques to encourage appropriate participation of team/group members are applied
- requirements of tasks and organising, planning, job completion and evaluation stages are identified
- relevant information is located and appropriately applied
- provision of customer/client service is effective and responsive
- work is completed effectively with others.

Language, literacy and numeracy requirements:

This unit requires the ability to read and interpret company policies, procedures and business documentation. Writing is required to the level of completing workplace reports and documents.

Numeracy is also required, eg, to analyse business data in the form of tables and charts and analyse budgetary information relevant to the workplace.

Assessment method and context:

Competence in this unit may be assessed:

- on the job allowing for the demonstration of the competency under all normal and a range of abnormal circumstances
- by use of a suitable simulation and/or a range of case studies/scenarios
- by a combination of these techniques.

In all cases it is expected that practical assessment will be combined with targeted questioning to assess the underpinning knowledge and theoretical assessment will be combined with appropriate practical/simulation or similar assessment.

Resource implications:

This section should be read in conjunction with the range of variables for this unit of competency. Resources required include suitable access to an operating plant or equipment that allows for appropriate and realistic simulation. A bank of case studies/scenarios and questions will also be required to the extent that they form part of the assessment method. Questioning may take place either in the workplace, or in an adjacent, quiet facility such as an office or lunchroom. Access should be provided to industry competency standards and assessment systems and particular workplace development opportunities. No other special resources are required.

PREREQUISITES

This competency has **no** prerequisites.

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BSZ401A Plan Assessment

Unit Descriptor

This unit covers the requirements for planning an assessment in a specific context. The unit details the requirements for determining evidence requirements, selecting appropriate assessment methods and developing an assessment tool in a specific context.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish evidence required for a specific context	1.1 The evidence required to infer competency from the industry/enterprise competency standards, or other standards of performance, is established for a specified context 1.2 Relevant unit(s) of competency is read and interpreted accurately to identify the evidence required 1.3 Specified evidence requirements:assure valid and reliable inferences of competency, authenticate the performance of the person being assessed and confirm that competency is current 1.4 Sufficient evidence is specified to show consistent achievement of the specified standards 1.5 The cost of gathering the required evidence is established
2. Establish suitable assessment method(s)	2.1 Assessment methods are selected which are appropriate for gathering the type and amount of evidence required 2.2 Opportunities to consolidate evidence gathering activities are identified 2.3 Allowable adjustments in the assessment method are proposed to cater for the characteristics of the person(s) being assessed
3. Develop assessment tools appropriate to a specific assessment context	3.1 An assessment tool is developed to gather valid, reliable and sufficient evidence for a specific assessment context 3.2 The assessment tool is designed to mirror the language used to demonstrate the competency in a specific context 3.3 Clear instructions (spoken or written) are prepared including any adjustments which may be made to address the characteristics of the person(s) being assessed 3.4 The assessment tool is checked to ensure flexible, fair, safe and cost-effective assessment to occur
4. Trial assessment procedure	4.1 Assessment methods and tools are trialed with an appropriate sample of people to be assessed 4.2 Evaluation of the methods and tools used in the trial provides evidence of clarity, reliability, validity, fairness, cost effectiveness and ease of administration 4.3 Appropriate adjustments are made to improve the assessment method and tools in light of the trial 4.4 Assessment procedures, including evidence requirements, assessment methods and tools, are ratified with appropriate personnel in the industry/enterprise and/or training organisation where applicable

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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	2
Using technology	2

RANGE STATEMENT

Assessment system may be developed by:

- the industry through the endorsed component of Training Packages Assessment Guidelines
- the enterprise
- a Registered Training Organisation
- a combination of the above

The assessment system should specify the following:

- the purpose of assessment
- competencies required of assessors
- record keeping procedures and policies
- any allowable adjustments to the assessment method which may be made
- the appeal/review mechanisms and procedures
- the review and evaluation of the assessment process
- the linkages between assessment and training qualifications/awards
- employee classification
- remuneration
- progression
- relevant policies
- quality assurance mechanisms
- apportionment of costs/fees (if applicable)
- marketing/promotion of assessment
- verification arrangements
- auspicing arrangements, if applicable
- partnership arrangements, if applicable

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Specific assessment context may be determined by:

- purpose of the assessment such as
  - to gain a particular qualification or a licence
  - to determine employee classification
  - to recognise prior learning/current competencies
  - to identify training needs or progress.
- location of the assessment such as:
  - on the job or off the job
  - combination of both.
- Assessment Guidelines of Training Package or other assessment requirements

Characteristics of persons being assessed may include:

- language, literacy and numeracy needs
- cultural, language and educational background
- gender
- physical ability
- level of confidence, nervousness or anxiety
- age
- experience in training and assessment
- previous experience with the topic

Appropriate Personnel many include:

- Assessors
- person(s) being assessed
- employee/union representatives
- consultative committees
- users of assessment information such as training providers, employers, human resource departments
- state/territory training/recognition authorities
- training and assessment coordinators
- relevant managers/supervisors team leaders
- technical specialists

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Appropriate procedure:

- The assessment procedure is developed (and endorsed) by person(s) responsible for the implementation of the assessment process in:
  - the industry
  - the enterprise
  - the training organisation
  - a combination of the above.
- The assessment procedure should specify the following:
  - recording procedure
  - appeal/review mechanism
  - assessment methods to be used
  - instructions/materials to be provided to the person(s) being assessed
  - criteria for making decisions of competent, or not yet competent
  - number of assessors
  - assessment tools
  - evidence required
  - location of assessment
  - timing of assessment
  - assessment group size
  - allowable adjustments to the assessment procedure depending on the characteristics of the person being assessed.

Assessment methods may include:

- direct observation of performance, products, practical tasks, projects and simulation exercises
- review of log books/or and portfolios of evidence
- consideration of third party reports and authenticated prior achievements
- written, oral or computer managed questioning
- These methods may be used in combination in order to provide sufficient evidence to make a judgement.

Assessment tools may include:

- specific instructions to be given relating to the performance of practical tasks or processes or simulation exercises
- specific instructions to be given in relation to the production of projects and exercises
- sets of verbal/written/computer based questions to be asked
- performance checklists
- log books
- descriptions of competent performance.
- A number of these tools may be used in combination in order to provide enough evidence to make judgments.

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Assessment environment and resources to be considered include:

- time
- location
- personnel
- finances/costs
- equipment
- materials
- OHS requirements
- enterprise/industry standard operating procedures.

Allowable adjustments may include:

- provision of personal support services (eg Auslan interpreter, reader, interpreter, attendant carer, scribe)
- use of adaptive technology or special equipment (eg word processor or lifting gear)
- design of shorter assessment sessions to allow for fatigue or medication
- use of large print version of any papers.

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EVIDENCE GUIDE

Critical aspects of evidence

Assessment requires evidence of the following products to be collected:

- Documentation in relation to:
  - specific assessment context, including the purpose of assessment
  - features of the assessment system
  - characteristics of the person being assessed
  - evidence of competency required
  - plan of opportunities for gathering the evidence required
  - assessment methods selected including any allowable adjustments to meet characteristics of person(s) being assessed
- An assessment tool(s) for the specific assessment context which ensures valid, reliable, flexible and fair assessment including any allowable adjustments.
- An assessment procedure for the specific context.

Assessment requires evidence of the following processes to be provided:

- How the context of assessment was specified
- How the characteristics of the person(s) being assessed were identified
- Why a particular assessment method was selected
- How the assessment was planned to ensure that language, literacy and numeracy issues were taken into consideration
- How evidence was evaluated in terms of validity, authenticity, sufficiency, currency and consistent achievement of the specified standard
- How the assessment tool was developed for the specified context
- How the assessment tool was validated and ratified by appropriate personnel.

Interdependent assessment of units

This unit of competency may be assessed in conjunction with other units that form part of a job role.

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Required knowledge and skills

- Knowledge of standards of performance including industry or enterprise competency standards and assessment guidelines
- Knowledge of legal and ethical responsibilities including occupational health and safety regulations and procedures, equal employment and anti-discrimination requirements relevant to the specified context
- Understanding of the assessment principles of reliability, validity, fairness, flexibility, authenticity, sufficiency and consistency
- Knowledge of the Assessment Guidelines of the Training Package Assessment and Workplace Training
- Skills in the application of various assessment methods, relevant to workplace context
- Planning of own work including predicting consequences and identifying improvements
- Language, literacy and numeracy skills required to:
  - read and interpret relevant information to plan assessment
  - give clear and precise information / instructions in spoken or written form
  - adjust spoken and written language to suit target audience
  - write assessment tools using language which mirrors the language used to demonstrate the competency in the specific context
  - prepare required documentation using clear and comprehensible language and layout
  - calculate and estimate costs
- Communication skills appropriate to the culture of the workplace and the individual(s).

Resource implications

- Access to relevant competencies, sources of information on assessment methods, assessment tools and assessment procedures
- Access to person(s) wishing to be assessed, any relevant workplace equipment, information and appropriate personnel.

Consistency in performance

- Competency in this unit needs 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.

Context for assessment

- Assessment should occur on the job or in a simulated workplace. The candidate assessor should use competencies relevant to their area of technical expertise.

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BSZ402A Conduct assessment

Unit Descriptor This unit covers the requirements for conducting an assessment in accordance with an assessment procedure in a specific context.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify and explain the context of assessment	1.1 The context and purpose of assessment are discussed and confirmed with the person(s) being assessed 1.2 The relevant performance standards to be used in the assessment (eg. current endorsed competency standards for the specific industry) are clearly explained to the person being assessed 1.3 The assessment procedure is clarified and expectations of assessor and candidate are agreed 1.4 Any legal and ethical responsibilities associated with the assessment are explained to the person(s) being assessed 1.5 The needs of the person being assessed are determined to establish any allowable adjustments in the assessment procedure 1.6 Information is conveyed using language and interactive strategies and techniques to communicate effectively with the person(s) being assessed
2. Plan evidence gathering opportunities	2.1 Opportunities to gather evidence of competency, which occurs as part of workplace or training activities, are identified covering the dimensions of competency 2.2 The need to gather additional evidence which may not occur as part of the workplace or training activities are identified 2.3 Evidence gathering activities are planned to provide sufficient, reliable, valid and fair evidence of competency in accordance with the assessment procedure
3. Organise assessment	3.1 The resources specified in the assessment procedure are obtained and arranged within a safe and accessible assessment environment 3.2 Appropriate personnel are informed of the assessment 3.3 Spoken interactions and any written documents employ language and strategies and techniques to ensure the assessment arrangements are understood by all person(s) being assessed and appropriate personnel
4. Gather evidence	4.1 Verbal and non-verbal language is adjusted and strategies are employed to promote a supportive assessment environment to gather evidence 4.2 The evidence specified in the assessment procedure is gathered, using the assessment methods and tools 4.3 Evidence is gathered in accordance with specified allowable adjustments where applicable 4.4 The evidence gathered is documented in accordance with the assessment procedure

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5. Make the assessment decision	5.1 The evidence is evaluated in terms of: 5.1.1 validity 5.1.2 authenticity 5.1.3 sufficiency 5.1.4 currency 5.1.5 consistent achievement of the specified standard 5.2 The evidence is evaluated according to the dimensions of competency: 5.2.1 task skills 5.2.2 task management skills 5.2.3 contingency management skills 5.2.4 job/role environment skill 5.2.5 transfer and application of knowledge and skills to new contexts 5.3 Guidance is sought, when in doubt, from a more experienced assessor(s) 5.4 The assessment decision is made in accordance with the criteria specified in the assessment procedure
6. Record assessment results	6.1 Assessment results are recorded accurately in accordance with the specified record keeping requirements 6.2 Confidentiality of assessment outcome is maintained and access to the assessment records is provided only to authorised personnel.
7. Provide feedback to persons being assessed	7.1 Clear and constructive feedback in relation to performance is given to the person(s) being assessed using language and strategies to suit the person(s) including guidance on further goals/training opportunities is provided to the person(s) being assessed 7.2 Opportunities for overcoming any gaps in competency, as revealed by the assessment, are explored with the person(s) being assessed 7.3 The person(s) being assessed is advised of available reassessment opportunities and/or review appeal mechanisms where the assessment decision is challenged
8. Report on the conduct of the assessment	8.1 Positive and negative features experienced in conducting the assessment are reported to those responsible for the assessment procedure 8.2 Any assessment decision disputed by the person(s) being assessed is recorded and reported promptly to those responsible for the assessment procedure 8.3 Suggestions for improving any aspect of the assessment process are made to appropriate personnel

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KEY COMPETENCIES

Key Competency	Performance Level
Communicating ideas and 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

Assessment system may be developed by:

- the industry
- the enterprise
- a Registered Training Organisation
- a combination of the above.

The assessment system should specify the following:

- the purpose of assessment
- competencies required of assessors
- record keeping procedures and policies
- any allowable adjustments to the assessment method which may be made
- the appeal/review mechanisms and procedures
- the review and evaluation of the assessment process
- the linkages between assessment and training qualifications/awards, employee classification, remuneration, progression
- relevant policies
- quality assurance mechanisms
- apportionment of costs/fees (if applicable)
- marketing/promotion of assessment
- verification arrangements
- auspicing arrangements, if applicable
- partnership arrangements, if applicable.

Specific assessment context may be determined by:

- purpose of the assessment, such as
  - to gain a particular qualification or a licence
  - to determine employee classification
  - to identify training needs or progress
  - to recognise prior learning/current competencies.
- location of the assessment, such as
  - on the job or off the job
  - combination of both.
- Assessment Guidelines of the relevant Training Package or other assessment requirements
- features of assessment system.

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Characteristics of persons being assessed may include:

- language, literacy and numeracy needs
- cultural, language and educational background
- gender
- physical ability
- level of confidence, nervousness or anxiety
- age
- experience in training and assessment
- previous experience with the topic.

Appropriate personnel may include:

- assessors
- person(s) being assessed
- employee/union representatives
- consultative committees
- users of assessment information such as training providers, employers, human resource departments
- State/Territory Training/Recognition Authorities
- training and assessment coordinators
- relevant managers/supervisors/team leaders
- technical specialists.

Assessment procedure may include:

- The assessment procedure is developed (and endorsed) by person(s) responsible for the implementation of the assessment process in:
  - the industry
  - the enterprise
  - the training organisation
  - a combination of the above.
- The assessment procedure should specify the following:
  - recording procedure
  - appeal/review mechanism
  - assessment methods to be used
  - instructions/materials to be provided to the person(s) being assessed
  - criteria for making decisions of competent, or not yet competent
  - number of assessors
  - assessment tools
  - evidence required
  - location of assessment
  - timing of assessment
  - assessment group size
  - allowable adjustments to the assessment procedure depending on the characteristics of the person(s) being assessed.

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Assessment methods may include:

- work samples and /or simulations
- direct observation of performance, products, practical tasks, projects and simulation exercises
- review of log books and portfolios
- questioning
- consideration of third party reports and authenticated prior achievements
- written, oral or computer managed questioning
- These methods may be used in combination in order to provide sufficient evidence to make a judgement.

Assessment tools may include:

- specific instructions to be given relating to the performance of practical tasks or processes or simulation exercises
- specific instructions to be given in relation to projects and exercises
- sets of oral/written/computer based questions to be asked
- performance checklists
- log books
- marking guides
- descriptions of competent performance.
- A number of these tools may be used in combination in order to provide enough evidence to make judgments.

Allowable adjustments may include:

- provision of personal support services (eg Auslan interpreter, reader, interpreter, attendant carer, scribe)
- use of adaptive technology or special equipment (eg work processor or lifting gear)
- design of shorter assessment sessions to allow for fatigue or medication
- use of large print version of any papers.

Assessment environment and resources to be considered may include:

- time
- location
- personnel
- finances/costs
- equipment
- materials
- OHS requirements
- enterprise/industry standard operating procedures.

Recording procedures may include:

- forms designed for the specific assessment result (paper or electronic)
- checklists for recording observations/process used (paper or electronic)
- combination of the above.

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Assessment reporting:

- Final assessments will record the unit(s) of competency in terms of code, title and endorsement date
- Summative assessment reports, where issued, will indicate units of competency where additional learning is required

NB: Statutory and legislative requirements for maintaining records may vary in States/Territories.

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EVIDENCE GUIDE

Critical aspects of evidence

Assessment requires evidence of the following products to be collected:

- Description of the assessment context, including the purpose of assessment,
- The relevant competency or other performance standard and assessment procedure used
- Description of how evidence gathered is valid, authentic, sufficient, fair and reliable to ensure competency
- Conduct of assessment in accordance with competency requirements
- Recording of the assessment results in accordance with the specified assessment procedure and record keeping requirements
- Report on the conduct of the assessment, including positive and negative features and suggestions for improving any aspect of the assessment process.

Assessment requires evidence of the following processes to be provided:

- How agreement was sought with the person(s) being assessed on the conduct of the assessment
- How opportunities to gather evidence were identified as part of workplace or training activities
- How evidence was gathered in accordance with the assessment procedure
- How evidence gathering activity covered the dimensions of competency
- How resources were arranged according to the assessment procedure
- How appropriate personnel were consulted
- How evidence was gathered in accordance with allowable adjustments to the assessment method where applicable
- How evidence was evaluated in terms of validity, authenticity, sufficiency, currency and consistent achievement of the specified standard
- How the assessment was conducted to ensure that :
  - all arrangements and activities were understood by all parties
  - the person was put at ease and the supportive assessment environment was created
  - language, literacy and numeracy issues were taken into consideration
- How constructive feedback was provided to the person(s) being assessed including instances of not yet competent
- How guidance was provided to person(s) being assessed on how to overcome gaps in competency revealed.

Interdependent assessment of units

This unit of competency may be assessed in conjunction with other units that form part of a job role.

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Required skills and knowledge

- Knowledge of workplace application of relevant standards of performance including industry or enterprise competency standards and assessment guidelines
- Knowledge of legal and ethical responsibilities including occupational health and safety regulations and procedures, equal employment and anti-discrimination requirements relevant to the specified context
- Understanding of policies and procedures of the workplace and/or job role together with any related legislation or regulatory requirements
- Understanding of the assessment principles of reliability, validity, fairness, flexibility, authenticity, sufficiency and consistency
- Assessment guidelines of the Training Package Assessment and Workplace Training
- Planning of own work including predicting consequences and identifying improvements
- Skills in the application of various assessment methods/tools, relevant to workplace context
- Language, literacy and numeracy skills required to:
  - give clear and precise instructions and information in spoken or written form
  - seek confirmation of understanding from the person(s) being assessed
  - adjust language to suit target audience
  - prepare required documentation using clear and comprehensible language and layout
  - ask probing questions and listen strategically to understand responses of the person being assessed
  - seek additional information for clarification purposes
  - use verbal and non-verbal language to promote a supportive assessment environment
  - use language of negotiation and conflict resolution to minimise conflict
- Communication skills appropriate to the culture of the workplace and the individual(s).

Resource implications:

- Access to relevant competencies, sources of information on assessment methods, assessment tools and assessment procedures
- Access to person(s) wishing to be assessed, relevant workplace equipment, information and appropriate personnel.

Consistency of performance:

Competency in this unit needs 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 context:

Assessment should occur on the job or in a simulated workplace. The candidate assessor should use competencies relevant to their technical expertise.

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BSZ403A Review assessment

Unit Descriptor This unit covers requirements to review assessment procedures in a specific context.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Review the assessment procedure(s)	1.1 Appropriate personnel are given the opportunity to review the assessment outcomes and procedure using agreed evaluation criteria 1.2 The review process established by the enterprise, industry or registered training organisation is followed 1.3 The assessment procedure(s) is reviewed at a specified site in cooperation with person(s) being assessed, and any appropriate personnel in the industry/enterprise/training establishment and/or any agency identified under legislation 1.4 Review activities are documented, findings are substantiated and the review approach evaluated.
2. Check consistency of assessment decision	2.1 Evidence from a range of assessments is checked for consistency across the dimensions of competency 2.2 Evidence is checked against the key competencies 2.3 Consistency of assessment decisions with defined performance standards are reviewed and discrepancies and inconsistencies are noted and acted upon
3. Report review findings	3.1 Recommendations are made to appropriate personnel for modifications to the assessment procedure(s) in light of the review outcomes 3.2 Records are evaluated to determine whether the needs of appropriate personnel have been met 3.3 Effective contributions are made to system-wide reviews of the assessment process and feedback procedures and are reviewed

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	3
Solving problems	3
Using technology	3

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RANGE STATEMENT

Assessment system may be developed by:

- the industry
- the enterprise
- the Registered Training Organisation
- a combination of the above.
- The assessment system should specify the following:
  - the purpose of assessment
  - competencies required of assessors
  - record keeping procedures and policies
  - any allowable adjustments to the assessment method which may be made for the person being assessed who have special needs
  - the appeal/review mechanisms and procedures
  - the review and evaluation of the assessment process
  - the linkages between assessment and training qualifications/awards, employee classification, renumeration, progression
  - relevant policies
  - quality assurance mechanisms
  - apportionment of costs/fees (if applicable)
  - marketing/promotion of assessment
  - verification arrangements
  - auspicing arrangements, if applicable
  - partnership arrangements, if applicable.

