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**SOUTH AFRICAN QUALIFICATIONS AUTHORITY  
REGISTERED UNIT STANDARD:**

**Final mix sound tracks for a production**

<b>SAQA US ID</b>	<b>UNIT STANDARD TITLE</b>			
12603	Final mix sound tracks for a production			
<b>ORIGINATOR</b>				
SGB Audio-visual Media Production				
<b>PRIMARY OR DELEGATED QUALITY ASSURANCE FUNCTIONARY</b>				
-				
<b>FIELD</b>			<b>SUBFIELD</b>	
Field 04 - Communication Studies and Language			Communication Studies	
<b>ABET BAND</b>	<b>UNIT STANDARD TYPE</b>	<b>PRE-2009 NQF LEVEL</b>	<b>NQF LEVEL</b>	<b>CREDITS</b>
Undefined	Regular	Level 5	Level TBA: Pre-2009 was L5	10
<b>REGISTRATION STATUS</b>		<b>REGISTRATION START DATE</b>	<b>REGISTRATION END DATE</b>	<b>SAQA DECISION NUMBER</b>
Reregistered		2018-07-01	2023-06-30	SAQA 06120/18
<b>LAST DATE FOR ENROLMENT</b>		<b>LAST DATE FOR ACHIEVEMENT</b>		
2024-06-30		2027-06-30		

In all of the tables in this document, both the pre-2009 NQF Level and the NQF Level is shown. In the text (purpose statements, qualification rules, etc), any references to NQF Levels are to the pre-2009 levels unless specifically stated otherwise.

This unit standard does not replace any other unit standard and is not replaced by any other unit standard.

**PURPOSE OF THE UNIT STANDARD**

People credited with this standard will be able to:

- Lift sound tracks off recording media
- Record additional sound tracks
- Final mix sound tracks

**LEARNING ASSUMED TO BE IN PLACE AND RECOGNITION OF PRIOR LEARNING**

The credit value is based on the assumption that people starting to learn towards this unit standard are already competent in:

- Reading and writing at NQF level 4
- Computer literate at NQF level 4

**UNIT STANDARD RANGE**

This unit standard will be useful to people who work in the audio-visual production industry and are responsible to create and mix sound in a post-production environment.

Specific range statements are provided in the body of the unit standard where they apply to particular specific outcomes or assessment criteria.

**Specific Outcomes and Assessment Criteria:**

**SPECIFIC OUTCOME 1**

Lift sound tracks off recording media.

## **ASSESSMENT CRITERIA**

### **ASSESSMENT CRITERION 1**

1. Instructions are interpreted and tasks correctly identified.

### **ASSESSMENT CRITERION 2**

2. Any uncertainties about the instructions are clarified and interpretations agreed upon.

### **ASSESSMENT CRITERION 3**

3. Final sound requirements are determined in terms of pace, mood and style.

### **ASSESSMENT CRITERION 4**

4. Audio levels of the tracks lifted conform to the industry specifications.

### **ASSESSMENT CRITERION 5**

5. Noise reduction problems, if any, are eliminated.

### **ASSESSMENT CRITERION 6**

6. Discontinuous timecode is identified and practical solutions applied.

### **ASSESSMENT CRITERION 7**

7. Edit Decision List if any, is imported and in the correct format for the equipment.

## **SPECIFIC OUTCOME 2**

Record additional sound tracks.

## **OUTCOME RANGE**

Could include Extra Foleys, Voice-overs, Music, Sound Effects or Dialogue replacement

## **ASSESSMENT CRITERIA**

### **ASSESSMENT CRITERION 1**

1. The microphones are set-up to achieve the required effect as per brief.

### **ASSESSMENT CRITERION 2**

2. All equipment is set-up, interfaced and is confirmed as operational.

### **ASSESSMENT CRITERION 3**

3. Source levels are set to meet the organisation's standards.

### **ASSESSMENT CRITERION 4**

4. Equalisation achieves the desired effect to meet production requirements.

### **ASSESSMENT CRITERION 5**

5. The recorded sound is synchronous with the pictures.

### **ASSESSMENT CRITERION 6**

6. Material to be copyrighted is cleared for use in accordance with organisation's standard practices.

### **ASSESSMENT CRITERION 7**

7. Required effect as per brief is achieved by the use of sourced material.

### **ASSESSMENT CRITERION 8**

8. Remedial action is taken promptly if aspects of the recording do not meet the specification or required technical standard.

