



Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU406A Record sound on location

Revision Number: 2

CUSSOU406A Record sound on location

Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to record sound on location for screen productions. Well-developed understanding of how sound is used in screen productions is essential, along with the ability to work cooperatively and sensitively with performers and other production crew members.

Application of the Unit

Sound recordists and boom operators apply the skills and knowledge described in this unit. They are responsible for recording sound effects and location atmosphere. They are also responsible for using boom mounted microphones and radio microphones to record dialogue in both outdoor and indoor locations. The operation of the boom requires precision and physical stamina to ensure that the optimum quality sound is captured without interfering with camera operation or the movement of actors.

Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Pre-Requisites

Not applicable

Employability Skills Information

Not applicable

Elements and Performance Criteria Pre-Content

<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>
--	---

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Prepare for location recording	1.1 Confirm recording requirements in consultation with relevant personnel and with reference to scripts and other production documentation 1.2 Check that sound equipment and accessories are in working order prior to shoots 1.3 Ensure adequate supply of consumables is available for duration of sound recordings
2. Capture dialogue	2.1 Participate in technical run-throughs or rehearsals to determine optimum positioning of boom and microphone for recording shots 2.2 Rig sound equipment and accessories in line with safety, technical and production requirements 2.3 Attach radio or clip microphones to actors' clothing as required 2.4 Ensure run-up time is sufficient and synchronisation codes are referenced to allow stable sound recording 2.5 Move boom according to scripted shots and respond to direction 2.6 Follow the actions and anticipate movements of relevant personnel 2.7 Ensure movement of boom is unobtrusive and sympathetic to actions of relevant personnel and does not generate unwanted noise 2.8 Monitor sound through headphones to ensure unwanted sounds are not being captured 2.9 Communicate with relevant personnel with minimal disruption to operations 2.10 Correct equipment failures with minimal disruption to operations
3. Capture sound effects	3.1 Record background location sound for use in post-production 3.2 Place multiple microphones in different positions to capture sound perspective of effects being recorded 3.3 Listen critically to recorded sound and re-record as required to achieve desired effect
4. Finalise sound-recording operations	4.1 Save recordings in the appropriate format and log/file in line with organisational procedures 4.2 Make safety copies or backups in line with organisational procedures 4.3 De-rig, check and clean sound equipment and

ELEMENT	PERFORMANCE CRITERIA
	accessories 4.4 Leave locations clean and restored to their pre-recording condition 4.5 Evaluate own performance against technical and creative criteria and note areas for improvement

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- communication and teamwork skills sufficient to:
 - work cooperatively with camera and lighting operators and others involved in film shoots
 - respond appropriately to requests from performers
 - treat performers sensitively and with respect when positioning microphones
- numeracy skills sufficient to calculate duration and capacity of recording media at various speed/sample rates
- learning skills sufficient to maintain currency of knowledge of recording equipment upgrades
- literacy skills sufficient to read and interpret scripts and production documentation
- planning and organisational skills sufficient to:
 - prioritise work tasks
 - meet deadlines
- initiative and enterprise skills in the context of:
 - finding creative solutions to sound-recording challenges
 - demonstrating a precise attention to detail
- problem-solving and self-management skills sufficient to:
 - apply critical-listening skills to sound recordings to identify faults in recording
 - promptly and effectively rectify equipment problems
 - comply with on-set protocols
 - work effectively under pressure
- technology skills sufficient to:
 - use a variety of sound-recording equipment
 - manage file structures to ensure compatibility with syncing and editing
 - make regular backups

Required knowledge

- roles and responsibilities of film and television production personnel
- on-set protocols
- well-developed understanding of how sound is used in film productions, including the interrelationship of dialogue, sound effects and musical elements
- principles and techniques of recordingsound for screen productions, including:
 - picture and sound synchronisation
 - creating a sense of audio continuity
 - interaction with camera and lighting crew
 - principles of sound, in particular direct versus reflected sound, and sound perspective

- operational principles of microphones, including microphone placement
- operational/technical limitations of recording media
- acceptable compromises when it comes to the quality of captured sound
- potential for parallax errors when operating side-on to the sound source
- cues and how to respond to them
- recording formats and technical standards
- timecode levels and standards in analogue and digital applications
- issues and challenges that typically arise in the context of recording sound on location
- OHS principles of safe listening, including safeguards against hearing loss
- relevant sections of the *Safety Guidelines for the Entertainment Industry*

Evidence Guide

The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the ability to: - record dialogue using a boom pole for at least two screen productions - record live sound effects on location - work cooperatively in a team environment - meet deadlines - observe safety guidelines on set.
Context of and specific resources for assessment	Assessment must ensure: - access to screen projects where dialogue and sound are being recorded - access to industry-current sound equipment and accessories - use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	The following assessment methods are appropriate for this unit: - case studies to assess candidate's ability to deal with challenges that typically arise in the context of recording sound on location - evaluation of dialogue and sound recorded by the candidate - observation of candidate recording sound on location - written or oral questioning to test knowledge as listed in the required knowledge section of this unit.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: - CUSSOU401A Record sound - CUSSOU407A Coordinate location sound recording.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Relevant personnel may include:	• director • producer • director of photography • production manager • first assistant director (1st AD) • sound supervisor • sound designer • sound recordist • boom operator • sound engineer • performer • actor • camera operator.
Documentation may include:	• production schedules • scripts • storyboards • shot lists.
Equipment and accessories may include:	• hard disk recorders • headphones • batteries • microphones, including: • dynamic • condenser • radio • omnidirectional • cardioid • hyper-cardioid • figure of eight • shotgun • microphone accessories, including • tripod • windscreens • boom pole, including:

	• aluminium • carbon fibre • fisher • hand-held • perambulator • remote panner • cables, including: • balanced • unbalanced • cable extensions • clips • connectors, including: • female • male • XLR • housing • pop filters • shock mounts • stands, including: • desk • floor • gooseneck • amplifiers • mixers • speakers.
Consumables may include:	• CDs • DVDs • memory cards • batteries • masking tape, marker pens and labels • cue sheets.
Positioning may involve:	• ensuring that boom and microphone are out of the frame of the camera • placing boom and microphone overhead • miking from below • mounting boom and microphone on a dolly • determining movement of boom and microphone during recording of shots • ensuring that position of the microphone, mounts, their shadows and reflections are as unobtrusive as possible

	- ensuring that extraneous and unwanted noises are not captured - ensuring that boom and microphone are not safety hazards.
<i>Productions</i> may include:	- feature films - documentaries - short films and videos - animation - corporate videos - training films and videos - drama programs - variety and lifestyle programs - news and current affairs - music videos - recordings of live productions - commercials - print advertisements.
<i>Synchronisation</i> may include:	- frame rates - synchronising sound and picture on film, such as: - crystal - sync tones - slating - time codes, such as: - longitudinal - SMPTE - vertical interval - MIDI - IEC standard - time formats, such as: - real time - music time - film time - transfers and dubs, such as: - analogue to digital audio - digital to digital audio - film transferring.
<i>Unwanted sounds</i> may include:	- rustling from radio microphones - wind noise - hum or buzz - distortion

	• cable noise • extraneous location noises, such as: • traffic • doors closing • electrical appliances.
--	--

Unit Sector(s)

Media and entertainment production - audio/sound