Specific assessment context may be determined by:

- purpose of the assessment such as
  - to gain a particular qualification or a licence
  - to determine employee classification
  - to identify training needs or progress
  - to recognise prior learning/current competencies
- location of the assessment such as
  - on the job or off the job
  - combination of both
- Assessment Guidelines of Training Package or other assessment requirements
- features of assessment system.

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Evaluation criteria in review process should include:

- number of persons being assessed
- duration of the assessment procedure
- organisational constraints within which assessors must operate
- occupational health and safety factors
- relationship of the assessor to other appropriate personnel in the assessment process
- frequency of assessment procedure
- budgetary restraints
- information needs of government and other regulatory bodies
- support needs and professional development needs of assessors
- characteristics of persons being assessed
- human resource management implications
- consistency of assessment decisions
- levels of flexibility in the assessment procedure
- fairness of the assessment procedure
- efficiency and effectiveness of the assessment procedure
- competencies achieved by the person(s) being assessed
- difficulties encountered during the planning and conduct of the assessment
- motivation of the person(s) being assessed
- location and resource suitability
- reliability, validity, fairness and flexibility of the assessment tool(s)
- relevance of assessment to specified context
- grievances/challenges to the assessment decision by the person(s) being assessed or their supervisor/manager/employer
- ease of administration
- access and equity considerations
- practicability.

Characteristics of persons being assessed may include:

- language, literacy and numeracy needs
- cultural and language background
- educational background or general knowledge
- gender
- age
- physical ability
- previous experience with the topic
- experience in training and assessment
- level of confidence, nervousness or anxiety
- work organisation or roster.

Appropriate personnel may include:

- assessors
- person(s) being assessed
- employee/union representatives
- consultative committees
- users of assessment information such as training providers, employers, human resource departments
- State/Territory Training/Recognition Authorities
- training and assessment coordinators
- relevant managers/supervisor/team leaders
- technical specialists.

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Assessment procedure:

- The assessment procedure is developed (and endorsed) by person(s) responsible for the implementation of the assessment process in:
  - the industry
  - the enterprise
  - the training organisation
  - a combination of the above.

The assessment procedure should specify the following:

- recording procedure
- appeal/review mechanism
- assessment methods to be used
- instructions/materials to be provided to the person(s) being assessed
- criteria for making decisions of competent, or not yet competent
- number of assessors
- assessment tools
- evidence required
- location of assessment
- timing of assessment
- assessment group size
- allowable adjustments to the assessment procedure depending on characteristics of person(s) being assessed.

Assessment methods may include a combination of:

- work samples and or simulations
- direct observation of performance, products, practical tasks, projects and simulation exercises
- review of log books and portfolios
- questioning
- consideration of third party reports and authenticated prior achievements
- written, oral or computer managed questioning
- These methods may be used in combination in order to provide sufficient evidence to make a judgement.

Assessment tools may include:

- specific instructions to be given relating to the performance of practical tasks or processes or simulation exercises
- specific instructions to be given in relations to the production projects and exercises
- sets of oral/written/computer based questions to be asked
- performance checklists
- log books
- marking guides
- descriptions of competent performance

A number of these tools may be used in combination in order to provide enough evidence to make judgments.

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Allowable adjustments may include:

- provision of personal support services (eg Auslan interpreter, reader, interpreter, attendant carer, scribe)
- use of adaptive technology or special equipment (eg work processor or lifting gear)
- design of shorter assessment sessions to allow for fatigue or medication
- use of large print version of any papers.

Assessment environment and resources to be considered

- time
- location
- personnel
- finances/costs
- equipment
- materials
- OHS requirements
- enterprise/industry standard operating procedures.

EVIDENCE GUIDE

Critical aspects of evidence

Assessment requires evidence of the following products to be collected:

- Documented process for the review of the assessment procedure(s)
- A report on the review of the operations and outcomes of the assessment procedure(s) including substantiation of findings and any recommendations for modifications.

Assessment requires evidence of the following processes to be provided:

- How the review process for evaluating the assessments in the enterprise, industry or organisation was implemented
- Why particular review/evaluation methodologies were chosen
- How cooperation and input from the person(s) assessed and appropriate personnel was sought as part of the review.

Interdependent assessment of units:

This unit of competency may be assessed in conjunction with other units that form part of a job role.

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Required knowledge and skills

- Knowledge of the review process established by the industry, enterprise or training organisation
- Knowledge of evaluation methodologies relevant to the assessment context
- Relevant standards of performance including industry or enterprise competency standards and assessment guidelines
- Knowledge of legal and ethical responsibilities including occupational health and safety regulations and procedures, equal employment and anti-discrimination requirements
- Knowledge of relevant organisational policies and procedures of the workplace and/or job roll
- Understanding of the assessment principles of reliability, validity, fairness, flexibility, authenticity, sufficiency and consistency
- Skills in the application of various assessment methods/tools in a relevant workplace context
- Planning own work including predicting consequences and identifying improvements
- Language, literacy and numeracy skills required to:
  - read and interpret review procedures
  - participate in discussions and listen strategically to evaluate information critically
  - gather, select and organise findings from a number of sources
  - document findings in summary form, graphs or tables
  - present findings in a short report to relevant personnel
  - make recommendations based on findings
  - determine cost effectiveness
- Communication skills appropriate to the culture of the workplace and the individual(s).

Resource implications:

- Access to relevant competencies, sources of information on assessment methods, assessment tools, assessment procedures and assessment review mechanisms.
- Access to assessment decisions, relevant workplace equipment, appropriate personnel.

Consistency in performance

Competency in this unit needs 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.

Context for assessment

Assessment may occur on the job or in a simulated workplace. The candidate assessor should use competencies relevant to their technical expertise.

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BSZ404A Train Small Groups

Unit Descriptor This unit covers the requirements for planning, delivering and reviewing training provided for the purposes of developing competency on a one-to-one or small group basis.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare for training	1.1 Specific needs for training are identified and confirmed through consultation with appropriate personnel 1.2 Training objectives are matched to identified competency development needs 1.3 Training approaches are planned and documented
2. Deliver training	2.1 Training is conducted in a safe and accessible environment 2.2 Training delivery methods are selected appropriate to training participant(s) needs, trainer availability, location and resources 2.3 Strategies and techniques are employed which facilitate the learning process 2.4 Objectives of the training, sequence of activities and assessment processes are discussed with training participant(s) 2.5 A systematic approach is taken to training and the approach is revised and modified to meet specific needs of training participant(s)
3. Provide opportunities for practices	3.1 Practice opportunities are provided to ensure that the participant achieves the components of competency 3.2 Various methods for encouraging learning are implemented to provide diverse approaches to meet the individual needs of participants
4. Review training	4.1 Participants are encouraged to self evaluate performance and identify areas for improvement 4.2 Participants readiness for assessment is monitored and assistance provided in the collection of evidence of satisfactory performance 4.3 Training is evaluated in the context of self-assessment, participant feedback, supervisor comments and measurements against objectives 4.4 Training details are recorded according to enterprise and legislative requirements 4.5 Results of evaluation are used to guide further training

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KEY COMPETENCIES

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

RANGE STATEMENT

Relevant information to identify training needs includes:

- industry/enterprise or other performance competency standards
- endorsed components of relevant industry training package
- industry/workplace training practices
- job descriptions
- results of training needs analyses
- business plans of the organisation which identify skill development requirements
- standard operating and/or other workplace procedures.

Appropriate personnel may include:

- team leaders/supervisors/ technical experts
- managers/employers
- training and assessment coordinators
- training participants
- representative government regulatory bodies
- union/employee representatives
- consultative committees
- assessors.

Training delivery methods and opportunities for practice may include:

- presentations
- demonstrations
- explanations
- problem solving
- mentoring
- experiential learning
- group work
- on the job coaching
- job rotation
- a combination of the above.

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Components of competency include:

- task skills
- task management skills
- contingency management skills
- job/role environment skills
- transfer and application of skills and knowledge of new contents.

Characteristics of training participant may include information in relation to:

- language, literacy and numeracy needs
- cultural, language, and educational background
- gender
- physical ability
- level of confidence, nervousness or anxiety
- age
- previous experience with the topic
- experience in training and assessment.

Training sessions may include:

- one to one demonstration
- small group demonstration (2 to 5 persons).

Resources may include:

- time
- location
- personnel
- materials and equipment
- OHS and other workplace requirements
- enterprise/industry standard operating procedures
- finances/costs.

Strategies and techniques may include:

- active listening
- targeted questioning
- points of clarification
- group discussions.

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EVIDENCE GUIDE

Critical aspects of evidence

Assessment requires evidence of the following products to be collected:

- Description of the specific training need and required competency outcomes
- Outline of the training approach and steps to be followed
- Description of training participant(s) and delivery method(s) to be used
- Specific resources required
- Outline of the evidence to be collected for monitoring training participant progress
- Trainer's self assessment of training delivery
- Participant evaluation of training delivery
- Evaluation of review comments against plan of training
- Records/documentation for monitoring progress of training participant(s).

Evidence may be collected using proformas or template

Assessment requires evidence of the following processes to be provided:

- How the specific training need was determined
- How the sequence of the training was determined
- How appropriate personnel were identified
- Why particular delivery method(s) were selected
- How the characteristics of training participant(s) as identified
- How the resource requirements were established
- How participant progress was monitored
- Why and how the training resources were selected
- How appropriate personnel confirmed training arrangements
- How participant(s) were informed of:
- intended training outcomes
- competencies to be achieved
- on and/or off the job practice opportunities
- benefits of practices
- learning activities and tasks
- assessment tasks and requirements
- How constructive feedback was provided to training participant about progress toward competency to be acquired
- How training participant readiness for assessment was determined and confirmed
- How records were maintained to ensure confidentiality, accuracy and security.

Evidence may be provided verbally or in written form

Interdependent assessment of units

This unit may be assessed in conjunction with other units that form part of a job function.

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Required knowledge and skills:

- Competency in the units being taught
- Workplace application of the relevant competencies
- Identification of evidence of competency
- Planning of own work including predicting consequences and identifying improvements
- Application of relevant workplace policies (eg OHS and EEO) and any relevant legislative or regulatory requirements
- Correct use of equipment, and any other processes and procedures appropriate for the training
- Ethical handling of performance issues
- Language, literacy and numeracy required skills to:
  - conduct discussions and ask probing questions to review the training
  - gather information (in spoken or written form) for review purposes
  - make verbal recommendations for delivery of future training
  - adjust language to suit target audience (training participant/appropriate personnel)
  - complete records on training
  - provide verbal feedback & report on training outcomes
  - follow and model examples of written texts
  - promote training in verbal or written form
- Communication skills appropriate to the culture of the workplace, appropriate personnel and training participants.

Resource implications

Access to records system for training, information, and training participants and supervisory staff (where appropriate).

Consistency in performance

Competency in this unit needs 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.

Context for assessment

Assessment may occur on the job or in a simulated workplace. Candidate workplace trainers should use competencies relevant to their area of technical expertise.

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CUEAUD3A Operate audiovisual equipment

Unit Descriptor

This unit deals with the operation of audiovisual equipment within a show or theatre context. It covers the requirements for using equipment safely and effectively in accordance with production requirements.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Carry out technical/dress rehearsal requirements	1.1 Set up audiovisual equipment in accordance with written and spoken performance requirements 1.2 Rehearse technical aspects of the show and communicate with performers as required 1.3 Plot, rehearse and execute cues on direction from the appropriate personnel and according to equipment, sequencing, timing and speed requirements 1.4 Set up back-up systems for use in the event of an equipment malfunction as required and test to ensure that they are in working order 1.5 Modify cueing and implement changes to cue sheets as required
2. Carry out pre-show procedures for operating audiovisual equipment	2.1 Identify changes to audiovisual operation and implement and document as required 2.2 Check communications equipment to ensure that it is in working order 2.3 Check equipment and accessories prior to the performance to ensure that they are in working order 2.4 Deal with all problems and faults safely and effectively and inform appropriate personnel as required
3. Operate audiovisual equipment	3.1 Operate equipment on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue 3.2 Modify cues as required to cater for unexpected contingencies 3.3 Use logical problem-solving techniques and act effectively and safely in the event of equipment malfunctions 3.4 Use back-up systems as required 3.5 Rectify problems safely, efficiently and in accordance with venue procedures, and inform appropriate personnel as required
4. Carry out post-performance procedures	4.1 Power down and store or cover equipment in accordance with required procedures 4.2 Make changes to running sheet or cue sheets and update all documentation, and file as required in accordance with required procedures

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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	2

RANGE STATEMENT

Audiovisual equipment may include:

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

Accessories may include:

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

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Appropriate personnel may include:

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

Oral communication tasks may include:

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

Material to be read and interpreted may include:

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

Material to be written may include:

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

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- knowledge of performance characteristics, capacities and limitations of a range of audiovisual equipment
- understanding of staging, lighting and sound elements used in conjunction with audiovisual equipment
- knowledge of and ability to consistently apply safe working practices when operating audiovisual equipment
- knowledge of and ability of consistently apply relevant legislative and organisational occupational health and safety requirements
- performing logical fault-finding procedures
- following spoken and written directions
- reading and interpreting documentation and plans
- writing reports and other performance documentation
- performing basic maintenance of audiovisual equipment
- communicating effectively with people from diverse cultural backgrounds
- capacity for critical listening and aural discrimination
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- technical drawing
- knowledge of rigging standards

Linkages to other units

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

- CUEAUD1A Repair, maintain audiovisual equipment
- CUEAUD2A Prepare, rig, test and modify audiovisual

equipment

Critical aspects of evidence

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

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

Method and context of assessment

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

Resource requirements

Competency in this unit should be assessed using:

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

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CUECLE1A Undertake general administrative procedures

Unit Descriptor This unit describes the skills and knowledge for the administrative work required as part of many jobs in all sectors of the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Perform administrative procedures	1.1 Perform administrative procedures accurately, promptly and efficiently in accordance with organisation requirements 1.2 Select office equipment for required tasks 1.3 Use office equipment in accordance with designated instructions and the requirements of the organisation
2. Process information	2.1 Receive information received from colleagues and/or customers, process according to organisational procedures and circulate to the appropriate personnel 2.2 Respond promptly and courteously to enquiries from colleagues and/or customers, and where necessary, refer the matter to appropriate personnel 2.3 Take follow-up action as necessary or refer to appropriate personnel as required
3. Produce and/or complete documents/forms	3.1 Draft simple correspondence and reports as required by appropriate personnel 3.2 Include required information in documents and see that they are checked by appropriate personnel 3.3 Complete forms accurately, get them approved by designated person and give to appropriate department or individual in accordance with the organisation's policies and procedures
4. Operate computers	4.1 Operate computers and relevant software in accordance with specified procedures and manufacturer's instructions 4.2 Enter or retrieve information into files and edit, save and/or print as 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	1
Solving problems	1
Using technology	1

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RANGE STATEMENT

Administrative procedures may include:	• opening and distributing external and internal mail • answering telephones • taking messages - telephone, answering machine, pager • photocopying documents • filing • faxing documents • sending or receiving material via couriers or freight system - requisitioning consumable stock
Office equipment may include:	• telecommunications equipment, e.g. telephone, mobile phones, pagers • answering machine • fax machine • photocopier • computer • modem • calculator
Software programs may include:	• word processing • spreadsheet • database • industry specific programs
Appropriate personnel may include:	• supervisor • office manager • management • technical staff
Information received from colleagues and/or customers may be received via any of the following:	• telephones • written communication, e.g. letters, memos, faxed communication • computer work station terminal, e.g. via modem, online database system • Follow-up action may include the provision of further information or service
Forms may include:	• time sheets • other personnel forms, e.g. leave forms, overtime sheets • petty cash forms • financial reconciliation forms
Suppliers may be:	• internal or external to the organisation
Communication may be:	• verbal • written

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- basic knowledge of the entertainment industry
- knowledge of organisation structure, i.e. key personnel
- relevant organisational procedures
- organising work according to its priority
- following written and/or spoken instructions
- reading equipment manuals
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Linkages to other units

This unit underpins effective performance in other units. It is strongly recommended that this unit is assessed/trained in conjunction with other operational and/or technical units.

Critical aspects of evidence

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

- communicating effectively within the range of situations required for the job role
- carrying out procedures with thoroughness, accuracy and attention to detail
- operating a range of office equipment and software programs, including email
- working as part of a team

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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

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

Workplace based assessment should use the range of equipment currently used in that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of relevant office equipment as identified in the range of variables.

Underpinning knowledge and skills

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

- basic knowledge of the entertainment industry
- knowledge of organisation structure, i.e. key personnel
- relevant organisational procedures
- organising work according to its priority
- following written and/or spoken instructions
- reading equipment manuals
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Linkages to other units

This unit underpins effective performance in other units. It is strongly recommended that this unit is assessed/trained in conjunction with other operational and/or technical units.

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CUECOR1A Manage own work and learning

Unit Descriptor This unit describes the self management skills needed to perform effectively in the workplace.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Manage time at work	1.1 Establish priorities and deadlines in consultation with others as appropriate 1.2 Plan time so that tasks are completed according to order of priority and within established deadlines 1.3 Re-prioritise work effectively as necessary to accommodate important workload variations 1.4 Document details of work tasks and commitments accurately, as required 1.5 Maintain basic work records effectively 1.6 Identify any variations and difficulties affecting work requirements through regular reviews and inform appropriate personnel
2. Manage own learning	2.1 Identify own learning needs in consultation with appropriate personnel 2.2 Identify opportunities to meet learning needs and take appropriate action in consultation with the appropriate personnel 2.3 Document and collate evidence of on and off the job learning relevant to work role
3. Receive and act constructively on personal feedback	3.1 Regularly seek suggestions on ways to improve work 3.2 Act on feedback as required to improve work performance

KEY COMPETENCIES

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

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RANGE STATEMENT

Basic work records may include:

- diary entries
- work schedules
- time sheets
- file notes
- reports
- general in-house correspondence (memos, notes, email)
- records of meetings
- tape labelling
- rehearsals, engagements
- petty cash transactions
- ticketing sales
- marketing sales
- box office summaries

Appropriate personnel may include:

- managers
- supervisors
- peers (inside and outside the organisation)
- mentors
- community representatives

Own learning needs may include:

- knowledge for present job, or to fulfil career aspirations
- need to obtain competencies to meet current and future organisational objectives
- make good gaps in skills
- cultural understanding

Learning may take place through a range of experiences, activities and processes by means of which people acquire new skills and knowledge.

EVIDENCE GUIDE

Basic work records may include:

- diary entries
- work schedules
- time sheets
- file notes
- reports
- general in-house correspondence (memos, notes, email)
- records of meetings
- tape labelling
- rehearsals, engagements
- petty cash transactions
- ticketing sales
- marketing sales
- box office summaries

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Appropriate personnel may include:

- managers
- supervisors
- peers (inside and outside the organisation)
- mentors
- community representatives

Own learning needs may include:

- knowledge for present job, or to fulfil career aspirations
- need to obtain competencies to meet current and future organisational objectives
- make good gaps in skills
- cultural understanding

Learning may take place through a range of experiences, activities and processes by means of which people acquire new skills and knowledge.

