Stage 6 Syllabus

Entertainment Industry Curriculum Framework

based on the CUA Live Performance and Entertainment Training Package (version 1)

for implementation from 2015
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1 Introduction to the Entertainment Industry Curriculum Framework

Industry curriculum frameworks provide students with the opportunity to gain industry-recognised national vocational qualifications under the Australian Qualifications Framework (AQF) as part of their NSW Higher School Certificate (HSC).

HSC courses within industry curriculum frameworks count as Board Developed unit credit for the HSC. Frameworks include an HSC examination which provides the opportunity for students to have this HSC examination mark contribute to the calculation of their Australian Tertiary Admission Rank (ATAR).

1.1 AQF VET qualifications available in the Entertainment Industry Curriculum Framework

The Entertainment Industry Curriculum Framework is based on a qualification and units of competency contained in the nationally endorsed CUA Live Performance and Entertainment Training Package.

The AQF VET qualifications available in the Entertainment Industry Curriculum Framework are:
- Statement of Attainment towards CUA30413 Certificate III in Live Production and Services

1.2 Industry context – entertainment industry

The cultural industries are wide-ranging, covering many activities, organisations and businesses in fields associated with the arts, libraries, media, museums and entertainment. These industries are essential to a vibrant and creative society, contributing to the quality of life in Australia and to an understanding of our cultural identity. They also contribute significantly to the national economy.

The entertainment industry itself is diverse and covers all aspects of the production of any type of live performance or event. Occupational areas include audio, costume, front of house, lighting, make-up, props, scenic art, sets, staging and vision systems. There tends to be a high proportion of contract and casual work within the industry.

There are many career choices across the entertainment industry. Some jobs are highly creative or technical, while others are management or customer service oriented. Expertise in technical production is sought after in a range of live performance and event contexts. Key industry priorities are to ensure maintenance and improvement of technical skills and expand capacity to utilise opportunities offered by digital technology, as well as training and development for a new generation of skilled workers to meet workforce needs.
1.3 HSC VET course and AQF VET qualification completion requirements

The requirements for the completion of an HSC VET course are different to the requirements for AQF VET qualification completion. Registered Training Organisations (RTOs) need to ensure that delivery of courses meets HSC course requirements and complies with Training Package rules.

1.3.1 HSC VET course requirements

HSC VET courses in the Entertainment Industry Curriculum Framework are made up of:

- units of competency
  - associated HSC mandatory units of competency
  - HSC elective units of competency
- HSC outcomes and content
- mandatory HSC work placement requirements.

For a student to be considered to have satisfactorily completed a course within the Entertainment Industry Curriculum Framework they must meet the:

- HSC VET course requirements (refer to Sections 2.2–2.5 of this Syllabus)
- requirements for satisfactory course completion (refer to the Board of Studies, Teaching and Educational Standards NSW (BOSTES) Assessment Certification Examination (ACE) website)

There must be sufficient evidence that the student has:

- followed the course developed by the BOSTES
- applied themselves with diligence and sustained effort to the set tasks and experiences provided in the course
- achieved some or all of the course outcomes
- undertaken the mandatory work placement.

1.3.2 AQF VET qualification requirements

To receive AQF VET qualifications, students must meet the assessment requirements of the CUA Live Performance and Entertainment Training Package (http://training.gov.au).

AQF VET qualifications are determined by the qualification rules for each Training Package, referred to as qualification packaging rules. The qualification packaging rules describe the number and range of core and elective units of competency required for eligibility for an AQF VET qualification.

Units of competency should be selected to meet qualification packaging rules for the intended qualification pathway. Selection of units of competency should also be guided by the job outcome sought and local industry requirements.

Qualification packaging rules for the AQF VET qualification available through the Entertainment Industry Curriculum Framework are contained in the CUA Live Performance and Entertainment Training Package.
1.4  HSC VET course delivery

HSC VET courses can only be delivered by an RTO with the relevant qualification and units of competency on their scope of registration. Scope of registration can be checked at http://training.gov.au.