### **ASSESSMENT CRITERION 9**

9. The communication and relationship with the client invites productive working conditions and business relations.

#### **ASSESSMENT CRITERION 10**

10. Feasible alternatives are suggested where a client's requirements could not be met.

#### **SPECIFIC OUTCOME 3**

Final mix sound tracks.

#### **ASSESSMENT CRITERIA**

##### **ASSESSMENT CRITERION 1**

1. The audio mix is free of abnormalities and unwanted noise.

##### **ASSESSMENT CRITERION 2**

2. The music and sound effects are discernible without interfering with the dialogue or voice-over.

##### **ASSESSMENT CRITERION 3**

3. The type of mix matches the type of programme.

##### **ASSESSMENT CRITERION 4**

4. A pre-mix is made of the music, sound effects or dialogue where necessary.

##### **ASSESSMENT CRITERION 5**

5. The required tracks are recorded in synchro onto the original material.

##### **ASSESSMENT CRITERION 6**

6. The final material is confirmed as meeting the technical standards and client specifications as per brief.

##### **ASSESSMENT CRITERION 7**

7. Work operations are completed without damage to equipment and are in line with safety requirements.

##### **ASSESSMENT CRITERION 8**

8. Documentation is completed and the finished materials are labelled in the approved format and dispatched to the correct destination.

##### **ASSESSMENT CRITERION 9**

9. The work is completed within the specified timeframe. Where the deadline could not be met due to circumstances out of own control, alternate solutions are presented to the agreement of both the client and the organisation.

#### **UNIT STANDARD ACCREDITATION AND MODERATION OPTIONS**

Accreditation Options:

Providers of learning towards this unit standard will need to meet the accreditation requirements of the MAPPP-SETA's ETQA.

Moderation Option:

The moderation requirements of MAPPP-SETA's ETQA must be met in order to award credit to learners for this unit standard.

#### **UNIT STANDARD ESSENTIAL EMBEDDED KNOWLEDGE**

Essential embedded knowledge will be assessed through assessment of the specific outcomes in terms of the stipulated assessment criteria. Candidates are unlikely to achieve all the specific outcomes, to the standards described in the assessment criteria, without knowledge of the listed embedded knowledge. This means that for the most part, the possession or lack of the knowledge can be directly inferred from the quality of the candidate's performance. Where direct assessment of knowledge is required, assessment criteria have been included in the body of the unit standard.

The following embedded knowledge is addressed in an integrated way in the unit standard:

- Understanding the fundamentals of sound
- Principles of recording
- Understanding and operating sound equipment
- Understanding personal computers
- Standard Operating procedures for the organization
- Understanding reference signals, synchronisation between equipment and timecode

- Noise reduction systems and their uses
- Automation of mixing equipment
- Sound quality criteria
- Microphone techniques
- Stereo mixing
- Effective communication techniques including active listening, questioning and non-verbal communication

## **Critical Cross-field Outcomes (CCFO):**

### **UNIT STANDARD CCFO IDENTIFYING**

Identify and solve audio problems and make decisions using critical and creative thinking by identifying faults and taking remedial action.

### **UNIT STANDARD CCFO WORKING**

Work effectively with others (colleagues) as a member of a team, group, organisation to achieve the production requirements.

### **UNIT STANDARD CCFO ORGANISING**

Organise and manage themselves (during the production) and their activities responsibly and effectively to complete work operations within deadlines.