Basic work records may include:

- diary entries
- work schedules
- time sheets
- file notes
- reports
- general in-house correspondence (memos, notes, email)
- records of meetings
- tape labelling
- rehearsals, engagements
- petty cash transactions
- ticketing sales
- marketing sales
- box office summaries

Appropriate personnel may include:

- managers
- supervisors
- peers (inside and outside the organisation)
- mentors
- community representatives

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CUECOR2A Work with others

Unit Descriptor This unit describes the skills and knowledge needed to work harmoniously and effectively with team members, colleagues and others in a work environment

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Participate in the work/group process	1.1 Identify work requirements relevant to the group/process 1.2 Identify own role and roles of others in meeting work requirements 1.3 Provide assistance to others involved in the work group/process, as required, and make other constructive contributions to meeting work requirements 1.4 Take time and resource constraints into account in fulfilling work requirements 1.5 Apply the organisation's policies, procedures and conventions covering acceptable workplace conduct to workplace activities 1.6 Take individual differences into account in achieving work requirements 1.7 Use strengths of individuals to develop others in the group, sharing learning as part of the group process
2. Contribute to the flow of information and ideas	2.1 Share information and ideas relevant to the work with others to enhance work outcomes 2.2 Provide relevant, timely and accurate information to others, as required 2.3 Seek information and ideas from others as required to assist achievement of work requirements 2.4 Record work information in the required detail and time frame and in the specified format 2.5 Compile and maintain work information systematically and accurately and file it for ease of retrieval as required 2.6 Identify any linguistic and cultural differences in communication styles and their relevance to the context
3. Deal effectively with issues, problems and conflicts	3.1 Identify issues to be resolved in the workplace and take appropriate action 3.2 Use consultative and collaborative processes to generate solutions 3.3 Identify potential problems and conflicts and take appropriate action promptly to deal with them 3.4 Recognise problems and conflicts and resolve them and/or refer them to appropriate person 3.5 Implement mutually agreed outcomes

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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	1
Solving problems	1
Using technology	1

RANGE STATEMENT

Workplace interaction may be one to one or in a group involving:

- taking part in informal discussions
- following instructions
- relating to team members
- recording work information
- consulting with the community
- taking part in meetings
- dealing with conflict

Groups may be:

- established or adhoc work units
- production teams
- groups or teams, working parties, task forces
- committees
- self-directed teams

Work requirements may include:

- goals
- objectives
- priorities
- specified targets or results
- time frames
- coordination with other work processes
- clear role definitions
- application of particular procedures
- organisation of work materials
- roster arrangements or particular approaches to work processes specified by the organisation or work group

Application of the competencies and appropriateness of action will vary according to:

- organisational policies and procedures including Workplace Diversity and equal employment opportunity policies
- available resources
- constraints including budget, time, personnel, workload
- size of organisation
- composition of work group
- level of responsibility of individual worker

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Techniques to resolve issues or conflicts may include:	• problem solving • negotiation • conflict resolution • use of a mediator or conciliator
Work with others requires individual diversity to be taken into account especially in relation to:	• their cultural, racial and ethnic backgrounds • physical requirements • gender • languages • customs • religious and traditional beliefs
Material to be read may include:	• job description • memos, internal documents • notes and messages
Written communication may include:	• clear, simple and concise messages • memos • electronic communication such as emails • reports • notes from meetings and discussions
Oral communication tasks may include:	• formal or informal discussions • meetings • clarification of responsibilities • asking questions to gain information and clarify ambiguities • clear and concise exchange of information and ideas

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the individual's own roles and responsibilities
- workplace procedures
- acceptable workplace conduct
- knowledge of organisation policies and procedures
- managing own work load, e.g. meeting deadlines, acknowledging if tasks are beyond current capacity, handling tasks or problems as far as possible, then referring on to others as required
- acceptable workplace conduct including regular attendance, punctuality, maintaining an orderly and efficient workspace, appropriate standards of personal presentation and hygiene, self-confidence and self-respect, acceptance of constructive criticism and a willingness for self-improvement, a good-humoured approach to others, and adaptability and flexibility
- understanding of team work principles
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- assertiveness techniques
- respecting other views
- applying equal employment opportunity and anti-discrimination policies
- sharing ideas and information with others
- knowledge of procedures for the location and storage of information
- understanding of conflict resolution techniques
- awareness of and sensitivity to diversity

Linkages to other units

This unit is a core unit that underpins effective performance in all other units. It is recommended that this unit is assessed/trained in conjunction with other operational and technical units.

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 contextualised/tailored 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:

- communicating effectively with colleagues within the range of situations required for the job role
- working effectively as part of a team

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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)
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- 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.

Underpinning knowledge and skills

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

- the individual's own roles and responsibilities
- workplace procedures
- acceptable workplace conduct
- knowledge of organisation policies and procedures
- managing own work load, e.g. meeting deadlines, acknowledging if tasks are beyond current capacity, handling tasks or problems as far as possible, then referring on to others as required
- acceptable workplace conduct including regular attendance, punctuality, maintaining an orderly and efficient workspace, appropriate standards of personal presentation and hygiene, self-confidence and self-respect, acceptance of constructive criticism and a willingness for self-improvement, a good-humoured approach to others, and adaptability and flexibility
- understanding of team work principles
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- assertiveness techniques
- respecting other views
- applying equal employment opportunity and anti-discrimination policies
- sharing ideas and information with others
- knowledge of procedures for the location and storage of information
- understanding of conflict resolution techniques
- awareness of and sensitivity to diversity

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

- communicating effectively with colleagues within the range of situations required for the job role
- working effectively as part of a team

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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)
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- 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.

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CUEEVT1A Plan and manage events

Unit Descriptor

This unit sets out the competencies required to plan and manage events after the nature of the event or activity has been determined, the feasibility of the event has been established and major heads of agreement have been finalised.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare for events	1.1 Clarify the nature and details of the events with the appropriate personnel to provide a clear understanding of the sequence of planning and implementation processes 1.2 Establish benchmarks for the events in consultation with appropriate personnel to ensure that all aspects of the event can be monitored against agreed quality standards 1.3 Clarify event requirements including resources, marketing, personnel, legal, rehearsal, production and financial requirements with the appropriate personnel 1.4 Develop a schedule that incorporates relevant event requirements and monitoring arrangements 1.5 Ensure that budget is confirmed and costings for all expenditure items are prepared within budget parameters 1.6 Negotiate arrangements for appropriate facilities, resources and special permissions with venue management and relevant authorities, and prepare contracts for finalisation by appropriate personnel where necessary
2. Prepare implementation strategy	2.1 Prepare implementation strategy incorporating timelines, resource requirements and employee responsibilities 2.2 Engage employees where necessary in accordance with organisation arrangements and relevant legislative and industrial requirements 2.3 Ensure that employees' duties are defined and responsibilities are delegated, taking account of the available skills and experience and requirements to meet quality and other standards 2.4 Brief all personnel clearly about their responsibilities for each aspect of the event, deadlines and working budgets
3. Prepare implementation strategy	3.1 Establish internal and external communications strategies to allow for rapid decision making and effective communication at all levels 3.2 Coordinate risk-management strategies and assess all potential hazards, danger, damage or other problems 3.3 Coordinate briefing for all personnel to apprise them of risk management strategies and ensure that their duty of care responsibilities are fully comprehended

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4. Oversee event implementation	4.1 Facilitate effective communication between all relevant personnel and coordinate meetings as necessary 4.2 Inform all parties affected by changes to the event promptly 4.3 Monitor event progress against agreed benchmarks, communicate details to appropriate personnel, and take action to address any significant variations from the benchmarks 4.4 Address any problems that arise without delay and inform relevant personnel as necessary
5. Evaluate the event	5.1 Measure all aspects of the events against agreed benchmarks and inform all personnel of the findings 5.2 Provide evaluation reports to appropriate personnel during and/or after the event

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	2

RANGE STATEMENT

Monitoring covers logistical and qualitative aspects and occurs in accordance with board or other accountability requirements, and the director's or specialists' intentions.

Measurements against agreed benchmarks may be quantitative and qualitative and may occur before, during and/or after the event has concluded.

Benchmarks may include:

- technical performance standards
- financial management and reporting standards
- agreed quality standards

Appropriate personnel may include:

- artistic director and other creative personnel
- organisations that may be involved in organising the event
- a board or committee of management
- partners or potential partners
- senior management
- technical specialists

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Facilities, resources and special permissions may include:

- venue hire
- utilities
- use of parkland
- exemptions from by-laws
- approvals from security, fire, police and emergency services
- approvals from local government authorities
- changes to layout of the venue, seating
- all technical resources

Relevant legislative and industrial requirements may include:

- industrial awards
- enterprise agreements
- Australian workplace agreements
- State and Federal regulations relating to the employment of children

Personnel responsibilities may include:

- compliance with relevant occupational health and safety
- other legislation and essential services
- requirements to adhere to deadlines and budgets

Internal communications may occur with:

- relevant personnel at management or non-management levels

External communications may occur with:

- board or other external managing body
- local government authorities
- emergency services and other outside bodies

Communications may be written or verbal and include meetings.

Organisation of risk management strategies may include:

- assessment of potential hazards
- occupational health and safety requirements
- insurance including Workcover, weather, accidents and illness
- crowd control procedures
- duty of care

Occupational and public health and safety legislation may include:

- Commonwealth, State and Territory occupational health, safety and environment regulations
- relevant national and international standards, guidelines and codes of practice
- relevant local government legislation and regulations

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- relevant legislation, including contracts, statutory requirements, OH&S legislation, and industrial awards and agreements
- risk management strategies and requirements of emergency services, police and other authorities
- familiarity with computer systems
- duty of care and public liability
- knowledge of the entertainment industry
- aesthetic considerations and their relevance to event management
- coordinating and chairing meetings and ensuring that adequate records are kept
- preparing and/or signing off contracts with a range of organisations or individuals including performers, presenters, producers, sponsors and authorities
- ensuring contract compliance
- developing and managing budgets and resources
- assessing the appropriateness of facilities and resources for events
- establishing and reporting on performance measures
- evaluating the merit of an event through both qualitative and quantitative approaches such as focus groups, audience surveys, and analysis of participation rates and financial returns
- undertaking and implementing the findings from market research
- high-level communication skills including networking, reporting to boards, communicating with employees, research, negotiation, and highly developed written and report writing skills
- planning and project management

Critical aspects of evidence

- Evidence to demonstrate consistent achievement of this unit's outcomes include:
- responding to and managing change quickly

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Method and context of assessment

This unit of competency may be assessed through a combination of on and off the job assessment, provided that all required resources for demonstration of competency within an industry context are available and that the assessment covers:

- all aspects of event planning, implementation and evaluation
- the underpinning knowledge and skills specified in the evidence guide
- demonstration of competency promptly and responsively

Assessment of this unit of competency should be demonstrated though the complete cycle of planning, implementing and evaluating an event across the range of requirements set out in the range of variables statement.

Resource requirements

This unit of competency should be assessed using all the resources required to plan and manage an event.

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CUEEVT2A Tour the show

Unit Descriptor This unit applies to tour management and administration. The process of planning a tour is dealt with in the unit Plan and manage events.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan and identify tour requirements	1.1 Examine tour schedule and identify and analyse implications 1.2 Attend meetings to discuss tour requirements as appropriate and required
2. Coordinate variations to the show	2.1 Obtain and examine relevant information on the locations 2.2 Inspect locations where possible 2.3 Advise relevant personnel on likely changes to physical elements of the show due to location specifications 2.4 Note variations to the show on all relevant documentation 2.5 Update relevant documentation and information to reflect changes
3. Communicate tour requirements to relevant personnel	3.1 Prepare documentation relating to tour requirements and distribute to appropriate personnel 3.2 Advise location personnel of production requirements 3.3 Advise touring personnel of any location regulations and procedures, and those relating to occupational and public health and safety legislative requirements 3.4 Copy tour itinerary and distribute to all appropriate personnel 3.5 Calculate travel days according to relevant award provisions, touring schedule and budgetary constraints 3.6 Recommend changes to tour schedule to appropriate personnel 3.7 Determine and arrange accommodation and transport arrangements as required
4. Contribute to financial administration	4.1 Obtain relevant information regarding budget from appropriate personnel 4.2 Reconcile expenditure according to basic accounting principles 4.3 Follow organisational policies and procedures concerning financial documentation 4.4 Collect and dispatch time sheets and administer wages according to relevant awards, agreements and organisation policy 4.5 Provide all relevant staff with necessary forms for completion and remittance to the appropriate personnel
5. Coordinate publicity arrangements	5.1 Organise publicity arrangements as appropriate and/or as required 5.2 Inform performers of publicity calls and assist them in meeting requirements as necessary 5.3 Display photographs and publicity materials as appropriate 5.4 Deliver photographs and other publicity materials to media as required to encourage the promotion of the show

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KEY COMPETENCIES

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

RANGE STATEMENT

Tour requirements may include:

- transport
- accommodation
- equipment
- personnel requirements

Touring must be carried out within the requirements of the relevant industrial awards governing travel, rehearsal and performance provisions.

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Relevant documentation and information may include:

- texts and meeting agenda
- meeting minutes
- front-of-house information and distribution lists
- company lists
- contract lists
- address lists and agent lists
- props lists
- scenery lists
- wardrobe lists and preliminary cue synopses
- artists, call sheets, e.g. publicity call sheets
- time sheets
- technical plots, e.g. fly plots and dome plots
- production schedules and bump in schedules
- venue information
- dressing room lists
- ground plans
- tour
- itineraries
- performance schedule
- understudy/covers lists
- transport details
- accommodation lists
- local contacts
- maps and information touring cities and towns
- tickets

Tours may occur overseas, interstate, intrastate or to regional areas.

Overseas tours may require the following documentation to be prepared:

- carnets for air and sea freight
- translations of script and organisation documentation, and information on activity
- customs and quarantine documentations, luggage labels
- travel permits or visas for personnel

Overseas tours may require facilitation or different stage language/jargon and cultural differences.

Relevant location information may include:

- technical specifications of size
- dimensions
- layout
- masking requirements
- power capacity
- backstage layout
- auditorium layout
- access
- parking
- truck access
- hours of access
- amenities and facilities
- canteen
- bar
- restaurant

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Accommodation arrangements may include:

- holiday flats
- serviced apartments
- hotels
- motels
- private homes

Expenditure and income may include:

- petty cash float
- company/organisation cheque account
- props budget
- box office income
- invoices

Administration of time sheets and wages may include:

- advising bank of cash requirements
- calculating tour and other special allowances

Necessary forms may include those for the following purposes:

- employment, i.e. contracts
- taxation
- superannuation
- union membership
- insurance

Relevant institutions may include:

- banks/building societies
- taxation offices
- union offices
- insurance companies

Financial documentation may include:

- cheque requisition order forms
- time and wages books
- cheque voucher forms
- petty cash forms
- delegations
- letters to financial institutions
- letters of introduction
- letters of credit

Travel arrangements may include:

- air
- road
- rail or sea
- travel from home to port
- port to accommodation
- accommodation to location

Vehicles may include:

- mini bus
- organisations members' own vehicles
- taxis
- hire cars

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Publicity arrangements may include:

- interviews
- photo calls
- publicity with local media

Occupational and public health and safety legislative requirements may include:

- Commonwealth, State and Territory occupational health and safety regulations
- relevant national and international standards, guidelines and codes of practice, e.g. the Building Code of Australia
- relevant local government legislation and regulation

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- the relevant award and enterprise agreements
- standard equity contracts
- contractual relationships between venues and companies
- marketing requirements (e.g. publicity calls)
- lines of accountability
- knowledge of the show and production requirements
- being positive and supportive with others
- negotiating an outcome satisfactory to all parties
- working as part of a team
- delegating tasks and responsibilities
- dealing with conflict
- applying relevant organisational and legislative occupational health and safety requirements
- preparing relevant documentation and production information as specified in the range of variables
- knowledge of effective communication techniques including active listening, questioning and non verbal communication
- following written and/or spoken instructions
- managing people and finance within the range of variables required for the job role

Linkages to other units

This unit has strong linkages to , and may be assessed with, the following units of competency:

- BSXFMI503A Establish and manage effective workplace relationships

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Critical aspects of evidence

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

- managing a range of tasks concurrently
- managing work calmly and patiently
- solving problems
- using scheduling tools and techniques to organise and priorities work
- communicating effectively within the range of situations required for the job role

Method and context of assessment

This unit of competency may be assessed through a combination of on and off the job assessment, provided that all the requited resources for demonstration of competency within an industry context and that the assessment covers all aspects of touring a show.

Resource requirements

Competency in this unit should be assessed using all the resources as required to manage a touring event.

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CUEFIN1A Develop a budget

Unit Descriptor

This unit refers to the preparation of the budget and reports related to the financing and financial management of a project/operation. This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the other sectors of the cultural industries.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan the budget	1.1 Identify, access and analyse data required for budget preparation correctly 1.2 Determine budget parameters with estimates based on research, consultation and negotiation with the appropriate personnel 1.3 Identify and cost all budget elements accurately 1.4 Provide relevant colleagues with the opportunity to contribute to the budget planning process
2. Develop and finalise budget	2.1 Draft budget based on analysis of all available information in accordance with organisation/production policy 2.2 Identify income and expenditure estimates clearly and support with valid, reliable and relevant information 2.3 Undertake negotiations with relevant personnel and obtain budget approval 2.4 Modify budget if necessary to reflect agreed negotiations and re-present if necessary 2.5 Consult all personnel to finalise resource allocation and departmental budgets 2.6 Present recommendations for budget approval clearly, concisely and in an appropriate format 2.7 Negotiate final budget in accordance with organisational procedures and policies and provide to the appropriate personnel within an agreed timeframe 2.8 Inform appropriate personnel of the budget and its application to the area in which they work, expenditure limits, financial management and reporting responsibilities 2.9 Establish reporting arrangements
3. Prepare reports to key personnel	3.1 Prepare cash flow charts and other relevant documentation as required 3.2 Prepare statements of income and expenditure as required 3.3 Prepare financial documentation for the relevant personnel
4. Prepare budget for presentation	4.1 Package budget in accordance with preferred format and the identified audience 4.2 Identify cost implications for key personnel

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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	3
Solving problems	3
Using technology	2

RANGE STATEMENT

Budgets may be prepared for:

- productions
- events
- projects
- operations

Budgets may cover:

- not-for-profit
- commercial and/or profit based activities
- departmental operations
- entire organisation's operations

Appropriate personnel include:

- director
- producer
- designers
- heads of departments or sections
- managers of specialist areas
- anyone managing a project

Budget parameters may vary:

- according to the nature of the operations productions or projects
- for a commercial production, a prospectus may be prepared and budget parameters determined accordingly

If a prospectus is prepared to seek to raise funds in the marketplace, it will include:

- details of the proposed operations, or production
- general areas of expenditure
- targets on income generation
- the scale of the activity

Estimates of revenue may include:

- sales
- products
- sponsorship
- advertising revenue

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Accountability guidelines may be those of another organisation of which the organisation forms a part, such as:	• federal government • state government • local council • international funds • investors • shareholders • sponsors (cash or in-kind) • donations
Budgets may be prepared using:	• paper proforma sheet • computer spreadsheet software programs
Production requirements may include:	• aesthetic • technical • commercial • legal • safety and security issues • pre-production • production • post-production
Reports include:	• cash flow documents • statements of income and expenditure
In budget negotiation, relevant personnel may include:	• client • investors • financial sources • completion guarantor • distributors, sales agents
Relevant key personnel include:	• producers • accountants • heads of department

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- accounting principles and practices in specific relation to budget preparation
- budget preparation techniques
- knowing where or how to get information, and how to ask questions of each area of the venue or activity to properly identify costs, particularly major cost items
- negotiation skills in specific relation to budgetary planning
- producing reports, submissions, budgets and associated documentation
- knowledge of the specific industry sector and industry financing arrangements including the requirements of funding bodies, for example the Australian Film Corporation and the Film Finance Corporation
- financial management
- personnel administration

Linkages to other units

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

- CUEFIN1A Manage a budget
- CUSADM03A Manage a project
- CUSADM05 Develop and manage a business/strategic plan

Critical aspects of evidence

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

- understanding of the technical budget preparation process and accounting procedures that must be followed
- preparing a realistic and accurate budget within the relevant workplace context

Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

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Resource requirements

Competency in this unit should be assessed using relevant financial resources and other identified documentation. Access to a computer and appropriate software would be useful.

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CUEFIN2A Manage a budget

Unit Descriptor

This unit covers the day-to-day organisation of the financial resources required for operations, productions or projects including allocation of funds and monitoring of expenditure. This unit of competency applies to full productions, events, projects or studio or venue operations. Budgets may cover not-for-profit or commercial/profit based activities. Budget management applies to all aspects of the activity or organisation.

This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the other sectors of the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Allocate funds	1.1 Allocate funds according to the budget and agreed priorities 1.2 Ensure that all appropriate personnel are fully informed of budgetary decisions 1.3 Ensure that colleagues are aware of the importance of budget control 1.4 Ensure that accurate detailed records of resource allocation are kept in accordance with organisation control systems 1.5 Arrange and adhere to key reporting and reconciliation schedules 1.6 Establish and monitor expenditure authorisation procedures as required
2. Monitor and control expenditure	2.1 Ensure that actual income and expenditure against budgets at regular intervals to ensure compliance with budget and cash flow projections 2.2 Ensure that income and expenditure reports are prepared and presented in the required format to the appropriate personnel 2.3 Identify deviations from the budget and the reasons for deviation and take the appropriate action 2.4 Advise appropriate personnel of budget status
3. Complete financial reports	3.1 Ensure that all required financial and statistical reports are completed accurately within designated timelines 3.2 Make recommendations regarding future financial planning, as appropriate 3.3 Ensure that reports are clear, concise and checked for accuracy 3.4 Ensure that reports are forwarded promptly to the appropriate personnel

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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	2

RANGE STATEMENT

Records may include:

- those relating to the production or activity
- finance
- purchasing
- contracts and tenders
- staff salaries
- technology
- equipment

Resources include all financial resources such as:

- cash
- cheques
- grants
- bank accounts
- investments

Resources may also include physical resources such as:

- premises owned, rented or borrowed
- technical equipment
- office machinery
- equipment production items
- motor vehicles owned, rented or borrowed
- contras

Budgets may be prepared using:

- paper
- proforma sheet
- computer spreadsheet software programs

Financial reports may include:

- profit and loss statements
- balance sheets
- cash flow reporting

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Financial reports may be prepared for and/or by:

- managers, e.g. production manager
- department heads
- financial controller/consultant
- boards, committees, advisory bodies
- investors
- funding bodies and sponsors

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- knowledge and understanding of budgets including different types of budget, how a budget is structured and how to interpret a budget
- areas of financial responsibility
- organisation or project's procedures for budgeting and financial reporting/management
- lines of communication and reporting within the organisation and key contacts
- knowledge of internal and external auditing requirements
- working with others, including accountant or financial adviser
- accessing and using information systems
- producing, interpreting and analysing financial reports
- knowledge of legislative requirements with regard to disbursement of funds and record-keeping

Linkages to other units

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

- CUEFIN1A Develop a budget

Critical aspects of evidence

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

- monitoring income and expenditure in accordance with the budget and identifying ways of improving budget performance
- knowledge of basic budget principles and accounting/auditing/legislative/reporting requirements

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

- 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 should use all the relevant resources required to manage a budget in the relevant cultural sector.