RTOs offering training programs for the delivery and assessment of the Entertainment Industry HSC VET courses must meet the requirements of the VET Quality Framework, the CUA Live Performance and Entertainment Training Package and the HSC course.

Information about the delivery of HSC VET courses by RTOs other than school system RTOs or TAFE NSW institutes is contained on the BOSTES Assessment Certification Examination (ACE) website.

Non-government schools outsourcing delivery of HSC VET courses to external providers also need to refer to the Registered and Accredited Individual Non-government Schools (NSW) Manual or Registration Systems and Member Non-government Schools (NSW) Manual which are available on the BOSTES website at www.boardofstudies.nsw.edu.au/manuals/#regaccredsystemsmanusals.

1.5  Outcomes and content

The HSC outcomes and content for this industry curriculum framework are defined in:

- the units of competency (refer to Section 2.5 of this Syllabus)
- HSC Content focus areas (refer to Section 3 of this Syllabus).

1.6  Assessment requirements and advice

HSC VET courses are competency-based. The BOSTES and the VET Quality Framework require that a competency-based approach to assessment is used. Advice on appropriate assessment practice in relation to the Entertainment Industry Curriculum Framework is contained in the Assessment and Reporting in Entertainment Industry Stage 6 document.

An integrated or holistic approach to course delivery and assessment should be adopted.
2 Course structures and requirements

2.1 Entertainment Industry HSC VET courses

This Framework specifies the range of industry-developed units of competency from the CUA Live Performance and Entertainment Training Package for inclusion in the HSC. It describes how these units of competency are arranged in HSC VET courses to gain unit credit for the HSC.

The Entertainment Industry Curriculum Framework contains the following courses:
- Entertainment Industry (120 indicative hours) – see Section 2.2 of this Syllabus
- Entertainment Industry (240 indicative hours) – see Section 2.3 of this Syllabus
- Entertainment Industry Specialisation Study (60 or 120 indicative hours) – see Section 2.4 of this Syllabus.

2.1.1 Unit credit for the Higher School Certificate

To facilitate flexibility of VET in the HSC, courses within the Entertainment Industry Curriculum Framework may be delivered as Preliminary, as HSC or as a combination of Preliminary and HSC units.

The HSC credit units will be allocated to students’ Preliminary and/or HSC patterns of study as required.

The pattern of study (BOSTES course number) entered on Schools Online (Administration) should reflect the delivery of the HSC VET course over successive years. For example, delivery of the 240 HSC indicative hour course over two years should be entered as 2 units x 2 years. Students will be credentialled for the HSC credit units entered each calendar year, provided they have satisfactorily completed the course requirements for that calendar year as determined by the school, college or RTO.

Table 1 HSC credit units for HSC courses

<table>
<thead>
<tr>
<th>HSC VET course</th>
<th>HSC credit units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment Industry (120 indicative hours)</td>
<td>2</td>
</tr>
<tr>
<td>Entertainment Industry (240 indicative hours)</td>
<td>4</td>
</tr>
<tr>
<td>Entertainment Industry Specialisation Study (60 indicative hours)</td>
<td>1</td>
</tr>
<tr>
<td>Entertainment Industry Specialisation Study (120 indicative hours)</td>
<td>2</td>
</tr>
</tbody>
</table>
### 2.1.2 BOSTES course numbers

<table>
<thead>
<tr>
<th>BOSTES course name</th>
<th>Pattern of study</th>
<th>BOSTES course number</th>
<th>Schools Online (Administration) entry advice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment Industry (120 hours)</td>
<td>2 units x 1 year</td>
<td>26400</td>
<td>Enter this course number for either Preliminary (Year 11) or HSC (Year 12)</td>
</tr>
<tr>
<td>Entertainment Industry (240 hours)</td>
<td>2 units x 2 years</td>
<td>26401</td>
<td>Enter this course number for both Preliminary (Year 11) and HSC (Year 12)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>or</td>
</tr>
<tr>
<td></td>
<td>4 units x 1 year</td>
<td>26402</td>
<td>Enter this course number for either Preliminary (Year 11) or HSC (Year 12)</td>
</tr>
<tr>
<td>Entertainment Industry Specialisation Study (60 hours)</td>
<td>1 unit x 1 year</td>
<td>26403</td>
<td>Enter this course number for either Preliminary (Year 11) or HSC (Year 12)</td>
</tr>
<tr>
<td>Entertainment Industry Specialisation Study (120 hours)</td>
<td>2 units x 1 year</td>
<td>26404</td>
<td>Enter this course number for either Preliminary (Year 11) or HSC (Year 12)</td>
</tr>
<tr>
<td>Entertainment Industry HSC Examination</td>
<td>n/a</td>
<td>26499</td>
<td>Enter this course number as an HSC (Year 12) entry in the year the examination is undertaken</td>
</tr>
</tbody>
</table>
2.1.3 Allocation of HSC indicative hours of credit

