

<b>Title</b>	<b>Select and apply a range of processes to enhance sound in a performance context</b>		
<b>Level</b>	<b>3</b>	<b>Credits</b>	<b>6</b>

<b>Purpose</b>	People credited with this unit standard are able to select and apply a range of processes to enhance sound in a performance context.
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<b>Classification</b>	Performing Arts General > Entertainment and Event Technology
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<b>Available grade</b>	Achieved, Merit, and Excellence
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<b>Criteria for Merit</b>	<p>In selecting and applying sound processes to enhance sound in a performance context, the candidate uses technical language to:</p> <ul style="list-style-type: none"> <li>– describe the links between the requirements of a performance context, sound theory and the selection, set-up and operation of equipment.</li> </ul>
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<b>Criteria for Excellence</b>	<p>In selecting and applying sound processes to enhance sound in a performance context, the candidate uses technical language confidently to:</p> <ul style="list-style-type: none"> <li>– justify the selection of the processes to enhance sound.</li> </ul>
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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 Competence for this unit standard may be demonstrated using a combination of written, oral and practical methods.
- 3 Definitions  
*Performance context* means a live performance situation requiring sound reinforcement, for example, a studio recording situation or a location recording situation which may include such scenarios as – theatre, dance, kapa haka, music performance, performance art, fashion show or moving image production.  
*Specifications* means the documented parameters within which equipment can operate effectively; for example, its frequency range, signal to noise ratio, pick-up pattern, power rating, impedance.

*Technical language* means the specialised terminology associated with sound for performing arts and may include but is not limited to – specifications, relevant jargon, trade names, acronyms.

*Technical requirements* means the equipment and/or techniques used to achieve the optimum fidelity for the performance context. Technical requirements relate to equipment and/or techniques used in, for example, analysis of the acoustic environment, placement and connection of equipment, use of settings on equipment to achieve unity gain and avoid feedback, pop, sibilance or breathing, application of control and enhancement processes.

- 4 Candidates must be given access to sound equipment that has been certified as safe in order to complete assessment against this unit standard. The teacher/tutor must ensure that the power supply used in practical activities has sufficient capacity for the connected equipment. Equipment must be checked and verified by the assessor as being connected correctly prior to power up.
- 5 Candidates being assessed against this unit standard must demonstrate safe working practices at all times. These may include but are not limited to safe working practices in situations involving – exposure to noise, working at heights, working with electricity, using certified equipment, lifting, securing equipment safely, replacing and storing equipment, use of tools, use of supplied safety equipment, following manufacturer's instructions. Evidence of this can be provided by, for example, 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 <https://.etnz.org>.
- 6 For assessment, the six processes used to enhance sound in the performance context must be applied collectively during a performance or within a project, rather than being assessed individually in isolated activities. For example, the six processes could occur within the set-up and operation of a public address system for a live band, or during the recording and mix-down of a digital recording project.
- 7 Legislation  
Health and Safety at Work Act 2015, and its subsequent amendments.
- 8 Recommended for entry: Unit 26687, *Demonstrate and apply knowledge of sound for an entertainment and event context*; Unit 27703, *Demonstrate and apply knowledge of sound design for an entertainment and event context*; AS 90941, *Investigate implications of electricity and magnetism for everyday life*; and AS 90942, *Investigate implications of wave behaviour for everyday life*.

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## Outcomes and performance criteria

### Outcome 1

Select and apply a range of processes to enhance sound in a performance context.

Range processes may include those used to – amplify, enhance tonal balance, control dynamic range, create ambience, filter, balance multiple sources, create effects, capture, edit;

a minimum of six processes are required.

**Performance criteria**

1.1 The selection and application of processes to enhance sound in the performance context are determined using sound theory.

Range sound theory may include those relevant to – frequency, phase, wavelength, amplitude, pitch, sound pressure level, fidelity, reflection, absorption, sampling rate; a minimum of six theories are required.

1.2 Technical requirements are identified and documented according to the conventions of the performance context.

Range documentation includes but is not limited to – annotated script, technical rider, stage plot, input list, cue sheet, track notes; a minimum of one piece of documentation, in a form relevant to the performance context, is required.

1.3 Equipment required to process sound is selected, set up, operated and packed down according to the documented technical requirements of the performance context, safe working practices and the equipment specifications.

Range hardware and/or virtual equipment may be used; set-up may include but is not limited to – tuning a sound system to a room, rigging equipment, completing a sound check, pre-production recording activities.

<b>Replacement information</b>	<p>This unit standard was replaced by unit standard 32374 and unit standard 32375.</p> <p>This unit standard replaced unit standard 12824, unit standard 12825, and unit standard 12826.</p>
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**This unit standard is expiring. Assessment against the standard must take place by the last date for assessment set out below.**

**Status information and last date for assessment for superseded versions**

Process	Version	Date	Last Date for Assessment
Registration	1	18 April 2013	31 December 2022
Revision	2	17 July 2014	31 December 2022
Rollover and Revision	3	26 October 2017	31 December 2022
Review	4	29 April 2021	31 December 2024

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

This unit standard is expiring