Assessment should use appropriate systems and activities. Computing software may be used.

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CUEFIN3A Obtain sponsorship

Unit Descriptor

This unit describes the skills needed to obtain sponsorship for a project, product, event or activity in film, television, radio, music or multimedia. It covers the initial contact, the presentation of the proposal and subsequent contacts. This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the other sectors of the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Determine financial requirements of activity	1.1 Become familiar with activity for which sponsorship is being sought 1.2 Identify financial requirements, including estimates of income and expenditure, for the activity through consultation with the appropriate personnel 1.3 Set fundraising targets based on financial requirements of activity and estimated income and expenditure 1.4 Identify areas of possible financial support 1.5 Assess previous methods of securing finance for relevance to the activity
2. Obtain sponsorship	2.1 Develop list of potential sponsors and prepare sponsorship proposals and present to sponsors as required 2.2 Present sponsorship proposals in clear, concise and professional way 2.3 Follow up proposals with sponsors as required 2.4 Conduct meetings to discuss proposals in a professional and business-like manner
3. Provide information to sponsors	3.1 Agree on nature, extent of sponsorship, and benefits to the sponsor to the satisfaction of both the sponsor and the activity/organisation 3.2 Complete agreements with sponsor as required 3.3 Thank sponsor for support following activity and return any materials 3.4 Maintain documentation as required throughout the process

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	2
Using technology	1

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RANGE STATEMENT

Appropriate personnel may include:	• director • production manager • general manager • head of department • other stakeholders
Potential sponsors may include:	• existing sponsors • boards of directors, councils or other governing bodies • new sponsors • government agencies • commercial organisations • investors • joint partners (including limited life partners) • friends' organisations • community bodies • audiences
Sponsorship proposals may include:	• overview of activity and objectives • purpose and amount of finance required • benefits to sponsors • different types of sponsorship arrangements
Presentation of proposals to sponsors will include:	• face to face and written presentations

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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 key contacts in commerce and/or government
- knowledge of arts policy and planning issues
- relevant funding guidelines and reporting requirements
- contracts and agreements and how to interpret them
- short, medium, and long term organisational objectives
- potential sponsors, financial sources, corporate/ public/private support
- the specific project, especially in terms of its benefit to sponsors and the community
- effective fundraising methods
- representing and developing the organisation
- establishing and building relationships
- high level negotiation and advocacy
- analysing market research
- preparing, or overseeing the preparation of, realistic and detailed budgets that meet the requirements of funding bodies and sponsors
- creatively targeting interest, enthusiasm and support for projects
- producing reports, submissions and associated documentation
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication

Linkages to other units

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

- CUEFIN1A Develop a budget
- CUSGEN05A Make presentations
- CUFADM07A Establish and maintain business and work/contractual relationships

Critical aspects of evidence

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

- developing clear, concise and professional sponsorship proposals including appropriate information as outlined in the range of variables
- communicating effectively within the range of situations required for the job role

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Method and context of assessment

Assessment may take place on the job, off the job or a combination 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:

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

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CUEFOH6A Manage front of house

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare venue for patrons	1.1 Liaise with the appropriate personnel to ensure that the venue is adequately prepared for patrons in accordance with organisational procedures 1.2 Open venue as required
2. Manage front of house	2.1 Check to ensure that all staff are present 2.2 Take appropriate action as required if staff have not arrived for work 2.3 Brief staff according to organisational procedures prior to opening of venue and debrief as required at the end of the event 2.4 Make public announcements as required 2.5 Handle all enquiries and complaints informatively and politely and refer to the appropriate personnel if required 2.6 Check venue to ensure that it is in appropriate condition for patrons 2.7 Activate emergency procedures as required 2.8 Close venue as required at end of event according to organisational procedures
3. Undertake administrative procedures	3.1 Prepare rosters as required and distribute to the appropriate personnel 3.2 Check and validate staff time cards as required 3.3 Write incident reports, distribute to the appropriate personnel and file according to organisational procedures 3.4 Distribute relevant information to staff 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	2
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	1

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RANGE STATEMENT

Preparation of venue may include:
- setting up/preparing cloakroom
- food and drink bars
- setting up promotional displays
- checking that venue is clean and tidy
- cleaning and tidying venue or instructing other staff to clean and tidy venue

Staff briefing may include:
- details of event
- fire drills
- house policies
- any information required

Appropriate action may include:
- organising temporary cover either through an agency or from existing casual or full-time staff
- dividing tasks between staff
- doing work oneself

Relevant information may include:
- information about products and services available
- the venue
- organisational policies and procedures
- seating arrangements
- forthcoming events
- special needs of particular patrons
- equipment manuals
- attendance records

Appropriate personnel may include:
- management
- front-of-house staff
- box-office staff

Stock may include:
- tickets
- programs
- vouchers
- promotional material
- food and drink
- alcohol
- office supplies

Information required by other personnel may include:
- information about products and services available, the venue, organisational policies and procedures, seating arrangements, forthcoming events, special needs of particular patrons (or groups of patrons)
- equipment manuals
- attendance records

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Material to be read and interpreted may include:

- all material that is required to be read by other workers reporting to the front-of-house administrator
- written requests for equipment from venue hirer
- contracts and other written methods of ordering goods and services
- merchandising display requirements
- attendance records and rosters
- merchandise stock lists
- seating plan and other specifications for seating
- organisational policies and procedures

Material to be written may include:

- simple correspondence on behalf of the organisation
- short reports or memos to other personnel, including instructions to technical staff
- short reports about matters with legal implications (such as occupational health and safety matters, incident reports)
- short reports and correspondence in relation to patron enquiries
- orders and other written methods of ordering goods and services
- organisational procedures
- seating advice
- stock inventories

Numeracy tasks may include:

- calculation of hours of attendance and related timekeeping calculations
- basic counting relating to stocktakes

Oral communication tasks may include:

- briefing staff and responding to feedback constructively
- providing accurate and useful answers to questions
- giving and receiving instruction
- telephone liaison
- speaking clearly to be understood, and listening carefully to understand
- asking questions to gain information and clarify ambiguities
- asking the right questions to elicit special needs
- rephrasing and feeding back questions, requests and statements to confirm they have been correctly understood
- empathising with the patron's situation while upholding venue or hirer policy
- accurate, concise summarising of information in brief verbal reports
- negotiating outcomes where points of view differ

Cultural awareness may include:

- understanding of barriers that may prevent staff participation in training and non-mandatory work-related activities
- understanding of what constitutes reasonable expectations of staff
- understanding the expectations of other personnel, including venue hirers

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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 organisational procedures
- maintaining contact details for staff
- rostering staff
- negotiating with suppliers regarding supply of stock
- knowledge of and ability to apply emergency evacuation procedures
- maintaining a safe workplace
- communicating effectively including active listening, questioning, and non verbal communication
- delegating tasks
- responding quickly and calmly to unexpected events
- inventory and stock control procedures
- writing reports
- demonstrating cultural awareness

Links to other units

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

- CUEFOH3A Operate box office
- THHGLE05A Roster staff
- CUEOHS1A Implement workplace health, safety and security procedures

Critical aspects of evidence

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

- supervising staff
- managing work to achieve goals and results
- resolving conflict
- knowledge of cultural diversity

Method and context of assessment

This unit should be assessed on the job.

Resource requirements

This unit of competency should be assessed using all the resources required to manage front-of-house for an entertainment event or venue.

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CUELGT1A Repair and maintain lighting equipment

Unit Descriptor This unit covers effective and safe monitoring, maintenance and repair of lighting equipment. It also deals with referring and documenting equipment maintenance and repair.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Repair lighting equipment	1.1 Diagnose and isolate faults in lighting equipment using fault detection procedures 1.2 Write labels and attach to faulty equipment in accordance with required procedures 1.3 Dismantle, repair and reassemble faulty equipment in accordance with safety requirements and manufacturer's instructions as appropriate 1.4 Refer complex repairs to technical specialists as required in consultation with supervisor or other appropriate personnel 1.5 Document all repairs according to required procedures and report to the appropriate personnel as required
2. Maintain lighting equipment	2.1 Maintain lighting equipment in accordance with organisational requirements and maintenance instructions 2.2 Maintain cables and accessories in accordance with organisational requirements and maintenance instructions 2.3 Check and replace spares and consumables and maintain records as required 2.4 Conduct equipment safety checks in compliance with the relevant industry and Australian standards 2.5 Document maintenance in accordance with required procedures

KEY COMPETENCIES

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

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RANGE STATEMENT

Lighting equipment may include:

- accessories
- control desks
- dimmers
- other lighting elements

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

- cleaning exteriors and interiors of lanterns, lenses, reflector assembly, lantern accessories
- checking that all cables are in good condition with insulation intact, that cable restraining glands are in working order and that plug tops are correctly fitted
- checking that all focus knobs are fitted and that focus mechanism works freely
- checking that PAR lamps may be rotated to allow for focus
- checking that colour runners are in good condition
- checking that locking knobs and clamping mechanisms are in good order to allow proper tilting of lanterns
- checking that suspension bolts and fastenings are in good order to allow proper panning of lanterns
- checking that hook clamps, or other rigging accessories, are securely fitted and are in full working order
- checking that shutters and brandies are in good working condition
- checking that safety chain is fitted and in working order
- checking that reference scales are consistent on identical lanterns
- checking that lamp gas is in good working order
- checking that the correct lamp is fitted and in working order
- checking lamp alignment
- checking light leakage from lantern
- checking continuity of all power and data cables

If the assessee has a restricted electrical license, maintenance may include:

- checking that jug plugs or other connectors are in good working order
- checking that internal wiring is correctly connected and in good condition
- checking continuity of earth
- checking continuity of circuit from plug top to lamp
- checking that there is no connection between earth and either neutral or active

Maintenance may include work on effects such as:

- cleaning
- replacing consumables
- checking control cables
- fans
- hoses

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Maintenance of control desk includes:	• cleaning surface of control desk and peripherals • cleaning faders, push-button switches • checking that all connectors are in good order • checking operation of desk and peripherals • modifications to operator's position • checking and cleaning disk drive/backup system
Maintenance of dimmers includes:	• trimming top and bottom settings as required (analogue dimmers only) • checking connectors • checking socket outlets (if fitted) • may include adjusting dimmer curve in digital dimmers
Repairs are carried out on an as-required basis and may cover any of the above. Repairs may include:	• replacing faulty globes in lanterns, work lights, emergency lights, dressing rooms and other areas of the venue • replacing defective colour • replacing blown fuses in dimmers • replacing faulty dimmer cards • replacing faulty control desk faders and push button switches • replacing faulty control desk cards or modules
Repairs may require:	• calling in of specialist service technicians • returning equipment and circuit boards to specialists for repair
Appropriate personnel may include:	• supervisor • head of department • designer • director • stage manager • other specialist staff
Oral communication tasks may include:	• short verbal reports • following instructions on design specifications
Material to be read and interpreted may include:	• lists of faults • operating manuals and maintenance instructions • design specifications
Material to be written may include:	• lists of faults • short reports

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- knowledge of spare parts and sub-assemblies used in equipment repair/maintenance
- knowledge of the effects of dirty lenses and reflectors, and faulty and misaligned lamp holders
- fault detection and diagnosis skills
- knowledge of typical equipment and wiring faults
- common repair and maintenance requirements
- knowledge of the effects of bad ventilation: reflector degradation and breakdown of cable insulation
- knowledge of electrical measurements including voltage, current resistance, power insulation and circuit continuity, having regard to magnitude, AC or DC, circuit state (energised or de-energised)
- knowledge of rules for DMX signal distribution and other communications protocols such as Ethernet
- applying relevant organisational and legislative occupational health and safety requirements
- dismantling, repairing and reassembling equipment
- making extension leads as permitted by state/territory regulations
- reading and interpreting service documentation and manuals
- accurately and concise summarising and conveying information orally and/or in writing
- cultural sensitivity

Critical aspects of evidence

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

- technical knowledge of lighting equipment
- excellent physical dexterity skills

Linkages to other units

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

- CUELGT2A Prepare, rig, test and modify lighting equipment
- CUELGT5A Operate lighting
- CUELGT3A Operate follow spots
- CUELGT4A Operate floor electrics

Method and context of assessment

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

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Resource requirements

This unit of competency should be assessed using:

- a range of lighting equipment and elements as identified in the range of variables
- repair and maintenance tools

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CUELGT3A Operate follow spots

Unit Descriptor This unit deals with the safe and effective operation of follow spots to achieve production requirements. It also covers maintaining required documentation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Carry out technical/dress rehearsal requirements	1.1 Set lighting in accordance with written and spoken performance requirements 1.2 Rehearse technical aspects of the show and communicate to performers as required 1.3 Rehearse and execute cues on direction from the appropriate personnel 1.4 Plot and execute cues and record correctly according to performance requirements 1.5 Set up back-up systems for use in the event of an equipment malfunction and test to ensure that they are in working order 1.6 Implement changes to cueing and modify cue sheets as required
2. Carry out pre-show procedures for operating follow spots	2.1 Identify and implement changes to follow spot operation and documented as required 2.2 Check communications equipment to ensure that it is in working order 2.3 Power up follow spot and check: 2.3.1 height, balance, sights and focus 2.3.2 operation of iris 2.3.3 operation of any additional follow spot accessories 2.3.4 operation of dimmer 2.4 Check colour and/or operation of colour changer 2.5 Deal with all problems and faults safely and effectively and inform appropriate personnel as required
3. Operate follow spots	3.1 Operate follow spot on cue on direction from the stage manager 3.2 Ensure that the beam diameter, shape, edge, colour and intensity level meet performance requirements 3.3 Temporarily modify follow spot cues as required to cater for unexpected contingencies 3.4 Carry out operations in a manner that does not distract the audience and that ensure reasonable comfort for the operator 3.5 Use logical problem solving techniques in the event of equipment malfunctions 3.6 Use back-up systems as required 3.7 Rectify problems safely, efficiently and in accordance with venue procedures and inform appropriate personnel as required 3.8 Recalibrate follow sport after changing a globe
4. Carry out post performance procedures	4.1 Turn off power to the follow spot following the performance and store or cover follow spot in accordance with required procedures 4.2 Changes to cue sheets are noted, all documentation is updated and filed as required in accordance with organisational procedures

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KEY COMPETENCIES

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

RANGE STATEMENT

Follow spots may include:

- incandescent
- quart
- halogen or discharge units

Follow spot accessories may include:

- iris
- shutters
- mechanical blackout
- ballasts
- % power selection switches
- stands
- mechanical dimmer colour magazines
- gobos

Appropriate personnel may include:

- supervisor, head of department
- designer
- director
- stage manager
- other specialist staff

Oral communication tasks may include:

- selective listening to identify and respond to relevant cues and variations from cue sheets
- following instructions and comments from stage manager, designer and other personnel
- verbal fault reports
- problem solving

Material to be read may include:

- cue sheets
- patch sheets
- equipment lists
- focus notes
- colour lists
- emergency procedures

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Material to be written may include:

- cue sheets
- designers instructions
- modifications to cue sheets
- fault reports
- patch sheets
- colour lists
- focus notes

Follow spots may include:

- incandescent
- quart
- halogen or discharge units

Follow spot accessories may include:

- iris
- shutters
- mechanical blackout
- ballasts
- % power selection switches
- stands
- mechanical dimmer colour magazines
- gobos

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- general lighting terms
- main types of lanterns including profile, fresnel, pebble/convex, flood, moving lanterns and PAR, their uses and operations (optical and mechanical) and accessories
- different types of follow spots: incandescent, quartz halogen, discharge units; their operation and adjustment for colour temperature and beam, for example
- changing globes
- colour recognition
- writing performance documentation
- following written or verbal cueing and instructions
- consistently demonstrating excellent hand/eye coordination
- communicating effectively with colleagues and customers within the range of situations defined for the job role
- follow sports for required operation
- applying problem solving techniques
- undertaking basic maintenance of follow spots
- communicating effectively with people from diverse cultural backgrounds
- capacity for critical listening and aural discrimination

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Linkages to other units

This unit may be assessed concurrently with the following units:

- CUELGT4A Operate floor electrics
- CUELGT5A Operate lighting
- CUELGT2A Prepare, rig, test and modify lighting equipment
- CUELGT1A Repair and maintain lighting equipment

Critical aspects of evidence

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

- consistently demonstrating excellent hand/eye coordination
- communicating effectively with colleagues and customers within the range of situations defined for the job role
- applying knowledge of cultural diversity

Method and context of assessment

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

Resource requirements

This unit of competency should be assessed using:

- selecting follow spots and accessories as identified in the range of variables
- selecting documentation as identified in the range of variables

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CUELGT4A Operate floor electrics

Unit Descriptor This unit deals with interpreting and implementing floor electrics safely and effectively to achieve required production outcomes. It also covers maintaining required documentation.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Carry out technical/dress rehearsal requirements	1.1 Set floor electrics in accordance with written and spoken performance requirements 1.2 Rehearse technical aspects of the show and communicate with performers as necessary 1.3 Plot, record, rehearse and execute cues in line with direction from the appropriate personnel 1.4 Set up back-up systems for use in the event of an equipment malfunction and test to ensure that they are in working order 1.5 Implement changes to cueing and modify cue sheets as required
2. Carry out pre-show procedures for operating floor electrics	2.1 Identify, implement and document changes to floor electrics operation as required 2.2 Check communications equipment to ensure that it is in working order 2.3 Check consumables for the performance 2.4 Put equipment and other floor electrics elements in stand-by position for the start of the performance 2.5 Turn on equipment requiring warming up in adequate time prior to commencement of performance 2.6 Check all floor electrics components to ensure that they are operating to specifications 2.7 Deal with all problems and faults safely and effectively and inform appropriate personnel as required 2.8 Isolate smoke detectors and check changes to air conditioning as required 2.9 Run all cables safely and neatly
3. Operate floor electrics	3.1 Execute floor electrics changes on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue 3.2 Check cables to ensure that they are set 3.3 Temporarily modify floor electrics cues as required to cater for unexpected contingencies and inform appropriate personnel 3.4 Use logical problem solving techniques in the event of equipment malfunctions and inform appropriate personnel as required 3.5 Use back-up systems as required

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4. Carry out post-performance procedures	4.1 Turn off power to all floor electrics elements following the performance or set to standby 4.2 Reset smoke detectors and air-conditioning as required 4.3 Prepare all floor electrics elements and position for the next performance as required 4.4 Prepare and return to their stand-by position all floor electrics elements not in use at the beginning of the next performance 4.5 Note changes to cue sheets and update and file all documentation as required in accordance with organisational procedures

KEY COMPETENCIES

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

RANGE STATEMENT

Floor electrics may include:

- lighting equipment
- prac
- electrical prop
- special effect that needs to be operated from the stage or backstage are
- lighting equipment, prac, electrical prop or special effect that ahs to be positioned, re-positioned, re-coloured and patched on the stage or in the backstage area during the performance

Appropriate personnel may include:

- supervisor
- head of department
- designer
- director
- stage manager
- other specialist staff

Consumables may include:

- gaffer tape
- PVC tape
- lamp stock
- gel

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Material to be listened to or spoken may include:

- relevant cues and modifications to cues
- relaying information to performers, other technicians, stage manager or supervisor
- problem solving
- following directions from stage manager, supervisor, director and other technicians
- verbal fault reports
- comprehending relevant organisational and occupational health and safety requirements

Material to be read and interpreted may include:

- cue sheets
- floor plot
- focus notes
- list of emergency procedures
- running sheet
- patch sheets
- equipment lists
- colour lists

Material to be written may include:

- cue sheets
- modification to cue sheets
- focus notes
- fault reports
- running sheet
- patch sheets
- equipment lists
- colour lists

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- knowledge of lighting equipment and general lighting terms
- knowledge of the main types of lanterns, their uses and operations (optical and mechanical) and accessories
- knowledge and ability of consistently apply relevant organisational and occupational health and safety requirements
- knowledge of colour recognition
- writing performance documentations
- following written or verbal cueing and instructions
- undertaking basic maintenance of floor electrics
- communicating effectively with people from diverse cultural backgrounds
- capacity for listening and aural discrimination

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Linkages to other units

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

- CUELGT3A Operate follow spots
- CUELGR5A Operate lighting
- CUELGT2A Prepare, rig, test and modify lighting equipment
- CUELGT1A Repair and maintain lighting equipment

Critical aspects of evidence

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

- knowledge of electricity as it relates to floor electrics
- applying safe procedures for working with electricity
- communicating effectively with colleagues and customers within the range of situations defined for the job role
- knowledge of cultural diversity