Units of competency drawn from Training Packages are not defined in terms of duration. The amount of time required by individual students to achieve competency will vary according to their aptitude and experience. Where a training program is designed for delivery by an RTO, the RTO will specify the length of the training program according to the delivery strategies and/or curriculum resources chosen.

However, for the purposes of the HSC, VET courses must be described in terms of their indicative hours. For this reason, indicative hours for unit credit towards the HSC have been assigned to each unit of competency within the Framework. It is emphasised that the assignment of indicative hours does not imply that all students will fulfil all requirements of a unit of competency within these hours. RTOs may determine that additional or fewer hours are required for the achievement of particular competencies. However, this does not alter the HSC indicative hours allocated, only the delivery hours.

Students may need to spend additional time practising skills in a work environment and completing projects and assignments, in order to fulfil Training Package assessment requirements.

The HSC indicative hours assigned to each unit of competency are listed in Section 2.5 of this Syllabus.

2.1.4 Work placement requirements

Work placement is a mandatory HSC requirement within this Framework and appropriate hours have been assigned to HSC VET courses.

Students undertaking courses as part of a school-based traineeship will meet the mandatory work placement hour requirements through the on-the-job training component of the traineeship.

Recognition of Prior Learning (RPL) may be granted for mandatory work placement requirements. Students’ outside employment (ie not under the auspices of the school) may be recognised towards the requirement for work placement in a VET course (ACE 8051 – Assessment Certification Examination (ACE) website).

Non-completion of work placement is grounds for withholding the HSC course. Schools and colleges are advised to follow the procedure for issuing ‘N’ determinations as outlined on the BOSTES Assessment Certification Examination (ACE) website.

Students must complete the following work placement for Entertainment Industry Curriculum Framework courses.
Table 2  Minimum work placement hours for Entertainment Industry HSC courses

<table>
<thead>
<tr>
<th>Entertainment Industry Framework course</th>
<th>Minimum work placement requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment Industry (120 indicative hours)</td>
<td>35 hours *</td>
</tr>
<tr>
<td>Entertainment Industry (240 indicative hours)</td>
<td>70 hours #</td>
</tr>
<tr>
<td>Entertainment Industry Specialisation Study (60 or 120 indicative hours)</td>
<td>no additional hours required</td>
</tr>
</tbody>
</table>

Work placement is to be undertaken in an entertainment industry work environment.

* It is permissible for this work placement to be undertaken in other entertainment production environments intended for public performance, including school productions.

# It is permissible for up to 50% of this work placement to be undertaken in other entertainment production environments intended for public performance, including school productions.

Refer to the Work Placement in Entertainment Industry document for further information.
2.2 Entertainment Industry (120 indicative hours)

AQF VET qualification

The Entertainment Industry (120 indicative hours) course provides a pathway to the following qualification:

- Statement of Attainment towards CUA30413 Certificate III in Live Production and Services

Course structure

This course consists of a selection of units of competency from the HSC mandatory and/or elective pool to a minimum of 120 HSC indicative hours. (See Section 2.5, Tables 3–4 of this Syllabus.)