### **UNIT STANDARD CCFO COLLECTING**

Collect, analyse, organise and critically evaluate production information.

### **UNIT STANDARD CCFO COMMUNICATING**

Communicate effectively (colleagues), using visual and / or language skills.

### **UNIT STANDARD CCFO SCIENCE**

Use science and technology (video and audio equipment) effectively and critically showing responsibility towards the environment (venue) and health of others (colleagues).

### **UNIT STANDARD CCFO DEMONSTRATING**

Demonstrate an understanding that the production is a set of related systems and that problem-solving do not exist in isolation.

### **UNIT STANDARD ASSESSOR CRITERIA**

Assessors should keep the following principles in mind when designing and conducting assessments against this unit standard:

- Focus the assessment activities on gathering evidence in terms of the main outcome expressed in the title to ensure assessment is integrated rather than fragmented. Remember we want to declare the person competent in terms of the title. Where assessment at title level is unmanageable, then focus assessment around each specific outcome, or groups of specific outcomes.
- Make sure evidence is gathered across the entire range, wherever it applies. Assessment activities should be as close to the real performance as possible, and where simulations or role-plays are used, there should be supporting evidence to show the candidate is able to perform in the real situation.
- Do not focus the assessment activities on each assessment criterion. Rather make sure the assessment activities focus on outcomes and are sufficient to enable evidence to be gathered around all the assessment criteria.
- The assessment criteria provide the specifications against which assessment judgements should be made. In most cases, knowledge can be inferred from the quality of the performances, but in other cases, knowledge and understanding will have to be tested through questioning techniques. Where this is required, there will be assessment criteria to specify the standard required.
- The task of the assessor is to gather sufficient evidence, of the prescribed type and quality, as specified in this unit standard, that the candidate can achieve the outcomes again and again and again. This means assessors will have to judge how many repeat performances are required before they believe the performance is reproducible.
- All assessments should be conducted in line with the following well documented principles of assessment: appropriateness, fairness, manageability, integration into work or learning, validity, direct, authentic, sufficient, systematic, open and consistent.

### **REREGISTRATION HISTORY**

As per the SAQA Board decision/s at that time, this unit standard was Reregistered in 2012; 2015.

### **QUALIFICATIONS UTILISING THIS UNIT STANDARD:**

	ID	QUALIFICATION TITLE	PRE-2009 NQF LEVEL	NQF LEVEL	STATUS	END DATE	PRIMARY OR DELEGATED QA

							FUNCTIONARY
Core	<a href="#">62069</a>	National Certificate: Radio Production	Level 5	Level TBA: Pre-2009 was L5	Reregistered	2023-06-30	MICTS
Core	<a href="#">49125</a>	National Certificate: Radio Production	Level 5	Level TBA: Pre-2009 was L5	Passed the End Date - Status was "Registered"	2007-12-02	Was MICTS until Last Date for Achievement
Elective	<a href="#">58394</a>	National Certificate: Film and Television Production	Level 5	Level TBA: Pre-2009 was L5	Reregistered	2023-06-30	MICTS

#### PROVIDERS CURRENTLY ACCREDITED TO OFFER THIS UNIT STANDARD:

This information shows the current accreditations (i.e. those not past their accreditation end dates), and is the most complete record available to SAQA as of today. Some Primary or Delegated Quality Assurance Functionaries have a lag in their recording systems for provider accreditation, in turn leading to a lag in notifying SAQA of all the providers that they have accredited to offer qualifications and unit standards, as well as any extensions to accreditation end dates. The relevant Primary or Delegated Quality Assurance Functionary should be notified if a record appears to be missing from here.

1. Big Fish School of Digital Filmmaking (Pty) Ltd
2. Davest Trading 36 Pty Ltd
3. FILM Mentorship & Training
4. Footprint Media academy Pty Ltd
5. NEMISA
6. South African Film Institute

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