Method and context of assessment

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

Resource requirements

This unit of competency should be assessed using:

- select floor electrics equipment as identified in the range of variables
- select consumables
- select documentation as identified in the range of variables

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CUELGT5A Operate lighting

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Carry out technical/dress rehearsal requirements	1.1 Lighting is set in accordance with written and spoken performance requirements 1.2 Technical aspects of the show are rehearsed and communicated to performers as necessary 1.3 Cues are rehearsed and executed on direction from the appropriate personnel 1.4 Cues are plotted or transposed from another board, executed correctly and recorded according to performance requirements 1.5 Back up systems are set up for use in the event of an equipment malfunction and tested to ensure that they are in working order 1.6 Changes to cueing are implemented, cue sheets are modified as required and back up discs and memory systems updated
2. Carry out pre-show procedures for operating lighting	2.1 Changes to lighting operation are identified, implemented and documented as required 2.2 Communications equipment is checked to ensure that it is in working order 2.3 Dimmers, control desk and peripherals are powered up 2.4 Lanterns, accessories and other lighting elements are tested and lanterns are warmed as required 2.5 Venue lighting is checked to ensure that it is operating as required 2.6 All problems and faults are dealt with safely and effectively and appropriate personnel informed as required 2.7 Opening preset is brought up
3. Operate lighting	3.1 Lighting changes are executed on cue in accordance with the running sheet, stage manager's directions and the requirements of the performance and/or venue 3.2 Lighting cues are temporarily modified as required to cater for unexpected contingencies and appropriate personnel are informed as required 3.3 Logical problem solving techniques are applied in the event of equipment malfunctions 3.1 Back-up systems are used as required 3.1 Problems are rectified safely, efficiently and in accordance with venue procedures and appropriate personnel are informed as required
4. Carry out post performance procedures	4.1 Equipment is powered down or set to standby between performances 4.2 Control desk is stored and/or covered in accordance with organisational procedures 4.3 Changes to running sheet or cue sheets are noted, permanent changes are recorded and backed up and all documentation is updated and filed as required

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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	2
Solving problems	2
Using technology	2

RANGE STATEMENT

Venue lights may include:

- blue light
- task light
- work lights
- house lights
- panic light
- cleaners lights
- general lights
- aisle lights
- display/advertising light

Lanterns may include:

- theatre-based units
- special effects units
- architectural fixtures

Other lighting elements may include:

- pracs
- electrical/electronic props
- special effects such as:
- strobes
- mirrorballs and motors
- smoke machines
- fog machines
- ultraviolet light
- chasers
- oil and watercrackers
- effects projectors

Control desks may include:

- manual desks
- manual/memory desks and remotely controlled lighting effects

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Control desks peripherals may include:

- monitors
- printers
- external memory storage
- riggers controls
- desk lamps
- control cables effects units and backup units

Dimmers may include:

- analogue dimmers
- multiplexed digital dimmers
- multiplexed analogue dimmers
- single unit (follow spot) dimmers eg. Model 1 or Monopak
- small self contained dimmable controllers eg. Fourpack, Quadpak

Appropriate personnel may include:

- supervisor
- head of department
- designer
- director
- stage manager
- other specialist staff

Test equipment may include:

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

Operating test equipment will require selection of;

- correct measurement (AC/DC, I, V, R)
- polarity (where relevant)
- range
- correct scale

Testing of lanterns, accessories and other lighting elements covers:

- ensuring that all equipment is patched correctly
- ensuring that all operational functions are working correctly
- ensuring that correct colour and accessories are fitted
- ensuring that all items that are controlled by the lighting desk are receiving data and are operating correctly

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- knowledge of general lighting terms and how terms may vary between different systems or how different terms can refer to the same functions on different systems
- knowledge of lighting control concepts used in various lighting systems
- knowledge of the main types of lanterns including profile, fresnel, PC, flood, and PAR lamps, their uses and operations (optical and mechanical) and accessories
- understanding of the basic elements of lighting design
- applying problem-solving techniques
- undertake basic maintenance of lighting equipment
- knowledge of various colour media used in lighting
- knowledge of DMX protocols
- using documentation and back-up systems used in connection with lighting control
- colour recognition
- communicating effectively with colleagues and customers within the range of situations required for the job role
- memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)
- writing performance documentation
- following written or verbal cueing and instructions
- clarifying (and where appropriate interpreting) instructions from the designer
- understanding and interpreting a range of industry terminology and protocols
- communicating effectively with people from diverse cultural backgrounds
- completing simple mathematical calculations using a scale rule
- capacity for critical listening and aural discrimination

Linkages to other units

This unit may be assessed concurrently with the following units:

- CUELGT3A Operate follow spots
- CUELGT4A Operate floor electrics
- CUELGT2A Prepare, rig, test and modify lighting equipment
- CUELGT1A Repair and maintain lighting equipment

Critical aspects of evidence

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

- communicating effectively with colleagues and customers within the range of situations required for the job role
- knowledge of lighting terms
- memorising numbers (so that the lighting operator can remember channel numbers on lighting boards)

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Method and context of assessment

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

Resource requirements

This unit of competency should be assessed using:

- a range of lighting equipment as identified in the range of variables
- at least two different lighting control boards using manual crossfeeds and some memory capacity

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CUEMAR2A Undertake market research

Unit Descriptor

This unit describes the skills and knowledge required to access and organise the information to support marketing and promotional decisions. This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements to ensure its applicability to the other sectors of the cultural industries.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan market research	1.1 Identify specific research needs based on current business focus and the needs of the organisation 1.2 Develop objectives for the research in consultation with the appropriate personnel 1.3 Identify research methods and select the most appropriate method selected according to research objectives, organisational policies and procedures and resource constraints 1.4 Obtain approval to undertake market research from the appropriate personnel as required 1.5 Document planning process as required according to organisational procedures
2. Conduct research	2.1 Obtain data using selected research methods, obtaining specialist assistance where necessary 2.2 Conduct research within agreed timeframes and in accordance with agreed method 2.3 Document research according to organisational procedures
3. Analyse research findings	3.1 Analyse and interpret data accurately and identify key issues resulting from the research 3.2 Store data as required 3.3 Use results to inform current activities and future planning 3.4 Present results of the research to appropriate personnel with relevant recommendations and observations 3.5 File results of research in accordance with organisational policies and procedures

KEY COMPETENCIES

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

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RANGE STATEMENT

Specific research needs may include:

- research on audience
- research on products and services,
- research on place, e.g. identifying attitudes towards location, identifying demand for products or services at other locations, identifying cooperative opportunities for distribution of information or services
- research on promotion, e.g. testing and comparing different media options, testing alternative messages, measuring advertising and promotion effectiveness

Appropriate personnel may include:

- producer
- director
- heads of department
- managers
- other marketing personnel
- other colleagues

Research methods may include:

- primary market research including:
- telephone interviews
- postal surveys
- focus groups
- personal interviews
- omnibus surveys
- secondary market research such as:
- information already available within the organisation, e.g. sales figures, attendance figures
- government reports such as data collection by the Australian Bureau of Statistics, Department of Community and the Arts and the Australia Council
- other information sources such as conference papers, speeches, reports to regulatory or funding bodies
- reports from trade or professional associations
- annual reports
- articles
- advertisements
- research projects
- internet

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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 typical research methodologies
- sources of research data
- managing work within resource constraints
- using effective consultative processes
- making oral presentations
- writing reports
- drawing conclusions and making recommendations
- encouraging ideas and feedback from other team members
- analysing quantitative and qualitative data
- selecting and using technology appropriate to the task

Linkages to other units

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

- TTHGLE12A Develop and manage marketing strategies
- CUEMAR3A Undertake marketing activities

Critical aspects of evidence

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

- applying research techniques and methodologies
- applying knowledge to conducting research within the contest of the particular industry sector
- analysing and interpreting data and developing recommendations for action based on the analysis
- presentation of the information in a format appropriate for the purpose for which it was collected

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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:

- role play
- cases studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Assessment may need to take place over a period of time to allow the candidate to address the ongoing implementation and monitoring aspects of this unit.

Resource Requirements

This unit of competency should be assessed using all the resources required to undertake market research for the appropriate industry sectors.

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CUEMAR3A Undertake marketing activities

Unit Descriptor

This unit describes the skills and knowledge to plan and undertake a range of marketing activities in support of media products or operations. This unit is imported from the entertainment industry national training package, with necessary changes made to the range of variables and evidence guide statements to ensure its applicability to the other sectors of the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan marketing and promotional activities	1.1 Identify the institution's promotional needs 1.2 Research, plan and schedule promotional activities in accordance with the enterprise's marketing plan or project requirements 1.3 Develop action plans for promotional activities based on research and taking into account such factors as: 1.3.1 time constraints 1.3.2 budget allocation 1.3.3 target audience 1.3.4 seasonal variations 1.3.5 resources including human resources
2. Implement marketing and promotional activities	2.1 Allocate responsibilities and functions to the relevant personnel 2.2 Design and develop resource materials which may include: 2.2.1 press releases 2.2.2 posters 2.2.3 kits 2.2.4 PR materials 2.2.5 invitations 2.3 Establish and conduct relationships with industry and media colleagues in a manner that enhances the positive image of the project or organisation 2.4 Liaise with relevant people which may include: 2.4.1 community leaders 2.4.2 media 2.4.3 colleagues 2.4.4 artists 2.4.5 teachers
3. Review and report on promotional activities	3.1 Prepare reports in accordance with the institution's marketing policy and required timeframes 3.2 Present market intelligence in a manner which provides clear and concise information to those responsible for sales and marketing planning 3.3 Make informal reports to relevant colleagues to maximise opportunity to meet team targets 3.4 Review all activities in accordance with agreed evaluation methods, and incorporate the results into future planning 3.5 Agree evaluation processes through consultation and negotiation

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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	1
Using technology	1

RANGE STATEMENT

Appropriate personnel may include:

- senior management
- other marketing personnel
- other colleagues

Marketing and promotional activities may include:

- promotional events
- display and signage initiatives
- market research
- advertising
- industry and public relations activities

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- depth knowledge of organisation's products/services
- industry and market knowledge
- knowledge of sales and marketing principles and ability to interpret a marketing plan
- general knowledge of a range of promotional activities
- planning and organisational skills in specific relation to marketing activities

Linkages to other units

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

- CUFMAR01A Promote products and services

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Critical aspects of evidence

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

- using a range of marketing techniques appropriate for the product or project
- coordinating and organising a number of promotional activities within a specific cultural industry context
- logical and thorough activity planning including development of supporting organisational systems
- knowledge of marketing principles and their application to practical workplace contexts

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:

- role play
- cases studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Assessment may need to take place over a period of time to allow the candidate to address the ongoing implementation and monitoring aspects of this unit.

Resource requirements

This unit of competency should be assessed using all the resources required to coordinate marketing activities for a product or operation.

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CUEOHS1A Implement workplace health, safety and security procedures

Unit Descriptor

This unit describes the skills and knowledge required to provide information about occupational health and safety policies and practices, and hazard and risk control in the workplace to the work group. It covers a range of industry contexts involving a variety of different conditions and hazards. This unit describes occupational health and safety competencies applicable for employees with supervisory responsibility. This may include roles such as team leaders, production coordinators, forepersons or supervisors.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Provide information to the work group	1.1 Provide information to the work group about occupational health and safety policies, procedures and programs 1.2 Explain OHS legislation and codes of practice to the work group 1.3 Provide information about hazards and outcomes of risk assessment and risk control measures to the work group on a regular basis
2. Implement and monitor participative arrangements for the management of occupational health and safety	2.1 Implement and monitor organisational procedures for consultation over occupational health and safety issues to ensure that all members of the work group have the opportunity to contribute 2.2 Deal with and resolve issues raised through consultation and resolve them promptly or refer them to the appropriate personnel for resolution in accordance with workplace procedures for issue resolution 2.3 Make the outcomes of consultation over occupational health and safety issues known to the work group promptly
3. Implement and monitor the organisation's procedures for identifying hazards and assessing risks	3.1 Identify and report existing and potential hazards in the work area so that risk assessment and risk control procedures can be applied
4. Implement and monitor the organisation's procedures for controlling risks	4.1 Implement work procedures to control risks and monitor adherence to them by the work group in accordance with workplace procedures 4.2 Monitor existing risk control measures and report results regularly in accordance with workplace procedures 4.3 Identify inadequacies in existing risk control measures in accordance with the hierarchy of control and report to designated personnel 4.4 Identify inadequacies in resource allocation for implementation of risk control measures and report to designated personnel

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5. Implement the organisation's procedures for dealing with hazardous events	5.1 Implement workplace procedures for dealing with hazardous events whenever necessary to ensure that prompt control action is taken 5.2 Investigate hazardous events to identify their cause in accordance with incident investigation procedures
6. Implement and monitor the organisation's procedures for providing occupational health and safety training	6.1 Identify occupational health and safety training needs accurately, specifying gaps between occupational health and safety competencies required and those held by work group members 6.2 Make arrangements for fulfilling identified occupational health and safety training needs in both on and off-the-job training programs in consultation with relevant parties
7. Implement and monitor the organisation's procedure for maintaining occupational health and safety records	7.1 Complete occupational health and safety records for work area accurately and legibly in accordance with workplace requirements for occupational health and safety records and legal requirements for the maintenance of records of occupational injury and disease 7.2 Use aggregate information from the area's occupational health and safety records to identify hazards and monitor risk control procedures within work area according to organisational procedures, and within scope of responsibilities and competencies

KEY COMPETENCIES

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

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RANGE STATEMENT

This competency is to be exhibited:

- in accordance with all relevant occupational health and safety legislation, particularly
- State/Territory (Occupational Health and Safety Acts), regulations and codes of practice
- general duty of care, under state/territory legislation and common law
- requirements for the maintenance and confidentiality of records of occupational injury and disease
- provision of information and training
- regulations and codes of practice relating to hazards present in the work area
- health and safety representatives and/or occupational health and safety committees
- issue resolution

Relevant workplace procedures may be:

- formally documented or communicated verbally
- general to the management of the enterprise such as:
  - job procedures and work instructions
  - maintenance of plant and equipment
  - purchasing of supplies and equipment
- specific to OHS, such as:
  - emergency response
  - providing OHS information
  - OHS training
  - consultation and participation
  - incident investigation
  - issue resolution
  - OHS record keeping
  - identifying hazards (e.g. inspections)
  - assessing risks
  - controlling risks
  - reporting OHS issues

Information may be:

- for the induction of new workers
- about the nature of work and tasks, procedures and the limits to worker authority
- about hazards and risk management procedures;
- to assist in work tasks
- part of providing direct supervision where necessary (e.g. inexperienced workers)
- to communicate legislation and codes of practice, e.g. that relating to hazards in the work area
- for consultation with health and safety representatives and OHS committees

Participative arrangements may include:

- formal and informal meetings
- OHS committees
- other committees (e.g. consultative, planning, purchasing)
- health and safety representatives

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Oral communication tasks may include:

- reporting OHS incidents and accidents to occupational health and safety consultative committee
- reporting hazards and risks to occupational health and safety consultative committee
- reporting suspicious behaviour to authorities
- reporting details of emergency or incident (where, what, who etc)
- leading team meetings (presentation, explanation, procedures, conflict resolution)
- briefing casual staff of occupational health and safety responsibilities and procedures
- instructing work group on occupational health and safety procedures, PPE, hazard/risk identification, emergency procedures
- explaining reasons for procedures
- consultation regarding occupational health and safety conflict resolution
- convening formal and informal meetings
- informing others of relevant training
- using two-way radio/pager/telephone/workplace internal communication system
- investigating occupational health and safety incidents

Materials to be read and interpreted may include:

- occupational health and safety legislation and codes of practice as they relate to the specific workplace
- workplace safety policies and procedures
- information concerning special effects

Identifying hazards may include activities associated with:

- audits
- workplace inspections
- housekeeping
- job and work system assessment
- OHS record keeping
- maintenance of plant and equipment
- purchasing of supplies and equipment
- identifying employee concerns

Controlling risks may include actions such as:

- measures to remove the cause of a risk at its source
- application of the hierarchy of control, namely:
- elimination of the risk
- engineering controls
- administrative controls
- personal protective clothing and equipment
- consultation with workers and their representatives

Hazardous events may include:

- accidents
- fires and explosions
- emergencies such as chemical spills
- bomb scares

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Procedures for dealing with these may include:

- evacuation
- chemical containment
- First Aid procedures
- accident/incident reporting and investigation

OHS training may include:

- induction training
- specific hazard training
- specific task or equipment training
- emergency and evacuation training
- training as part of broader programs (e.g. equipment operation)

Written tasks may include:

- using word processor
- producing specific safety signs
- writing plain English safety memos for notice board
- agenda and minutes of workplace occupational health and safety consultative committee meeting
- items for workplace newsletter
- reporting risks and hazards to occupational health and safety consultative committee meeting
- reporting incidents to occupational health and safety consultative committee meeting
- reporting inadequacies in hazard and risk control procedures to occupational health and safety consultative committee meeting
- maintaining occupational health and safety records

OHS records may include:

- OHS audits and inspection reports
- records of occupational injury and disease
- health surveillance and workplace environmental monitoring records
- records of instruction and training
- manufacturers' and suppliers' information, including material safety data sheets and dangerous goods storage lists
- hazardous substances registers
- maintenance and testing reports
- workers' compensation and rehabilitation records
- First Aid/medical post records

Numeracy tasks may include:

- measuring amounts to mix liquids
- estimating volume of smoke (effects)
- calculating safe working loads

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- provisions of OHS Acts, regulations and codes of practice relevant to the workplace, including legal responsibilities of employers, employees and other parties with legal responsibilities
- principles and practices of effective OHS management, such as:
- the hierarchy of control
- elements of an effective OHS management system
- participation and consultation over OHS
- incident investigation
- risk management approaches
- hazards which exist in the workplace and:
- the range of control measures available for these hazards
- considerations for choosing between different control measures, such as possible inadequacies with particular control measures
- organisational OHS management systems, policies and procedures necessary to ensure OHS regulatory compliance, including procedures for:
- communicating about OHS issues
- consulting and allowing participation over OHS issues
- identifying and reporting on hazards, e.g. through inspections
- assessing risks
- controlling risks
- monitoring risk control measures;
- reporting budgetary and resource needs;
- responding to and dealing with hazardous events;
- OHS training
- OHS record keeping and collection and use of incident data

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Linkages to other units

Competency in this unit underpins competency in other aspects of the workplace role of employees with supervisory responsibilities. It may be appropriate to assess parts of this unit in conjunction with units relating to the performance of such aspects of the role. For example, assessing a unit relating to managing a work system could involve assessing that the person is able to identify and report any existing or potential hazards of the system.

Characteristics and composition of the workforce which impact on OHS management:

- literacy
- communication skills
- cultural background
- gender
- workers with disabilities

Other organisational systems, policies and procedures relevant to OHS management:

- business planning (especially new technology, organisational change)
- purchasing
- maintenance
- training
- consultation
- human resource management

Critical aspects of evidence

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

- it is essential that the laws and regulations relating to OHS in the workplace be understood and applied in implementing the organisation's occupational health and safety management system
- ability to analyse the entire working environment in order to identify hazards, assess risks and judge when intervention to control risks is necessary
- ability to analyse relevant workplace data, such as incident data, to identify and assess risks and evaluate the effectiveness of risk control measures
- ability to assess the resources needed to apply different risk control measures and make recommendations on that basis

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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.

To ensure that the contingency management component of competency is adequately assessed, evidence needs to be gathered across a range of work procedures and in a range of workplace circumstances.