Course requirements – Entertainment Industry (120 indicative hours)

Students **must** attempt:

- a selection of units of competency from the HSC mandatory and/or elective pool to a minimum of **120 HSC indicative hours**
  (Section 2.5, Tables 3–4)

- a minimum of **35 hours of work placement**
  (Section 2.1.4)
2.3 Entertainment Industry (240 indicative hours)

AQF VET qualification

The Entertainment Industry (240 indicative hours) course provides a pathway to the following qualification:

- Statement of Attainment towards CUA30413 Certificate III in Live Production and Services

Course structure

This course consists of:

- seven mandatory focus areas (containing eight associated units of competency)
- a range of elective units of competency from the HSC elective pool
- HSC Content – for the mandatory focus areas.

(See Section 2.5, Tables 3–4 and Section 3 of this Syllabus.)

Entertainment Industry HSC examination

An external written Higher School Certificate examination will be conducted for the 240 indicative hour course (refer to Section 4 of this Syllabus).

The HSC Content (focus areas) for the HSC examination is detailed in Section 3 of this Syllabus.
Course requirements – Entertainment Industry (240 indicative hours)

Pathway to
CUA30413 Certificate III in Live Production and Services

**EIGHT associated mandatory** units of competency
(Section 2.5, Table 3)

*with the following focus areas*

Audio
Customer service
Lighting
Safety
Staging
Vision

Working in the entertainment industry and workplace
(Section 3)

HSC elective units of competency to a minimum of
75 HSC indicative hours from the elective pool
(Section 2.5, Table 4)

a minimum of 70 hours work placement
(Section 2.1.4)
2.4 Entertainment Industry Specialisation Study (60 or 120 indicative hours)

Course eligibility

Students need to be currently entered in, or have completed, the Entertainment Industry (240 indicative hours) course to undertake an Entertainment Industry Specialisation Study course.

AQF VET qualifications

The Entertainment Industry Specialisation Study (60 or 120 indicative hours) course provides a pathway to CUA30413 Certificate III in Live Production and Services.

Course structure

The Entertainment Industry Specialisation Study consists of units of competency (not previously undertaken) from the HSC elective pool.

(See Section 2.5, Table 4 of this Syllabus.)

Course requirements – Entertainment Industry Specialisation Study (60 or 120 indicative hours)

Students must attempt:

- a minimum of **60 or 120 HSC indicative hours** of units of competency not previously undertaken from the elective pool.
  (Section 2.5, Table 4)

- no additional **work placement hours**
  (Section 2.1.4)
2.5 Entertainment Industry units of competency


Table 3  Associated mandatory units of competency for the 240-hour course

Attempt the following units of competency:

<table>
<thead>
<tr>
<th>Unit code and title</th>
<th>HSC indicative hours of credit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audio</strong></td>
<td></td>
</tr>
<tr>
<td>CUASOU301</td>
<td>Undertake live audio operations</td>
</tr>
<tr>
<td><strong>Customer service</strong></td>
<td></td>
</tr>
<tr>
<td>SITXCCS303</td>
<td>Provide service to customers</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
</tr>
<tr>
<td>CUALGT301</td>
<td>Operate basic lighting</td>
</tr>
<tr>
<td><strong>Safety</strong></td>
<td></td>
</tr>
<tr>
<td>CPCCOHS1001A</td>
<td>Work safely in the construction industry</td>
</tr>
<tr>
<td>CUSOHS301A</td>
<td>Follow occupational health and safety procedures</td>
</tr>
<tr>
<td><strong>Staging</strong></td>
<td></td>
</tr>
<tr>
<td>CUASTA301</td>
<td>Assist with production operations for live performances</td>
</tr>
<tr>
<td><strong>Vision</strong></td>
<td></td>
</tr>
<tr>
<td>CUAVSS302</td>
<td>Operate vision systems</td>
</tr>
<tr>
<td><strong>Working in the entertainment industry and workplace</strong></td>
<td></td>
</tr>
<tr>
<td>CUAIND301</td>
<td>Work effectively in the creative arts industry</td>
</tr>
</tbody>
</table>

Total HSC indicative hours for mandatory: 165
PLUS a selection of units of competency from the HSC elective pool to a minimum of 75 HSC indicative hours:

Table 4  HSC elective pool

<table>
<thead>
<tr>
<th>Unit code and title</th>
<th>HSC indicative hours of credit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core for the CUA30413 qualification</strong></td>
<td></td>
</tr>
<tr>
<td>BSBWOR301B Organise personal work priorities and development</td>
<td>20</td>
</tr>
<tr>
<td>CUVPRP304A Participate in collaborative creative projects</td>
<td>20</td>
</tr>
<tr>
<td><strong>Group A electives for the CUA30413 qualification</strong></td>
<td></td>
</tr>
<tr>
<td>CPCCCCM2010B Work safely at heights</td>
<td>20</td>
</tr>
<tr>
<td>Prerequisite: CPCCOHS2001A</td>
<td></td>
</tr>
<tr>
<td>CPCCOHS2001A Apply OHS requirements, policies and procedures in the construction industry</td>
<td>0</td>
</tr>
<tr>
<td>CPCCSC2002A Erect and dismantle basic scaffolding</td>
<td>20</td>
</tr>
<tr>
<td>CUACOS301 Apply art finishing</td>
<td>20</td>
</tr>
<tr>
<td>CUACOS303 Modify, repair and maintain costumes</td>
<td>20</td>
</tr>
<tr>
<td>CUACOS304 Develop and apply knowledge of costume</td>
<td>25</td>
</tr>
<tr>
<td>CUAFOH301 Provide seating and ticketing services</td>
<td>15</td>
</tr>
<tr>
<td>CUAFOH302 Monitor entry to venues</td>
<td>15</td>
</tr>
<tr>
<td>CUAMKG301 Assist with marketing and promotion</td>
<td>20</td>
</tr>
<tr>
<td>CUAPPM301 Assist with designing performance spaces</td>
<td>20</td>
</tr>
<tr>
<td>CUASCE301 Paint scenic art elements</td>
<td>25</td>
</tr>
<tr>
<td>CUASET301 Construct soft scenery</td>
<td>25</td>
</tr>
<tr>
<td>CUASMT301 Work effectively backstage during performances</td>
<td>25</td>
</tr>
<tr>
<td>CUASOU302 Compile and replay audio material</td>
<td>20</td>
</tr>
<tr>
<td>CUASOU303 Repair and maintain audio equipment</td>
<td>20</td>
</tr>
<tr>
<td>CUASTA302 Install staging elements</td>
<td>30</td>
</tr>
<tr>
<td>CUASTA303 Operate staging elements</td>
<td>25</td>
</tr>
<tr>
<td>CUASTA304 Maintain physical production elements</td>
<td>20</td>
</tr>
<tr>
<td>CUAVSS301 Install and test vision systems</td>
<td>30</td>
</tr>
<tr>
<td>CUFDIG301A Prepare video assets</td>
<td>20</td>
</tr>
</tbody>
</table>
Table 4 cont/d

