

Title	Develop a sound design for a given work in an entertainment and event context		
Level	3	Credits	5

Purpose	People credited with this unit standard are able to develop a sound design for a given work in an entertainment and event context.
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Classification	Performing Arts General > Entertainment and Event Technology and Operations
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Available grade	Achieved, Merit, and Excellence
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Criteria for Merit	<p>In researching and developing a sound design for a given work, the candidate must:</p> <ul style="list-style-type: none"> – explain the relationships between their research, the given work, and their sound design; – refine their sound design by considering and incorporating feedback from creative collaborators.
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Criteria for Excellence	<p>In researching and developing a sound design for a given work, the candidate must:</p> <ul style="list-style-type: none"> – justify the relationships between their research, the given work, and their sound design; – refine their sound design by evaluating and incorporating feedback from creative collaborators.
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Guidance Information

- 1 This unit standard can be awarded with an *Achieved*, *Merit* or *Excellence*. For the *Achieved* grade to be awarded, the outcome must be achieved as specified in the outcome statement. For *Merit* or *Excellence* grades to be awarded, the candidate must meet the *Merit* or *Excellence* criteria specified above.
- 2 All learning and assessment leading to this unit standard must be carried out in accordance with:
 - legislation including Health and Safety at Work Act 2015, Copyright Act 1994, and subsequent amendments;
 - safe working practices. These may include but are not limited to safe working practices in situations involving – working at heights, working with electricity, lifting, securing equipment safely, replacing and storing equipment, use of tools, use of supplied safety equipment. Evidence of this may be provided by a teacher/tutor attestation or candidate’s reflective statement. A useful reference

for safe working practice is the Entertainment Technology New Zealand publication *A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry*, version 14 or subsequent amendments, which can be accessed at <http://www.etnz.org>.

3 Definitions

Creative collaborators refer to production roles such as director, stage manager; set designer, choreographer, composer, or musical director.

Entertainment and event context refers to a performance or event such as dance, kapa haka, scripted drama, music performance (live or recorded in-studio), moving image production, physical theatre, devised work, performance art, and cultural event, circus that can take place in a range of venues, for example, stadia, theatres, event and convention centres, studios, parks and sports grounds, outdoor spaces, museums and galleries, places of worship, cultural places (e.g. marae), specialist classrooms.

Given work refers to a whole or substantial piece of a text, choreography, event, or production for an entertainment and event context.

4 Evidence of research may be collected via written, visual or oral methods such as a video diary, annotated sketches, diagrams, or written description.

5 Range

The given work must be agreed or specified by the teacher/tutor.

6 Recommended for entry: Unit 26687, *Demonstrate and apply knowledge of sound for an entertainment and event context*, and Unit 27703, *Demonstrate and apply knowledge of sound design for an entertainment and event context*.

Outcomes and performance criteria

Outcome 1

Develop a sound design for a given work in an entertainment and event context.

Range a given work requiring a minimum of six processes used to enhance sound in the entertainment and event context. The processes must be applied collectively during a performance or event, or within a project, rather than individually in isolated activities; processes may include but are not limited to those used to – balance incoming channels, monitors, and main outs; add effects; equalise; create ambience; edit.

Performance criteria

1.1 Analyse the given work in preparation for initial meeting with creative collaborators.

1.2 Undertake research to inform the sound design in terms of the requirements for the given work.

Range requirements may include but are not limited to – who, what, where, when, environment, mood; evidence of six requirements is required.

- 1.3 Use input and feedback from creative collaborators to inform the sound design.
Range evidence of two creative collaborators is required.
- 1.4 Incorporate solutions to practical considerations within the sound design.
Range practical considerations include but are not limited to – equipment and space; safety of performers, audience and operators; budget; set props; rigging points and power supply.
- 1.5 Develop, document, and communicate the sound design according to the requirements of the given work.
Range documentation may include but is not limited to – sound plan, annotated script, cue sheet, track notes;
communicate may include but is not limited to – creative collaborators, riggers, mechanists, performers.
- 1.6 Evaluate the design in terms of the extent to which it meets the requirements for the given work, the input from creative collaborators, and the practical considerations, and make amendments in response to any identified areas for improvement.

Replacement information	This unit standard and unit standard 32375 replaced unit standard 28007.
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Planned review date	31 December 2025
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Status information and last date for assessment for superseded versions

Process	Version	Date	Last Date for Assessment
Registration	1	29 April 2021	N/A

Consent and Moderation Requirements (CMR) reference	0099
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This CMR can be accessed at <http://www.nzqa.govt.nz/framework/search/index.do>.

Comments on this unit standard

Please contact Skills Active Aotearoa Limited info@skillsactive.org.nz if you wish to suggest changes to the content of this unit standard.