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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Competence should be demonstrated in the context of:

- an established organisational OHS system
- relevant policies, procedures and programs

Resource requirements

Assessment of this unit requires access to:

- relevant occupational health and safety acts, regulations and codes of practices
- organisation's occupational health and safety policies and procedures
- the organisation's structure (for reporting purposes)
- personal protective equipment
- work areas for recognition of hazard and control measure

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CUEOHS2A Establish and maintain a safe and secure workplace

Unit Descriptor

This unit describes the skills and knowledge required by an individual who has responsibility for managing the occupational health and safety policy, procedures and resources for an organisation or for a section of a large organisation. This unit describes generic occupational health and safety competencies applicable for those with managerial responsibilities. This may be as an employee or as an owner of a business. Competency is to be exhibited within the area of managerial responsibility which might be an entire enterprise or department of an enterprise.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish and maintain the framework for the occupational health and safety system in the area of responsibility	1.1 Develop occupational health and safety policies which clearly express the organisation's commitment with respect to occupational health and safety within the area of managerial responsibility, and how relevant occupational health and safety legislation will be implemented 1.2 Define clearly occupational health and safety responsibilities and duties which will allow implementation and integration of the occupational health and safety system, and allocate and include them in job descriptions and duty statements for all relevant positions 1.3 Identify financial and human resources for the operation of the occupational health and safety system, seek resources and/or provide them in a timely and consistent manner 1.4 Provide information on the occupational health and safety system and procedures for the area of responsibility, and explain them in a form which is readily accessible to employees
2. Establish and maintain participative arrangements for the management of occupational health and safety	2.1 Establish appropriate consultative processes and maintain them in consultation with employees and their representatives, in accordance with relevant occupational health and safety legislation and consistent with the organisation's overall process for consultation 2.2 Deal with issues raised through participation and consultation and resolve them promptly and effectively in accordance with procedures for issue resolution 2.3 Provide information about the outcomes of participation and consultation in a manner accessible to employees
3. Establish and maintain procedures for identifying hazards	3.1 Identify existing and potential hazards within the area of managerial responsibility and confirm this in accordance with occupational health and safety legislation, codes of practice and trends identified from the occupational health and safety records system 3.2 Monitor activities to ensure that this procedure is adopted effectively throughout area of managerial responsibility 3.3 Address hazard identification at the planning, design and evaluation stages of any change in the workplace to ensure that new hazards are not created

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4. Establish and maintain procedures for assessing risks	4.1 Assess risk presented by identified hazards in accordance with occupational health and safety legislation and codes of practice 4.2 Develop a procedure for ongoing assessment of risks and integrate within systems of work and procedures 4.3 Monitor activities to ensure that this procedure is adopted effectively throughout the area of managerial responsibility 4.4 Address risk assessment at the planning, design and evaluation stages of any change within the area of managerial responsibility to ensure that the risk from hazards is not increased
5. Establish and maintain procedures for controlling risks	5.1 Develop measures to control assessed risks and implement in accordance with the hierarchy of control, relevant occupational health and safety legislation, codes of practice and trends identified from the occupational health and safety records system 5.2 When measures which control a risk at its source are not immediately practicable, implement interim solutions until a permanent control measure is developed 5.3 Develop a procedure for ongoing control of risks, based on the hierarchy of control, and integrate within general systems of work and procedures 5.4 Monitor activities to ensure that the risk control procedure is adopted effectively throughout the area of managerial responsibility 5.5 Address risk control at the planning, design and evaluation stages of any change within the area of managerial responsibility to ensure that adequate risk control measures are included 5.6 Identify inadequacies in existing risk control measures in accordance with the hierarchy of control, and provide resources enabling implementation of new measures according to appropriate procedures
6. Establish and maintain organisational procedures for dealing with hazardous events	6.1 Identify potential hazardous events correctly for dealing with hazardous events 6.1 Develop procedures which control the risks associated with hazardous events and meet any legislative requirements as a minimum in consultation with appropriate emergency services 6.2 Provide appropriate information and training to all employees to enable implementation of the correct procedures in all relevant circumstances
7. Establish and maintain an occupational health and safety training program	7.1 Develop and implement an occupational health and safety training program to identify and fulfil employees' needs as part of the organisation's general training program
8. Establish and maintain a system for occupational health and safety records	8.1 Establish and monitor a system for keeping occupational health and safety records to identify patterns of occupational injury and disease within the area of managerial responsibility

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9. Evaluate the organisation's health and safety system and related policies, procedures and programs	9.1 Assess the effectiveness of the occupational health and safety system and related policies, procedures and programs is according to the organisation's aims with respect to occupational health and safety 9.2 Develop and implement improvements to the occupational health and safety system to ensure more effective achievement of the organisation's aims with respect to occupational health and safety 9.3 Assess compliance with occupational health and safety legislation and codes of practice to ensure that legal occupational health and safety standards are maintained as a minimum

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	-

RANGE STATEMENT

Relevant positions for implementing the occupational health and safety system will include:

- managers
- supervisors
- occupational health and safety officer/manager
- First Aid officers

This competency is to be exhibited in accordance with all relevant occupational health and safety legislation, particularly:

- State/Territory OHS Acts, regulations and codes of practice
- general duty of care under State/Territory legislation and common law
- requirements for the maintenance and confidentiality of records of occupational injury and disease
- provision of information and training
- regulations and codes of practice relating to hazards present in the work area
- health and safety representatives and/or occupational health and safety committees and issue resolution

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Relevant workplace procedures may be:

- formally documented or communicated verbally
- general to the management of the enterprise such as:
- job procedures and work instructions
- purchasing of supplies and equipment
- specific to OHS, such as:
- emergency response
- providing OHS information
- OHS training
- OHS consultation and participation
- incident investigation
- issue resolution
- OHS record keeping
- identifying hazards (e.g. inspections)
- assessing risks
- controlling risks

Information may be:

- for the induction of new workers
- about the nature of work and tasks, procedures and the limits to worker authority
- about hazards and risk management procedures
- to assist in work tasks
- part of providing direct supervision where necessary (e.g. inexperienced workers)
- to communicate legislation and codes of practice, e.g. that relating to hazards in the work area
- for consultation with health and safety representatives

Oral communication tasks may include:

- participating in industry association workshops, conferences
- negotiating occupational health and safety priorities
- conflict resolution
- investigative questioning occupational health and safety inspection/audit
- feedback to work group on occupational health and safety inspection/audit
- telephone arrangements for training (external/internal)
- consulting and negotiating with management regarding occupational health and safety strategies
- interacting with network of people in similar organisations

Participative arrangements may include:

- formal and informal meetings
- OHS committees other committees (e.g. consultative, planning, purchasing)
- health and safety representatives

Material to be read and interpreted may include:

- technical riders for occupational health and safety issues
- site plans
- changes in legislation
- extensive lists of relevant training materials (video and publications)

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Identifying hazards may include activities associated with:

- audits
- workplace inspections
- housekeeping
- job and work system assessment
- OHS record keeping
- maintenance of plant and equipment
- purchasing of supplies and equipment
- identifying employee concerns
- planning or implementing alterations to site, plant, operations or work systems

Controlling risks may include actions such as:

- measures to remove the cause of a risk at its source
- application of the hierarchy of control, namely:
- elimination of the risk
- engineering controls
- administrative controls
- personal protective clothing and equipment
- consultation with workers and their representatives

Hazardous events may include:

- accidents
- fires and explosions
- emergencies such as chemical spills
- bomb scares

Procedures for dealing with these may include:

- evacuation
- chemical containment
- First Aid

OHS training may include:

- induction training
- specific hazard training
- specific task or equipment training
- emergency and evacuation training
- training as part of broader programs (e.g. equipment operation)

Written tasks may include:

- producing specific safety signs
- writing items for workplace newsletter
- writing plain English safety memoranda for notice board
- policies and procedures
- duty statements for occupational health and safety for all levels of employment
- emergency procedures
- drafting occupational health and safety consultative committee constitution and terms of reference
- agenda and minutes of workplace occupational health and safety consultative committee meetings
- reporting outcomes of OHS to management meetings
- maintaining occupational health and safety records

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OHS records may include:

- OHS audits and inspection reports
- workplace environmental monitoring and health surveillance and records
- records of instruction and training
- manufacturers' and suppliers' information, including material safety data sheets and dangerous goods storage lists
- hazardous substances registers
- maintenance and testing reports
- workers compensation and rehabilitation records
- First Aid/medical post records

Numeracy tasks may include:

- calculating numbers of security staff required for each performance from number of tickets sold
- calculating budget for numbers of security staff
- estimating changes to seating arrangements given number of wheelchair patrons
- maintaining budget for training, personal protective equipment, signage

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EVIDENCE GUIDE

Underpinning skills and knowledge

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

- provision of OHS Acts, regulations and codes of practice relevant to the workplace, including legal responsibilities of employers, manufacturers, suppliers, employees and other parties with legal responsibilities.
- principles and practices of effective OHS management such as:
  - elements of an effective OHS management system
  - appropriate links to other management systems
  - the hierarchy of control measures
  - participation and consultation over OHS
  - incident and accident investigation
  - the role of technical information or experts in designing control measures, monitoring systems and health surveillance
  - risk management approaches
- hazards and associated risks which exist in the enterprise and:
  - the range of control measures available for these hazards
  - considerations for choosing between different control measures, such as possible inadequacies with particular control measures
  - considerations in when to seek expert advice
- organisational OHS management systems, policies and procedures necessary to ensure OHS regulatory compliance, including systems and procedures for:
  - keeping the organisation abreast of developments on OHS (e.g. law, control measures, hazards) notification and reporting
  - communicating to the organisation about OHS;
  - consulting about and participating in OHS management
  - identifying and reporting on hazards, e.g. through audits, inspections
  - assessing risks
  - controlling risks
  - monitoring risk control measures
  - reporting on financial, technical and other resource needs responding to and dealing with hazardous events
  - OHS training
  - OHS record keeping and collection and use of OHS related data
- how the characteristics and composition of the workforce impact on OHS management including:
  - literacy
  - communication skills
  - cultural background
  - gender, and
  - workers with disabilities
- other organisational systems, policies and procedures relevant to OHS management, including:
  - business planning (especially new technology,

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organisational change)
- purchasing
- maintenance
- training
- consultation
- human resource management

- detailed knowledge of the SPAA (Screen Producers' Association of Australia)/MEAA (Media Entertainment and Arts Alliance) Film Industry Recommended Safety Code and Safety Guidance Notes, for assessees working within the cultural industry sectors
- knowledge of the Safety Report and any safety implementation reports, for assessees working within the cultural industry sectors

Linkages to other units

Competency in this unit underpins competency in other aspects of the workplace role of employees with managerial responsibilities. It may be appropriate to assess parts of this unit in conjunction with units relating to the performance of such aspects of the role. For example, assessing a unit relating to managing an operational area could involve assessing that the person is able to assess the effectiveness of risk control measures in place for the operation/area.

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Method and context of assessment

To ensure that the contingency management component of competency is adequately assessed, evidence needs to be gathered across a range of OHS management arrangements/systems and workplace operations/ circumstances.

Techniques for assessment could include:

- observation
- simulation
- case studies
- interviews
- written tests
- workplace projects

The context for assessment should ensure that evidence relating to the contingency management component of competency can be collected.

This unit should be assessed by a combination of workplace and off-the-job assessment.

Evidence must include observation in the workplace as well as off-the-job techniques such as interviews and simulations. Conditions for simulations should:

- accurately simulate the range of operations and circumstances of the workplace
- allow for discussion
- have the relevant documents available

In particular, information regarding the management of emergencies and hazardous events may be gathered through simulation.

Critical aspects of evidence

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

- it is essential that the laws and regulations relating to OHS in the workplace - particularly how the employer's general duty of care can be met - be understood and applied in designing and implementing the organisation's occupational health and safety management system
- ability to analyse the entire working environment in order to identify hazards, assess risks and design and implement appropriate OHS management systems
- ability to analyse relevant workplace data (e.g. incident or environmental monitoring data) to identify and assess risks and evaluate the effectiveness of the OHS management system
- ability to assess the resources needed to establish and maintain OHS management systems including a range of risk control measures

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Resource requirements

Assessment of this unit requires access to:

- relevant occupational health and safety acts, regulations and codes of practices
- organisation's occupational health and safety policies and procedures
- work areas for identification of hazards and control measures

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CUESMT1A Assist in stage managing the production

Unit Descriptor

This unit covers undertaking rehearsal processes and procedures effectively and maintaining appropriate and necessary communication with all parties to achieve planned rehearsal and production outcomes.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Assist in organising the rehearsal area to meet rehearsal requirements	1.1 Confirm own role and responsibilities with stage manager and/or other appropriate personnel as required 1.2 Carry out own role and responsibilities as directed, or required, including: 1.2.1 settling up/cleaning/checking necessary amenities prior to commencement of rehearsals 1.2.2 ensuring that relevant physical elements required for rehearsal are available and accessible prior to commencement of rehearsals 1.2.3 ensuring that physical elements required for rehearsal are place in the correct location in the rehearsal facility 1.2.4 ensuring that equipment required for rehearsal is in working order and replaced/repaired as required
2. Contribute to rehearsals	2.1 In accordance with instructions from stage manager and/or appropriate personnel ensure that: 2.1.1 physical elements required for rehearsal are checked for wear and tear and replaced/repaired as required 2.1.2 cues are given clearly, audibly and in the correct sequence 2.1.3 rehearsal documentation is completed accurately and legibly as required 2.1.4 changes in rehearsal requirements are implemented 2.1.5 refreshments are provided and catering is organised as required
3. Contribute to transfer of physical elements from rehearsal facility to venue	3.1 In accordance with instructions from stage manager and/or appropriate personnel ensure that: 3.1.1 rehearsal facility is cleared of all rehearsal items and equipment as required 3.1.2 all amenities, equipment and items no longer required for the rehearsals or performance are returned as appropriate and that paperwork is completed as required 3.1.3 rehearsal facility is cleaned and secured prior to vacation of the facility
4. Assist in running technical and dress rehearsals	4.1 Distribute technical and dress rehearsal schedules to all appropriate personnel according to instructions from stage manager, and document running and setting lists 4.2 Maintain verbal communication with the stage manager and provide appropriate assistance in running technical and dress rehearsals

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5. Contribute to preparation of production areas	5.1 In accordance with instructions from stage manager and/or appropriate personnel ensure that: 5.2 physical elements required for performance are correctly located according to production requirements 5.3 physical elements to be used in the performance are checked as required to ensure that they are functioning correctly 5.4 stage markings are checked to ensure that they are complete, accurate and in accordance with performance requirements 5.5 cueing systems are checked to ensure that they are operational 5.6 quick change areas are checked to ensure that they are accessible, correctly equipped and ready for use
6. Contribute to monitoring and maintenance of operations during performance	6.1 Relay backstage announcements and instructions clearly and communicate orally to individual performers as necessary to facilitate the effective delivery of the performance 6.2 Give audience announcements clearly and accurately as appropriate and required 6.3 Monitor and maintain operations during performance and give verbal instructions to ensure that the appropriate personnel are in the appropriate locations to meet performance requirements 6.4 Undertake scene and prop changes to meet the requirements of the performance, stage manager and/or other production staff
7. Contribute to post production procedures	7.1 In accordance with instruction from the stage manager and/or appropriate personnel ensure that: 7.1.1 all documentation is updated accurately and legibly, filed as required and/or passed onto the appropriate personnel 7.1.2 hired items are returned and documentation completed as required 7.1.3 scores, scripts, and physical elements required for the performance are collected for return, storage or disposal as 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	1
Solving problems	1
Using technology	1

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RANGE STATEMENT

Amenities for auditions and rehearsal may include:

- toilets
- showers
- telephones
- lighting
- heating/cooling equipment or facilities
- refreshments
- transport
- parking
- kitchenette
- green room
- fresh air
- catering facilities
- first aid and fire extinguishers

Oral communication tasks may include:

- liaison with director, designer
- close collaboration with production manager, stage manager, other technical staff
- mini-scheduling
- telephone liaison to arrange meetings, appointments, fittings, interviews, catering
- building rapport with acting company
- minor conflict resolution and problem solving
- monitoring clarity of calls and relaying announcements to actors

Announcements may include:

- backstage calls and announcements
- front-of-house
- cues and standbys
- changes to programmed event/performance

Documents to be read and interpreted may include:

- production schedule
- prompt copy
- musical score
- set plan
- props list
- floor plan
- riders
- hire agreements

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Written documentation to be prepared may include:

- prompt copy
- cue sheets
- rehearsal notes
- rehearsal calls
- publicity and wardrobe calls
- setting lists and modifications
- running lists and modifications
- stage markups
- legible hand memos and faxes
- mini contracts for sourcing props
- props list
- typing the rehearsal schedule
- minutes of production meetings
- written reports
- end of run of show final draft documents
- weekly production meeting minutes
- appointment schedules
- thankyou letters
- hire documents
- cast and crew contact lists
- source lists
- quick change documentation
- written documentation of photographic records of performers
- wardrobe requirements

Numeracy tasks may include:

- simple additions
- accurate use of scale rule
- production of markup of set plan onto rehearsal room floor to scale
- calculation of size
- placement and timing of moving stage elements
- petty cash calculations
- calculation of speed of performers' travel backstage
- measurements of furniture items and floor plans to reposition items to scale

Production areas may include:

- quick change areas
- production desk
- prompt corner
- dressing room
- lighting areas
- sound areas
- backstage areas
- props table
- orchestra pit/musicians' onstage area

Performance requirements may include:

- designers' specifications
- director's intent
- hitting a mark
- responding correctly and promptly to a cue
- timeframes
- use of materials and resources

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Other preparation activities may include:

- performers' preparations/rehearsals/warm-ups
- preshow checks
- company/organisation meetings
- notes sessions

Appropriate personnel may include:

- producers
- directors
- choreographers
- designers
- other specialist staff
- stage managers
- production managers
- management including senior and venue management
- departmental staff

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- understanding of the roles and responsibilities of a stage manager
- knowledge of and ability to consistently apply relevant organisational legislative occupational health and safety requirements, including emergency evacuation procedures
- knowledge of backstage safety procedures
- writing simple documentation as outlined in the range of variables
- responding to performers with tact and sensitivity
- dealing with conflict
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- cultural sensitivity
- critical listening and aural discrimination
- applying problem solving techniques

Linkages to other units

This unit may be assessed concurrently with the following units:

- CUSSAF02A Follow health, safety and security procedures in the music industry
- CUSGEN02A Work in a culturally diverse environment

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Critical aspects of evidence

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

- following written and spoken instructions
- managing a range of tasks concurrently
- managing work calmly and patiently
- communicating effectively within the range of situations required for the job role
- knowledge of cultural diversity

Method and context of assessment

This unit should be assessed on the job.

Resource requirements

This unit of competency should be assessed using all the resources required to assist in stage managing a production.

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CUESMT6A Follow scores

Unit Descriptor This unit describes the competencies required to be able to follow a written musical score for the purpose of undertaking technical production and stage management functions in a live or recording production.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare score for rehearsal	1.1 Read and interpret score to identify requirements and confirm with the conductor and/or director 1.2 Ensure that changes and other directions confirmed with the conductor and/or director are marked on the score 1.3 Ensure that major musical, dramatic and all technical events are accurately mapped to the score
2. Stage manage rehearsals with the score	2.1 Prepare the prompt copy in accordance with the musical and literary text 2.2 Note standbys, technical cues and calls clearly and accurately 2.3 Prompt performers from the score in accordance with the requirements of the production 2.4 Give standbys and cues from the score accurately, clearly and in the correct sequence with sensitivity to timing 2.5 Ensure that rehearsal documentation is in accordance with the rehearsal requirements
3. Use the score to call the performance	3.1 Update the prompt copy as required 3.2 Call the show correctly and sensitively from the prompt copy 3.3 Ensure that standbys and cues are audible and given at the appropriate times 3.4 Monitor receipts of standbys and cues and respond to problems in accordance with the conductor and/or director's requirements 3.5 Communicate changes promptly to all relevant personnel
4. Undertake post-performance procedures	4.1 File conductor's and/or director's score for future performances in accordance with organisational requirements and production manager's instruction

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

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RANGE STATEMENT

Scores may include:
- a musical score of an opera
- musical
- ballet
- dance
- incidental music for a play

Scores may be:
- piano/vocal
- full orchestral

Written tasks may include:
- modification to score
- mapping major musical, dramatic and all technical events on prompt copy
- notating blocking of movement of performers and set elements
- rehearsal documentation

Notation may include:
- traditional notation
- graphic notation
- plans for improvisation

Material to be read and interpreted may include:
- scores
- prompt copy

Oral communication may include:
- liaison with director/conductor regarding rehearsal schedule requirements
- taking direction from director/conductor regarding any modifications
- listening for instruction/calls from conductor/director
- liaison with director/designer regarding large set design changes
- liaison with production manager regarding requirements
- clarification of instruction with director/conductor
- communicating safety/other procedures to crew in case of problems
- calls to cast and production staff
- monitoring performance with sensitivity to timing
- prompting performers
- show stop announcements

Types of performances may include:
- opera
- musical
- ballet
- dance
- improvised piece
- orchestral
- drama with incidental music

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Cast may include:

- actors
- singers
- dancers
- supernumeraries
- children
- principals
- chorus members

Musical accompaniment may include:

- single accompanying instrument
- small ensemble and orchestra

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- appropriate notation
- musical form
- musical performance, both oral, vocal and instrumental
- musical tempi
- conveying director's instructions to the conductor
- cuing accurately
- keeping the score up to date
- responding flexibly and calmly to contingencies
- working constructively with the director, conductor and cast to achieve required outcomes
- reading a score
- cultural awareness
- solving problems
- active listening

Linkages to other units

This unit may be assessed concurrently with any performance, composition or tuition units of competency.

Critical aspects of evidence

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

- reading and interpreting a score
- working as part of a team
- communicating effectively verbally and in writing
- demonstrating cultural sensitivity

Method and context of assessment

This unit should be assessed on the job or in a combination of on and off the job.

Resource requirements

This unit of competency should be assessed using all the resources required to follow a score for an entertainment event.