<table>
<thead>
<tr>
<th>Unit code and title</th>
<th>HSC indicative hours of credit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group A electives for the CUA30413 qualification cont/d</strong></td>
<td></td>
</tr>
<tr>
<td>CUFLGT301A Prepare, install and test lighting equipment</td>
<td>30</td>
</tr>
<tr>
<td>CUFLGT303A Install and operate follow spots</td>
<td>20</td>
</tr>
<tr>
<td>CUFLGT304A Operate floor electrics</td>
<td>20</td>
</tr>
<tr>
<td>CUFPRP201A Repair, maintain and alter props</td>
<td>20</td>
</tr>
<tr>
<td>CUFPRP301A Assemble and maintain props</td>
<td>15</td>
</tr>
<tr>
<td>CUFSCCE202A Repair, maintain and alter scenic art</td>
<td>25</td>
</tr>
<tr>
<td>CUFSET301A Assemble and maintain sets</td>
<td>35</td>
</tr>
<tr>
<td>CUFSFX301A Maintain and repair special effects items</td>
<td>25</td>
</tr>
<tr>
<td>CUFSOU301A Prepare audio assets</td>
<td>20</td>
</tr>
<tr>
<td>CUSSOU301A Provide sound reinforcement</td>
<td>20</td>
</tr>
<tr>
<td>CUSSOU303A Set up and disassemble audio equipment</td>
<td>30</td>
</tr>
<tr>
<td>CUVACD301A Produce drawings to communicate ideas</td>
<td>30</td>
</tr>
<tr>
<td>MEM05001B Perform manual soldering/desoldering – electrical/electronic components</td>
<td>20</td>
</tr>
<tr>
<td><strong>Group B electives for the CUA30413 qualification</strong></td>
<td></td>
</tr>
<tr>
<td>BSBCRT301A Develop and extend critical and creative thinking skills</td>
<td>20</td>
</tr>
<tr>
<td>BSBDES301A Explore the use of colour</td>
<td>20</td>
</tr>
<tr>
<td>BSBDES302A Explore and apply the creative design process to 2D forms</td>
<td>25</td>
</tr>
<tr>
<td>BSBDIV301A Work effectively with diversity</td>
<td>15</td>
</tr>
<tr>
<td>BSBINN301A Promote innovation in a team environment</td>
<td>30</td>
</tr>
<tr>
<td>BSBITU302B Create electronic presentations</td>
<td>15</td>
</tr>
<tr>
<td>CUFCMP301A Implement copyright arrangements</td>
<td>10</td>
</tr>
<tr>
<td>CUSIND301B Work effectively in the music industry</td>
<td>5</td>
</tr>
<tr>
<td>CUSIND302A Plan a career in the creative arts industry</td>
<td>15</td>
</tr>
<tr>
<td>CUSMPF304A Make a music demo</td>
<td>25</td>
</tr>
<tr>
<td>HLTAID003 Provide first aid</td>
<td>20</td>
</tr>
</tbody>
</table>
### Group C electives for the CUA30413 qualification

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BSBCMM201A</td>
<td>Communicate in the workplace</td>
<td>15</td>
</tr>
<tr>
<td>CUAFOH201</td>
<td>Undertake routine front of house duties</td>
<td>10</td>
</tr>
<tr>
<td>CUAFOH202</td>
<td>Usher patrons</td>
<td>10</td>
</tr>
<tr>
<td>CUASTA202</td>
<td>Assist with bump in and bump out of shows</td>
<td>20</td>
</tr>
</tbody>
</table>

### Other electives for the CUA30413 qualification (according to packaging rules, maximum 3)

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUAPRP401</td>
<td>Coordinate props</td>
<td>15</td>
</tr>
<tr>
<td>CUAPRP403</td>
<td>Make props using mixed media</td>
<td>30</td>
</tr>
<tr>
<td>CUAPRP404</td>
<td>Make prop furniture</td>
<td>30</td>
</tr>
<tr>
<td>CUASET401</td>
<td>Make sets</td>
<td>30</td>
</tr>
<tr>
<td>CUFLGT302A</td>
<td>Record and operate standard lighting cues</td>
<td>30</td>
</tr>
<tr>
<td>CUFMUP401A</td>
<td>Design, apply and remove make-up</td>
<td>35</td>
</tr>
<tr>
<td>MEM18001C</td>
<td>Use hand tools</td>
<td>20</td>
</tr>
<tr>
<td>MEM18002B</td>
<td>Use power tools/hand held operations</td>
<td>20</td>
</tr>
</tbody>
</table>
3 HSC Content

The HSC Content for this industry curriculum framework is organised into focus areas. Each focus area prescribes the scope of learning for the HSC. This is drawn from the associated units of competency.

Students undertaking the 240 indicative hour course from the Entertainment Industry Curriculum Framework must address all of the mandatory focus areas.

The Entertainment Industry Curriculum Framework mandatory focus areas are:
- Audio
- Customer service
- Lighting
- Safety
- Staging
- Vision
- Working in the entertainment industry and workplace.

The HSC examination in Entertainment Industry is based on the HSC Content in this Framework (refer to Section 4 of this Syllabus).

The following table outlines the associated units of competency for each focus area.

Table 5 Focus areas and associated units of competency

<table>
<thead>
<tr>
<th>Focus area</th>
<th>Unit code</th>
<th>Unit title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio</td>
<td>CUASOU301</td>
<td>Undertake live audio operations</td>
</tr>
<tr>
<td>Customer service</td>
<td>SITXCCS303</td>
<td>Provide service to customers</td>
</tr>
<tr>
<td>Lighting</td>
<td>CUALGT301</td>
<td>Operate basic lighting</td>
</tr>
<tr>
<td>Safety</td>
<td>CPCCOHS1001A</td>
<td>Work safely in the construction industry</td>
</tr>
<tr>
<td></td>
<td>CUSOHS301A</td>
<td>Follow occupational health and safety procedures</td>
</tr>
<tr>
<td>Staging</td>
<td>CUASTA301</td>
<td>Assist with production operations for live performances</td>
</tr>
<tr>
<td>Vision</td>
<td>CUAVSS302</td>
<td>Operate vision systems</td>
</tr>
<tr>
<td>Working in the entertainment</td>
<td>CUAIND301</td>
<td>Work effectively in the creative arts industry</td>
</tr>
<tr>
<td>industry and workplace</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3.1 Audio – mandatory focus area

3.1.1 Outcomes

The student:
- demonstrates knowledge of audio equipment and accessories used in the entertainment industry
- demonstrates an understanding of techniques used to produce and manage sound
- interprets documentation and applies this information to set up and operate audio equipment to meet production requirements
- describes the relationship between audio and other technical and creative aspects of live performances and events
- applies the troubleshooting process to solve common faults and problems in audio equipment and operations.

3.1.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
- CUASOU301 Undertake live audio operations

The application and elements for this unit of competency are provided below.

CUASOU301 Undertake live audio operations

**Application**
This unit describes the performance outcomes, skills and knowledge required to interpret audio production requirements, participate in technical run-throughs and operate professional audio equipment during live performances in the screen, media, entertainment and events industries. At this level, individuals are required to use some discretion and judgement and operate under broad supervision within an established framework of plans and procedures.

**Elements**
1. Participate in technical or creative run-throughs
2. Prepare for audio operations
3. Operate professional audio equipment

**Assessment requirements** for CUASOU301 Undertake live audio operations are detailed in the Training Package.
### 3.1.3 Scope of learning for the HSC

<table>
<thead>
<tr>
<th>production context</th>
</tr>
</thead>
<tbody>
<tr>
<td>• difference between ‘audio’ and ‘sound’</td>
</tr>
<tr>
<td>• industry-accepted terminology and commonly used jargon in the entertainment industry:</td>
</tr>
<tr>
<td>– specific to audio</td>
</tr>
<tr>
<td>– variations:</td>
</tr>
<tr>
<td>▪ between analogue and digital audio systems</td>
</tr>
<tr>
<td>▪ across different production environments/contexts and workplaces</td>
</tr>
<tr>
<td>• general scope of audio operations across different production contexts</td>
</tr>
<tr>
<td>• role and responsibilities of personnel in relation to audio operations:</td>
</tr>
<tr>
<td>– director</td>
</tr>
<tr>
<td>– producer</td>
</tr>
<tr>
<td>– audio designer</td>
</tr>
<tr>
<td>– audio engineer</td>
</tr>
<tr>
<td>– audio technician</td>
</tr>
<tr>
<td>– radio technician</td>
</tr>
<tr>
<td>– technical manager</td>
</tr>
<tr>
<td>– venue manager</td>
</tr>
<tr>
<td>• protocols for communicating with the client, colleagues, a performer/presenter and supervisor about audio operations:</td>
</tr>
<tr>
<td>– pre-production</td>
</tr>
<tr>
<td>– during production</td>
</tr>
<tr>
<td>– post-production</td>
</tr>
<tr>
<td>• documentation commonly used in audio operations:</td>
</tr>
<tr>
<td>– audio cue sheet/plot</td>
</tr>
<tr>
<td>– signal flow chart/input list</td>
</tr>
<tr>
<td>• for each of these documents:</td>
</tr>
<tr>
<td>– purpose</td>
</tr>
<tr>
<td>– standard format(s) and common features</td>
</tr>
<tr>
<td>– content</td>
</tr>
<tr>
<td>– abbreviations, terms and conventions</td>
</tr>
<tr>
<td>• modifying/updating documentation:</td>
</tr>
<tr>
<td>– personnel with authority to modify/update</td>
</tr>
<tr>
<td>– processes</td>
</tr>
<tr>
<td>• importance of ensuring currency of version and the status of any amendment</td>
</tr>
<tr>
<td>• application of documentation for audio operations to specific job roles and work tasks</td>
</tr>
<tr>
<td>• read and interpret documentation for audio operations to obtain and convey information</td>
</tr>
</tbody>
</table>
### production context cont/d