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CUESOU1A Repair and maintain sound equipment

Unit Descriptor

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

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RANGE STATEMENT

All work is carried out in accordance with:

- 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

Minor repairs may include:

- 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

Maintenance includes any periodic work undertaken to maintain or to restore equipment to optimum working condition such as:

- 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

Sound equipment may include:

- 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

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Appropriate personnel may include:

- 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

Spares and consumables may include:

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

Materials to be read and interpreted may include:

- technical manuals
- safety manuals

Written materials may include:

- maintenance and repair records
- safety records

Tools may include:

- spanners
- screwdrivers
- hammers
- pliers

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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 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

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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.

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CUESOU6A Design sound systems

Unit Descriptor 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

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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

Types of productions include:

- 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

Equipment may include:

- 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

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Relevant personnel may include:

- producers
- directors
- artists
- editors
- sound designers
- station managers
- broadcasters
- performers
- other technical staff
- other specialist staff

Written materials may include:

- cue sheets
- dubbing charts
- scripts

Sound sources may include:

- dialogue/voice overs
- ADR (additional dialogue recording)
- FX (effects)
- music produced acoustically or electronically
- foley
- atmosphere
- sounds from the natural environment

Characteristics of sound sources may include:

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

Production requirements may include:

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

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Formats may include:

- vinyl disc
- ? 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

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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.

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CUETEM2A Manage systems

Unit Descriptor This unit describes the competencies required to ensure that the physical components for technical production/performance are continuously monitored, inventoried and maintained to ensure availability for use and good working order.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Maintain inventory system	1.1 List all physical elements required for the event in the inventory 1.2 Update inventories in accordance with organisational procedures 1.3 Inform appropriate staff of location and how to access inventory system as required
2. Maintain repair and maintenance system	2.1 Identify equipment and materials that require maintenance or may need repairing during the show 2.2 Establish priorities for maintenance and repair duties 2.3 Organise regular upgrades of physical elements in accordance with budgetary constraints and organisational policies and procedures 2.4 Delegate responsibility for care and location of physical elements to the appropriate personnel 2.5 Organise technical specialists to repair/maintain mechanical/electrical equipment as required in accordance with available expertise, budget or time constraints
3. Complete documentation	3.1 Maintain recording systems according to organisation procedures 3.2 Ensure that records are clear and concise and include all relevant information required by the organisation 3.3 Inform appropriate personnel of the location and how to access records 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	2
Using mathematical ideas and techniques	1
Solving problems	2
Using technology	1

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RANGE STATEMENT

Inventories may include those for the following departments or teams:

- costume, including wigs, millinery, art finishing
- set construction
- scenic art
- mechanists
- props
- lighting
- sound
- audiovisual, special effects, automation, building operations

Maintenance and repair may include:

- set maintenance
- replacing globes and colour media
- checking luminaries
- checking cables
- checking and replacing batteries
- checking mechanical and electrical equipment
- washing or mending costumes
- dry cleaning

Equipment, materials and physical elements may include:

- pre-existing equipment or new acquisitions such as stage management equipment
- costume resources, including wigs, millinery, art finishing and accessories
- lighting equipment
- sound equipment
- audiovisual equipment
- set construction equipment
- mechanical and electrical staging equipment
- props equipment
- special effects equipment

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- computer-based systems commonly used in the industry
- organisation, including planning, scheduling and allocating tasks
- making decisions within responsibility and authority
- ensuring that legislative requirements are met in the workplace
- ensuring that organisational and legislative occupational health and safety requirements are me1t
- providing clear direction in devolving responsibility and accountability
- knowledge of effective communication techniques including listening, questioning and non-verbal communication
- communicating routine and non-routing information to senior managers, peers and subordinates
- using specialist knowledge and technical expertise
- solving problems and dealing with unexpected contingencies promptly

Critical aspects of evidence

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

- extensive knowledge of specialist technical area
- knowledge of typical repair and maintenance needs within relevant area of technical expertise
- recording/reporting information within established systems

Linkages to other units

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

- CUETEM1A Coordinate technical operations
- CUETEM3A Establish and manage resources and technical requirements
- CUETEM4A Coordinate bump in
- CUETEM5A Coordinate bump out

Method and context of assessment

This unit of competency may be assessed on the job, off the job or in a combination of both. Assessment of this unit is best undertaken as part of a work activity or activities and may need to occur on a number of occasions to establish consistency of performance.

Resource requirements

This unit of competency should be assessed using all equipment and resources required for managing systems in the relevant specialist area.

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CUETEM3A Establish and manage resources and technical requirements

Unit Descriptor This unit describes the competencies required to ensure that the technical requirements of a production are identified, interpreted and accurately executed.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Establish technical/production requirements	1.1 Identify initial concepts and requirements for the production through reading and/or evaluation of supplied material, and prepare notes on technical and safety requirements 1.2 Clarify concepts and requirements for production with the appropriate personnel 1.3 Give advice on the feasibility and safety of concepts and their implementation, and suggest workable alternatives as required 1.4 In consultation with the appropriate personnel, identify options for realisation and execution methods for construction or installation, and determine the methods to be implemented 1.5 Interpret designers' plans, drawings and models to scale as required and adapt to serve practical requirements of construction or installation 1.6 Document all decisions, agreements and other relevant information according to organisational procedures
2. Plan and acquire resource requirements	2.1 Source and cost resource requirements according to organisation policy and procedures 2.2 Ensure that proposed expenditure for all resources meets predetermined budget allocation 2.3 Identify and resolve any potential budget overruns and/or recommend alternative options to the appropriate personnel 2.4 Liaise with internal and/or external suppliers to acquire equipment and material needs as required 2.5 Source existing stock for possible usage in planned construction or installation 2.6 Acquire resources in accordance with design specifications, production schedule, deadlines, budgetary constrains and organisational policy and procedures 2.7 Follow appropriate financial procedures in accordance with organisational policies and procedures

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3. Manage construction or installation	3.1 Develop an action plan for implementing construction or installation that incorporates all requirements in terms of labour, materials, equipment and facilities 3.2 Organise work to ensure that construction and/or installation is completed within constraints of timeframes, budget and available technology 3.3 Allocate tasks according to skill, preference, training requirements and multi-skilling considerations 3.4 Check condition of equipment and materials and, where appropriate, take action to rectify any problems 3.5 Identify at rehearsals and/or production meetings any alterations that need to made to original design specifications 3.6 Give instructions as required to the appropriate personnel to ensure that workshops/workrooms are clean, secure and have the appropriate equipment, tools, materials and furniture, and access to amenities 3.7 Monitor construction and/or installation to ensure that it meets design specifications, budgetary constrains and timelines 3.8 Check final result of construction and/or installation to ensure that it meets design requirements

KEY COMPETENCIES

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

RANGE STATEMENT

Supplied material may include:

- production notes
- plans
- designs
- models
- drawing
- script

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Technical/production requirements may include:

- costume requirements including wigs
- stage management requirements
- lighting requirements
- sound requirements
- audiovisual requirements
- set construction
- props requirements
- special effects requirements
- scenic art requirements

Appropriate personnel may include:

- director
- designer
- production manager
- other technical specialists

Decision on most appropriate implementation method/s may take account of factors including:

- constraints of budget
- time
- venue
- other company resource restrictions or safety considerations

Resource requirements may include:

- labour
- materials
- equipment
- facilities

Resources may be acquired through:

- purchasing
- borrowing
- hiring
- renting
- contra-deals
- acquiring necessary licenses and approvals e.g. firearms licence

Labour requirements may be staff or contract or may require contracting of specialists or consultants.

Financial procedures may include:

- establishing paperwork requirements such as purchase orders, requisitions, record keeping, invoices, quotes and estimates
- implementing appropriate delegation and accountability arrangements
- establishing cheques and petty cash arrangements

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- researching, acquiring and using information appropriate to responsibility
- knowledge of effective communication techniques including active listening, questioning and non-verbal communication
- communicating routine and non-routine information to artistic personnel, senior managers, peers and subordinates
- using modern management techniques in work performance
- recording/reporting information within established systems
- interpreting technical information and conveying it in simple terms
- knowledge of and ability to apply budgeting techniques
- working to deadlines
- problem solving
- negotiating techniques
- assessing and using specialist knowledge and technical expertise

Linkages to other units

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

- CUETEM1A Coordinate technical operations
- CUETEM2A Manage systems
- CUETEM4A Coordinate bump in
- CUETEM5A Coordinate bump out

Critical aspects of evidence

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

- communicating effectively with artistic staff, senior management, peers and subordinates within the range of situations required for the job role
- providing creative alternative options where the director's or designer's requirements cannot be met due to budget, time, venue, safety or other resource constraints
- extensive knowledge of specialist area
- working within strict budgetary and time constraints
- managing work effectively to meet goals and results

Method and context of assessment

This unit may be assessed on the job, off the job or in a combination of both. Assessment may need to occur on a number of occasions to establish consistency.

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Resource requirements

This unit of competency should be assessed using all equipment and resources required for establishing and managing resources and technical requirements in the relevant specialist area.

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CUETGE1A Undertake simple lighting/sound/audiovisual activities

Unit Descriptor This unit covers the interpretation of simple lighting plans and diagrams to set up and operating lighting for stage performances.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Prepare to undertake simple lighting, sound and audiovisual activities	1.1 Read lighting plans/sound block diagrams/audiovisual installation plans and discuss with supervisor 1.2 Identify rigging points used for lighting/sound and audiovisual equipment accurately as required 1.3 Correctly identify cables used to connect components
2. Carry out pre-performance procedures	2.1 Rig lanterns and accessories safely and correctly onto a bar as required under supervision 2.2 Position speakers and microphones correctly under supervision 2.3 Set up audiovisual equipment in accordance with supervisor's instructions
3. Participate in technical rehearsals/ performances	3.1 Carry out simple lighting, sound and audiovisual activities as required according to supervisor's instructions
4. Maintain and store equipment	4.1 4Undertake simple maintenance of equipment according to supervisor's instructions 4.2 Store equipment correctly according to organisational procedures

KEY COMPETENCIES

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

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RANGE STATEMENT

Equipment may include:

- audiovisual equipment including 35mm and 16mm projectors, video players and monitors, slide projectors, computer-operated audiovisual equipment
- audio equipment including tape recorders, compact disc players, microphones, cables, connectors, amplifiers, speakers, equalisers, effects and mixing desks, amp racks, feedback monitors
- lighting equipment including lanterns and accessories

Simple lighting/sound/ audiovisual activities may include:

- positioning and cabling audio equipment according to audio plan
- fitting radio microphones to performers
- operating a tape recorder
- controlling microphone and cable placement
- operating a follow spot
- plotting and executing lighting cues on a lighting control system
- plotting and executing sound cues
- disassembling and packing equipment
- tuning sound systems
- controlling the sound during a live performance so that each element (vocal or instrumental) is well defined within the mix

Material to be read may include:

- equipment lists
- operating manuals and instructions
- equipment labels
- event sheets
- design concept documentation
- lighting plans
- sound block diagrams
- audiovisual installation plans
- organisational procedure
- books, articles and other reference material about lighting, sound and audiovisual material

Material to be written includes:

- modifications to plans

Material to be interpreted includes:

- industry-specific terminology
- information about the function of equipment

Oral communications tasks include:

- accurately receiving and giving instructions
- asking questions to gain information and clarify ambiguities
- stating opinions and points of view in a cooperative, constructive manner
- negotiating outcomes where points of view differ
- working cooperatively and constructively with people from other disciplines (such as design)

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Material to be calculated includes:

- power loads
- loads on cables

Cultural awareness tasks include:

- working cooperatively and constructively with people from a diverse range of backgrounds

EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- reading and understanding lighting, sound and audiovisual plans
- understanding of legal and safety issues with regard to lighting, sound and audiovisual operations
- using basic lighting, sound and audiovisual equipment as specified in the range of variables
- simple programming on a lighting board
- principles of light theory, subtractive and additive colour mixing, effect of colour on objects, effect of colour on mood
- drawing and circuiting a rig from a simple lighting layout
- knowledge of lighting control systems
- plotting and executing cues on a given lighting control system
- making a gobo using appropriate tools, equipment and materials
- knowledge of common concepts/parameters used in sound engineering
- patching and operating commonly used signal processors
- knowledge of rigging procedures
- knowledge of cultural diversity
- focusing lanterns

Linkages to other units

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

- CUETGE3A Bump in the show
- CUETGE4A Bump out the show

Critical aspects of evidence

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

- undertaking a range of simple lighting/sound/audiovisual activities
- follow written and/or spoken instructions

Method and context of assessment

This unit of competency should be assessed on the job or in a simulated situation or in a combination of on and off the job. Assessment may take place on more than one occasion to ensure consistency of performance.

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Resource requirements

This unit of competency should be assessed using:

- relevant lighting, sound and audiovisual equipment specified in the range of variables
- lighting/sound/audiovisual plans

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CUETGE2A Assist with staging

Unit Descriptor This unit covers interpreting stage plans to prepare and set up a stage for performance under supervision.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Assist with preparation for staging	1.1 Read and interpret relevant stage plans in consultation with supervisor 1.2 Mark out the stage under supervision according to stage plan 1.3 Lay up the floor under supervision as required by stage plan 1.4 Move and assemble set pieces under supervision, as required
2. Assist with pre-production requirements and technical/dress rehearsal	2.1 Rehearse and execute cues under direction of supervisor 2.2 Implement changes and update cue sheets as required, according to supervisor's and/or stage manager's instructions 2.3 Take notes at sessions as required 2.4 Check operable stage pieces under instruction to ensure that they are working 2.5 Check all flown scenery under supervision, ensuring that deads are correct and that scenery flies safely 2.6 Carry out scene changes or fault maintenance under supervision as required

KEY COMPETENCIES

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

RANGE STATEMENT

Floor may be laid up using
- floor cloths
- floor cladding
- dance floors (e.g. tarkett)

Operable pieces may include
- doors
- traps

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- safely operating standard hand and power tools, eg. hammers, chisels, measuring tools, drills, jig-saws, sanders, angle grinders, circular saws, nail and staple guns
- knowledge of different types of stage machinery
- knowledge of basic set assembly including the correct way to run and float a flat, how to lash/toggle and pinhinge flats together, and use tech screws for assembling set pieces
- knowledge of the correct method of tying cloths, drapes, tabs, etc to a barrel
- knowledge of how to handle hazardous substances safely
- knowledge of relevant occupational health and safety using a tallescope, hydraulic lifter and a A-frame ladder
- knowledge of counterweight systems including single and double purchase, loading and unloading cradles, swinging bars, safe working loads, spreading the load and where to hang lighting bars, masking, etc
- knowledge of safe use of stage machinery including counterweights, blocks, pulleys, fly towers, gird, fly rail and bars
- knowledge of correct handling of ropes including their use, storage and properties (including safe working loads)
- typing a variety of knots including bowline, clove, hitch, half-hitch, reef knot and splicing an eye into a knot
- using swaging tools
- knowledge of how to rig a flat to fly
- knowledge of the use of legs, boarders, teasers, tormentor, proscenium arch, also proscenium, portals and headers
- knowledge of wire ropes and their properties
- handling ropes correctly including tying techniques, joining wire ropes
- plotting cues in accordance with sequencing, equipment requirements, timing and speed requirements of a given show

Linkages to other units

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

- CUETGE3A Bump in the show
- CUETGE4A Bump out the show
- CUETGE8A Use hand tools
- CUETGE9A Use power tools/hand-held operation

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Critical aspects of evidence

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

- knowledge of the roles and functions of staging departments and staging personnel
- knowledge of entertainment industry terminology in particular with regards to staging
- following written and spoken instructions

Method and context of assessment

This unit of competency should be assessed on the job.

Resource requirements

This unit of competency should be assessed in an entertainment event or venue.

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CULMS413A Use information technology

Unit Descriptor This unit refers to operating computer hardware and computer packages across a range of industry sectors.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Operate computer hardware	1.1 Use appropriate computer hardware and related equipment to produce the required outcome in accordance with the requirements of the task 1.2 Operate and maintain a range of computer hardware and related equipment to complete routine tasks 1.3 Use keyboards and equipment according to organisation's guidelines on speed and accuracy and in accordance with OH&S guidelines
2. Operate computer packages	2.1 Use appropriate software packages to produce the required outcome in accordance with the requirements of the task 2.2 2Save and store documents in the appropriate directory 2.3 2Access/produce, retrieve and manipulate data to meet the requirements of the task 2.4 Save files in appropriate directory and exit application without losing data
3. Access and use user support resources	3.1 Use on-line help to overcome basic difficulties with applications 3.2 Use manuals and training booklets to solve minor problems 3.3 3Seek technical assistance as 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

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RANGE STATEMENT

A person demonstrating this unit of competency will operate within the organisation's:	• goals, objectives, plans, systems and processes • ethical standards • access and equity principles and practices • cultural diversity principles • communication channels • compliance with legislation, codes and workplace standards
Computer hardware and related equipment may include stand alone and networked systems and may include:	• personal computers • printers, scanners • multimedia devices and peripherals
OH&S guidelines relate to the safe use of:	• screen based equipment • computing equipment • related equipment • work stations
The organisation's guidelines may relate to:	• security procedures • OH&S procedures • maintenance procedures
Documents may include but are not limited to:	• established files /applications
Software variables may include:	• commercial software applications • organisation specific software • word processing • spreadsheet • database • graphics • communication packages and presentation functions • internet • operating systems

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the function of the organisation
- general OHS principles and responsibilities
- basic technical IT terminology
- ergonomic principles and practices to avoid muscle strain
- reading and interpreting basic workplace documents and user manuals
- speaking in a friendly and culturally appropriate manner
- writing workplace documents
- applications of computing in their industry sector
- how to look after discs and computers to avoid damage

Linkages to other units

This unit underpins effective performance in other units. It is strongly recommended that this unit is assessed/trained in conjunction with other operational and/or technical units.

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 contextualised/tailored to meet the needs of the particular sector in which performance is being assessed. Assessment should only address those variable circumstances, listed in the range of variables statements, which apply to the chosen context.

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

- the ability to access, input and save information on a computer
- the ability to use appropriate applications for the purpose of managing information

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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

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Resource requirements

Assessment requires access to a computer and the software currently used by the cultural industries.

Workplace based assessment should use the range of equipment currently used in that workplace environment.

Simulated workplace activities must be undertaken using an appropriate range of equipment currently used by the cultural industries.

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THHGHS03A Provide first aid

Unit Descriptor

This unit deals with the skills and knowledge required to provide First Aid. First Aid treatment is that defined in Common Law as emergency assistance provided to a second party in the absence of medical or paramedical care. It complies with standards, practices and procedures of St John Ambulance Association and equivalent First Aid bodies. This unit is imported from the hospitality industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Assess and respond to emergency First Aid situations	1.1 Recognise emergency situations quickly and correctly. 1.2 Assess the situation and make a decision promptly regarding action required 1.3 Organise assistance from emergency services/colleagues/ customers where appropriate
2. Provide appropriate treatment	2.1 Assess patient's physical condition from visible vital signs 2.2 Provide First Aid to stabilise the patient's physical and mental condition in accordance with organisation policy on provision of First Aid and recognised First Aid procedures
3. Monitor the situation	3.1 Identify and notify backup services which are appropriate to the situation 3.2 Convey information on the victim's condition accurately and clearly to emergency services personnel
4. Prepare an incident report	4.1 Document emergency situations according to company procedures 4.2 Provide clear, accurate and timely reports

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	-

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RANGE STATEMENT

Factors which affect the provision of First Aid are:

- legal issues that affect the provision of First Aid in different industry sectors
- the type of site where the injury occurs
- the nature of the injury and its cause
- availability of First Aid equipment, medications and kits or other suitable alternative aids
- proximity and availability of trained paramedical and medical assistance
- the patient's cardio-vascular condition as indicated by body temperature, pulse rate and breathing rates
- chemical contamination

Injuries may include:

- cardio-vascular failure
- wounds and infections
- bone and joint injuries
- eye injuries
- burns
- external bleeding
- unconsciousness
- effects of heat or cold temperatures
- pre-existing illness
- bites

EVIDENCE GUIDE

Underpinning knowledge and skills

To demonstrate competence, attendance at and successful completion of an accredited First Aid course is required.

Linkages to other units

This unit should be assessed alone.

Critical aspects of evidence

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

- correct application of the range of First Aid techniques for all situations listed in the range statement

Method and context of assessment

This unit will generally be assessed off-the-job.

Resource requirements

Assessment of this unit requires access to:

- relevant OHS Acts, regulation and codes of practice
- OHS policies of the organisation
- personal protection equipment
- the work area for recognition of hazards and control measures

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THHGLE05A Roster staff

Unit Descriptor

This unit deals with the skills and knowledge required to develop staff rosters. Rostering staff may be carried out by dedicated specialist staff, team leaders, operational supervisors or managers. This unit is imported from the hospitality industry national training package, with necessary changes made to the range of variables and evidence guide to ensure its applicability to the cultural industries.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop and implement staff rosters	1.1 Develop rosters in accordance with award provisions and enterprise agreements 1.2 Ensure that rosters take account of the need to maximise operational efficiency and customer service levels while minimising wage costs 1.3 Design rosters to meet requirements of wages and budgets wherever possible 1.4 Combine duties to ensure effective use of staff 1.5 Develop rosters based on consideration of most effective, appropriate mix of staff and skills base available 1.6 Finalise and communicate rosters to appropriate colleagues within designated timelines
2. Maintain staff records	2.1 Complete time sheets accurately and within designated timelines 2.2 Accurately update and maintain staff records in accordance with enterprise procedures

KEY COMPETENCIES

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

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RANGE STATEMENT

Staff to be rostered may be:

- permanent
- temporary
- full-time
- part-time
- casual
- freelance

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- various types of rosters
- overview of software programs available for roster design
- roster design
- in-depth knowledge of area of operation
- impacts of industrial relations and EEO issues on staff rostering

Linkages to other units

This unit has linkages to the range of supervisory and management units contained within this training package.

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

- CUSADM03A Manage a project
- CUECOR02A Work with others
- CUSGEN04A Participate in negotiations
- CUSGEN02A Work in and culturally diverse environment

Critical aspects of evidence

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

- understanding the factors that influence staff rostering
- ability to prepare a staff roster within the framework of established operations, systems and procedures
- record keeping

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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)
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- 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 roster. There is no specialist equipment required but access to a computer and appropriate software would be useful.

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THHGLE06A Monitor staff performance

Unit Descriptor This unit deals with the skills and knowledge required to monitor staff performance and includes skills in performance appraisal and counselling.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Provide performance feedback to staff	1.1 Consult with and inform colleagues on expected standards of performance 1.2 Monitor ongoing performance in the workplace 1.3 Provide confirming and corrective feedback to colleagues on an ongoing basis 1.4 Ensure that colleagues receive guidance and support in the workplace 1.5 Ensure that achievements and outstanding performance are recognised and rewarded 1.6 Identify further coaching or training needs and organise and provide in accordance with organisation policies
2. Recognise and resolve performance problems	2.1 Ensure that performance problems are promptly identified and investigated 2.2 Provide feedback and coaching to address performance problems 2.3 Discuss and agree upon possible solutions with the colleague in question 2.4 Ensure that, outcomes are followed up in the workplace 2.5 Ensure that where necessary, a formal counselling session is organised
3. Implement performance appraisal systems	3.1 Implement formal performance appraisals in accordance with organisation policy 3.2 Conduct individual performance appraisals openly and fairly in accordance with organisation policy 3.3 Ensure that appraisal records are completed and filed in accordance with organisation policy and industrial requirements 3.4 Ensure that courses of action are agreed with colleagues and followed up in the workplace

KEY COMPETENCIES

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

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RANGE STATEMENT

Range Description

This unit may apply to various supervisory and management staff in the cultural industries.

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- performance appraisal techniques and systems
- industrial relations and EEO issues which impact on staff performance monitoring
- one-to-one coaching techniques

Critical aspects of evidence

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

- providing feedback in a supportive manner
- conducting a formal performance appraisal in accordance with established policies and systems

Method and context of assessment

This unit should be assessed on or in a combination of on and off the job. Assessment should include practical demonstration either in the workplace or through a simulation. Portfolios of evidence relating to workplace experience may be appropriate. Simulated activities must closely reflect the workplace and may need to take place over a period of time to allow the candidate to address the ongoing implementation and monitoring aspects of this unit. This should be supported by a range of methods to assess underpinning knowledge.

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THHGLE07A Recruit and select staff

Unit Descriptor This unit describes the skills and knowledge required to recruit staff with appropriate skills and knowledge for the job. This unit is imported from the hospitality industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Identify recruitment needs	1.1 Consult colleagues in relation to recruitment needs and confirm as required 1.2 Develop selection criteria based on the skills and knowledge required for the positions identified 1.3 Use job descriptions where appropriate 1.4 Obtain approval for recruitment
2. Administer recruitment	2.1 Place advertisements for the positions in accordance with organisation policy where required 2.2 Process applications in accordance with organisation policy and/or planned selection criteria 2.3 Inform applicants of decisions and provide other recruitment information within reasonable timeframes 2.4 Organise interviews and other selection processes in accordance with organisation policy 2.5 Make employment offers in accordance with organisational policy 2.6 Advise prospective employees on details in accordance with organisation policy and industrial/legislative requirements 2.7 Process and file documentation in accordance with organisation policy
3. Select staff	3.1 Review applications against criteria 3.2 Conduct interviews and other selection procedures in accordance with organisation policy 3.3 Treat applicants courteously and with respect throughout the selection process 3.4 Use selection criteria as the basis for selection
4. Plan and organise induction programs	4.1 Plan and organise induction programs to introduce new employees to the workplace 4.2 Ensure that induction programs contain all appropriate practical information in accordance with organisation policy and industrial/legislative requirements 4.3 Include information on the culture of the organisation in induction programs

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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

Ways of identifying recruitment needs may include:

- clarifying aims and objectives of the business or project and identifying where there is a skill shortfall
- reading human resource and other organisation business and strategic plans
- consulting with colleagues
- monitoring service/output and efficiency levels
- awareness of resource constraints, including time, budget and staff availability
- position descriptions derived from human resource plans and assessments of skill needs

Positions may be:

- permanent
- temporary
- full-time
- part-time
- casual
- freelance

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- interviewing techniques
- purpose and content of induction programs
- relevant legislation in relation to recruitment and selection of staff:
  - equal employment opportunity
  - anti-discrimination
- awareness of provisions or other enterprise agreement issues
- dismissal procedures

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Linkages to other units

This unit has linkages to the range of supervisory and management units contained within this training package.

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

- CUSGEN02A Work in a culturally diverse environment
- CUECOR2A Work with others

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 contextualised/tailored 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:

- establishing accurate selection criteria for recruitment
- conduct fair and effective interviews
- make selections based on agreed criteria
- understanding of recruitment administration systems
- understanding the legal environment in which recruitment takes place

Method and context 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:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- 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 for recruitment such as job descriptions, skill profiles or personnel records. There is no specialist equipment required however access to a computer and appropriate software would be useful.

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THHGLE12A Develop and manage marketing strategies

Unit Descriptor

This unit describes the skills and knowledge to manage the marketing function for an organisation or for a project. This unit is imported from the hospitality industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the cultural industries.

Unit Sector

No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Analyse the market	1.1 Conduct market and situation analysis using established techniques in accordance with: 1.1.1 available budget 1.1.2 the need for external assistance 1.1.3 existing market data 1.1.4 the need for additional data 1.1.5 internal and external issues and constraints
2. Prepare marketing strategies	2.1 Develop marketing strategies at the appropriate time, using standard market planning techniques 2.2 Develop strategies to take account of: 2.2.1 feedback from the appropriate personnel 2.2.2 time management and scheduling issues and constraints 2.2.3 resource constraints 2.2.4 the current industry context 2.2.5 the overall enterprise or project context 2.3 Provide opportunities for colleagues to contribute to the marketing plan 2.4 Define priorities, responsibilities, timelines and budgets clearly in the plan and communicate to appropriate colleagues 2.5 Submit the marketing plan for approval and/or communicate to the appropriate personnel where appropriate in accordance with organisation or project policies and procedures
3. Implement and monitor marketing activities	3.1 Implement and monitor actions detailed in the plan in a cost-efficient manner, according to schedule and contingencies 3.2 Produce reports in accordance with organisational procedures 3.3 Share information on marketing activities with appropriate personnel to maintain awareness of current organisational focus
4. Conduct ongoing evaluation	4.1 Evaluate marketing activities using agreed methods and benchmarks 4.2 Make adjustments in accordance with evaluation 4.3 Communicate and implement agreed changes promptly
5. Analyse the market	5.1 Conduct market and situation analysis using established techniques in accordance with: 5.1.1 available budget 5.1.2 the need for external assistance 5.1.3 existing market data 5.1.4 the need for additional data 5.1.5 internal and external issues and constraints

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KEY COMPETENCIES

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

RANGE STATEMENT

A marketing plan:

- defines actions, resources and individual responsibilities
- identifies outcomes critical to marketing strategy
- takes account of operational circumstances and priorities
- is within agreed time scales and budgets

Marketing strategies may be:

- for a specific product (new or existing)
- for the organisation as a whole
- to achieve a specific objective such as increasing sales, or raising sponsorship

Appropriate personnel may include:

- managers
- director
- producer
- creative and technical specialists
- marketing team
- other internal and external stakeholders

EVIDENCE GUIDE

Underpinning knowledge and skills

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

- market analysis and planning techniques
- internal and external issues that impact on market planning
- industry marketing and distribution networks
- research
- preparing a marketing plan
- using consultative processes

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Linkages to other units

This unit has linkages to other marketing and management units contained within this training package.

The following units may be appropriate for combined training delivery and/or assessment:

- CUEMAR2A Undertake market research
- CUEFIN3A Obtain sponsorship
- CUSADM03A Manage a project

Critical aspects of evidence

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

- developing a marketing strategy for a specific project, product, service or enterprise. Plans should identify current and relevant industry enterprise marketing issues and include a detailed, realistic implementation program
- knowledge and understanding of specific implementation and monitoring issues

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:

- role play
- case studies
- work samples or simulated workplace activities
- oral questioning/interview
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Assessment may need to take place over a period of time to allow the candidate to address the ongoing implementation and monitoring aspects of this unit.

Resource requirements

This unit of competency should be assessed using all the resources required to develop and manage marketing strategies for a product or project in one of the cultural industry sectors. Access to a computer and appropriate software would be useful.

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THHGLE15A Manage financial operations

Unit Descriptor

This unit describes the skills and knowledge required in setting up, managing and monitoring the financial systems for an organisation or project. It is not intended to cover specialist accounting skills that are undertaken by qualified accountants. This unit is imported from the hospitality industry national training package, with necessary changes made to the range of variables and evidence guide statements ensuring its applicability to the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop approaches to financial management	1.1 Assess the scope of financial management requirements 1.2 Identify the need, and ensure provision for specialist accounting assistance 1.3 Develop approaches to financial management based on overall direction and goals of the enterprise 1.4 Develop financial management systems and procedures in accordance with enterprise or project need
2. Develop and monitor financial procedures and systems	2.1 Explain the importance of financial objectives, management controls and systems to all staff 2.2 Develop procedures and systems to meet all statutory requirements and internal control requirements 2.3 Develop procedures and systems for monitoring income and ensuring payment of accounts 2.4 Check compliance with procedures and systems regularly 2.5 Monitor the flow of financial information within the organisation in terms of currency, accuracy and relevance 2.6 Review financial management systems regularly and make adjustments in accordance with enterprise needs
3. Prepare and monitor accounts	3.1 Supervise original entry systems to maintain accuracy and currency 3.2 Supervise the general ledger and adjust in accordance with accepted accounting practices 3.3 Generate accurate reports on current financial position 3.4 Prepare income and expenditure statements 3.5 Prepare funds statements/statements of cash flow
4. Making pricing decisions	4.1 Make pricing decisions based on current and accurate financial and marketplace data 4.2 Identify fixed, variable and semi-variable costs 4.3 Perform cost - volume - profit analysis and interpret, taking account of the limitations of this process 4.4 Calculate profit margins in accordance with organisation policy

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5. Monitor financial performance	5.1 Monitor budgets against performance targets on a regular basis 5.2 Negotiate corrective budgets as appropriate 5.3 Prepare and interpret profit and loss statements 5.4 Conduct financial ratio analysis correctly and use information to assist in financial planning 5.5 Take remedial action where and as appropriate 5.6 Communicate feedback on positive performance to appropriate personnel
6. Forecast financial needs of specific projects	6.1 Forecast financial requirements and projections for special projects to include consideration of the following factors: 6.1.1 cash flow implications 6.1.2 availability of short and long-term sources of funds 6.1.3 market feasibility of the project 6.1.4 assessment of income and expenditure in the light of project timing 6.1.5 accurate research on costing details 6.1.6 level of financial risk involved 6.1.7 cost benefit analysis 6.1.8 required level of profit from the project 6.1.9 impact of the project on overall organisation 6.1.10 financial position 6.1.11 industry environment and competitive factors 6.2 Seek specialist assistance where necessary
7. Prepare financial proposals for specific projects	7.1 Prepare financial proposals to include: 7.1.1 overview of the project and objectives 7.1.2 the purpose and amount of finance required 7.1.3 the proposed structure of the project operation 7.1.4 the operational and marketing plan 7.1.5 projected financial performance 7.1.6 management experience 7.1.7 level of risk involved 7.2 Present financial proposals in a clear, concise and professional format 7.3 Use appropriate communication techniques to explain the details of financial proposals 7.4 Conduct meetings to discuss financial proposals in a professional and businesslike manner
8. Prepare financial reports	8.1 Prepare financial reports according to enterprise and statutory requirements 8.2 Seek specialist advice on reporting requirements 8.3 Prepare accurate and concise reports

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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	2

RANGE STATEMENT

Products or projects may include:

- feature films
- short films
- documentaries
- radio programs
- multimedia games
- multimedia education and training programs
- advertisements
- live performances

Specialist advice may be sought from:

- lawyers
- accountants

Appropriate personnel for feedback may be:

- director
- producer
- designers
- heads of departments or sections
- managers of specialist areas
- anyone managing a project
- office staff and administrators

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EVIDENCE GUIDE

Underpinning knowledge and skills

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

- the structure of the industry
- accounting and financial management standards and procedures
- legislative and regulatory requirements
- good communications and presentation skills
- any incentive or tax concession schemes
- high level negotiation skills

Linkages to other units

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

- CUEFIN1A Develop a budget
- CUEFIN2A Manage a budget

Critical aspects of evidence

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

- the development of a professional and appropriate financial systems
- ability to negotiate at a high level

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 the cultural industries.

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

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

Resource requirements

This unit requires access to the sources of information needed to prepare and set up financial systems, such as budgets, strategic and operational plans, sponsorships arrangements and other relevant documentation. There is no specialist equipment required apart from access to a computer and appropriate software.

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THHGLE16A Manage physical assets

Unit Descriptor

This unit deals with the skills and knowledge required to manage physical assets in the cultural industries. It does not include specialist skills but focuses on the need for mainstream managers to plan for and manage the acquisition and maintenance of physical assets that are crucial to business success. This unit is imported from the hospitality industry training package, with changes made to the range of variables and evidence guide to ensure its applicability to the cultural industries.

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Develop strategies for systematic maintenance, repair, purchase and disposal of physical assets	1.1 Develop and use strategies for managing physical assets to take account of the following issues: 1.1.1 overall requirements for project or product 1.1.2 maintaining accurate physical assets register 1.1.3 the need for preventative repairs and maintenance systems 1.1.4 health, safety and security issues 1.1.5 scheduling which minimises disruption and loss of revenue 1.1.6 consideration of the use of contracts versus adhoc arrangements for maintenance and repairs 1.1.7 professional evaluation of the condition of physical assets 1.1.8 financial planning and constraints 1.1.9 environmentally sound practices 1.1.10 disposal of assets 1.2 Set up systems to ensure that condition and performance of physical assets is regularly reported and discussed within the enterprise 1.3 Establish systems to identify timely replacement of physical assets 1.4 Make assessments based on safety, operational efficiency and performance of the equipment 1.5 Ensure that problems are promptly identified and acted upon 1.6 Access specialist assistance when required
2. Co-ordinate financing of physical assets	2.1 Accurately prepare work or equipment specifications 2.2 Estimate costs based on evaluation of: 2.2.1 quotations and tenders from external supplies 2.2.2 appropriate maintenance agreements 2.2.3 in-house advice from appropriate departments. 2.3 Make appropriate financial agreements based on consideration of financing issues including: 2.3.1 method of finance (lease, purchase, hire purchase) 2.3.2 length of agreement 2.3.3 taxation issues 2.4 Ensure that depreciation is taken into account 2.5 Coordinate financing in consultation with financial management department or external professional as appropriate

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3. Develop strategies for systematic maintenance, repair, purchase and disposal of physical assets	3.1 Develop and use strategies for managing physical assets to take account of the following issues: 3.1.1 overall requirements for project or product 3.1.2 maintaining accurate physical assets register 3.1.3 the need for preventative repairs and maintenance systems 3.1.4 health, safety and security issues 3.1.5 scheduling which minimises disruption and loss of revenue 3.1.6 consideration of the use of contracts versus adhoc arrangements for maintenance and repairs 3.1.7 professional evaluation of the condition of physical assets 3.1.8 financial planning and constraints 3.1.9 environmentally sound practices 3.1.10 disposal of assets 3.2 Set up systems to ensure that condition and performance of physical assets is regularly reported and discussed within the enterprise 3.3 Establish systems to identify timely replacement of physical assets 3.4 Make assessments based on safety, operational efficiency and performance of the equipment 3.5 Ensure that problems are promptly identified and acted upon

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

Physical assets management may be performed:

- in whole
- in part
- using external agencies and expertise

Physical assets may include but is not limited to:

- buildings
- equipment
- fixtures, fittings and furnishings
- vehicles

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EVIDENCE GUIDE

Underpinning skills and knowledge

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

- overview of financing options for asset acquisition
- laws governing different types of physical assets
- environmental standards and requirements
- planning

Linkages to other units

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

- CUSADM06A Develop and implement an operational plan

Critical aspects of evidence

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

- identification of the constraints applying to equipment required in the particular context
- requirements of particular projects, operations and products
- the development of plans for maintaining all assets in operational condition
- ability to plan for and manage the acquisition, maintenance and replacement of physical assets
- understanding the financial and legal issues that impact on the management of physical assets

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
- written or interactive computer based test or quiz
- projects/reports/logbooks
- third party reports and authenticated prior achievements
- portfolios of evidence

Assessment must take place over a period of time in order to determine competence in the ongoing implementation and monitoring aspects of this unit.

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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 cultural industries.

Workplace based assessment should be based on the range of equipment currently used in that workplace environment. Simulated workplace activities must be undertaken using an appropriate range of equipment currently used by the cultural industries.

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THTSMA01A Coordinate the production of brochures and marketing materials

Unit Sector No Sector Assigned

ELEMENT	PERFORMANCE CRITERIA
1. Plan the production of brochures and marketing materials	1.1 Plan production effectively with appropriate actions designed to take account of the following factors: 1.1.1 objectives of the material 1.1.2 market for which material is required 1.1.3 review of competitive materials 1.1.4 style and size of material 1.1.5 time parameters 1.1.6 budget available 1.1.7 in-house production capabilities 1.1.8 distribution considerations - internal and external 1.1.9 availability of required information 1.1.10 any legal requirements or restrictions
2. Provide information for inclusion	2.1 Produce or obtain accurate and complete information from the appropriate source 2.2 Present information in a clearly and easily understood format 2.3 Present information in a culturally appropriate way
3. Obtain quotations for artwork and printing as appropriate	3.1 Provide accurate specifications to quoting organisations covering the following areas: 3.1.1 size 3.1.2 number of colours 3.1.3 type of paper 3.1.4 number of photographs 3.1.5 layout and style of text 3.1.6 total number required 3.1.7 conditions of contract 3.1.8 production and delivery deadlines 3.2 Obtain comprehensive quotations with full details of potential variations to cost and conditions which may apply
4. Develop final copy for brochures and marketing materials	4.1 Develop copy using basic creative writing techniques 4.2 Ensure that copy is accurate regarding practical and operational details 4.3 Present general conditions applying to information clearly and accurately according to organisational policy 4.4 Thoroughly check all copy for accuracy prior to submission to external/internal art house or printers

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5. Coordinate the production of brochures and marketing materials	5.1 Undertake liaison with production house or responsible staff member in a manner which permits accurate monitoring of production schedule 5.2 Fully check and correct all production work as required 5.3 Ensure that all copy is re-checked and approved by appropriate personnel only when totally accurate 5.4 Ensure that artwork is approved according to organisational guidelines prior to commencement of printing 5.1 Obtain brochures and marketing materials on schedule 5.2 Ensure that contingency plans are put in place to allow for situations where timelines may be exceeded

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	1
Solving problems	2
Using technology	1

RANGE STATEMENT

Actual production/printing may be conducted:

- either in-house
- by an external agency

Brochures and marketing materials may include:

- promotional flyers and leaflets
- programs
- subscription forms
- display materials
- direct mail pieces
- invitations
- advertising materials

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EVIDENCE GUIDE

Underpinning knowledge and skills

Assessment must include evidence of the following knowledge and skills:

- market context for the materials being produced
- print production processes and terminology
- principles of planning
- creative writing
- methods for researching, preparation and proofing of copy
- legal issues that affect the production of printed materials as appropriate to individual sectors/workplaces including copyright laws

Linkages to other units

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

- CUEMAR2A Undertake market research

Critical aspects of evidence

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

- coordinating all elements of the brochure development process
- producing materials that meet stated objectives, provide current and accurate information and are free of error
- knowledge and understanding of production processes and terminology

Method and context of assessment

This unit may be assessed on the job or in a simulated situation. Assessment should include practical demonstration supported by a range of methods to assess underpinning knowledge.

For this unit simulated workplace activities must be undertaken through the actual production of brochures and marketing materials.

Resource requirements

This unit of competency should be assessed using all the resources required to coordinate the production of brochures and marketing materials in an entertainment event or venue.

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CUS01 Music Training Package

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