- how audio requirements vary across different:
  - live performances and events
  - indoor and outdoor venues
  - various media (such as film, television and theatre)
- interrelationship between audio operations and other technical and creative areas in the production of live performances and events

### audio concepts

- characteristics of sound in different environments
- measurement of sound/sound pressure level:
  - decibels
  - frequency (Hertz)
- fundamentals of sound in a circuit
- balancing and adjusting audio and signal levels
- tonal balance and equalisation
- audio effects and how and when to use them
- how signal flows through the audio chain and application when undertaking audio set-up tasks
- features and meaning of a signal flow chart for a typical sound system
- phase and phase cancellation
- power isolation
- application of audio concepts to the set-up and operation of sound systems
- music amplification techniques and their application to suit various production environments/contexts

### equipment

- analogue and digital audio equipment commonly used in the entertainment industry including:
  - audio accessories
  - audio mixing console/desk
  - cables and connectors
  - input sources
  - output sources
  - signal processing
### equipment cont/d

- for a range of audio equipment:
  - name and general features
  - purpose/function
  - operation/use during live performances and events

### audio cues

- purpose/function of audio cues
- standard procedures used in the entertainment industry to plot, record, modify and operate standard audio cues
- sequencing, timing and speed of audio cues in accordance with production requirements
- how audio information is recorded and used within the prompt copy
- use of documentation for audio operations, including the cue sheet/plot, during a technical rehearsal

### safe work procedures and practices

- safe work procedures and practices when:
  - undertaking audio operations
  - positioning and rigging equipment
  - working with:
    - cables and electricity
    - noise
  - dealing with unexpected situations or unplanned events
- risk management when undertaking audio operations

### workplace procedures and practices

- workplace procedures and practices for:
  - determining and confirming technical and performance/event requirements for audio
  - set-up, cabling and power-up of audio equipment and accessories
  - conducting audio checks
  - power-down and disconnection of audio equipment and accessories
  - re-setting audio equipment and accessories
  - checks, functionality tests and routine maintenance of audio equipment and accessories
  - packing, storing and transporting audio equipment and accessories
  - security of audio equipment and accessories
  - dealing with hired, lost and damaged audio equipment and accessories

### troubleshooting and problem-solving

- sources of information for reference when troubleshooting and solving problems:
  - manufacturer/supplier
  - equipment manual
troubleshooting and problem-solving cont/d

- workplace documentation
- colleagues and supervisor(s)

• typical issues and challenges and common faults and problems that arise during audio operations for a live performance or event

• importance of considering:
  - potential impact on production and performance schedules
  - level of authority and approval to proceed
  - work health and safety

• troubleshooting and problem-solving process:
  - identify the fault or problem:
    ▪ investigate likely cause(s)
    ▪ eliminate unlikely options
    ▪ conduct tests
  - consider possible solutions
  - take remedial action:
    ▪ in accordance with:
      o manufacturer/supplier recommendations
      o colleague and/or supervisor instructions
    ▪ within scope of responsibility:
      o rectify
      o refer to appropriate personnel
  - evaluate effectiveness of action taken

• known solutions to a range of common/predictable problems in relation to audio operations for live performances and events

• workplace practices for recording and reporting
3.2 Customer service – mandatory focus area

3.2.1 Outcomes

The student:
- explains the fundamental principles of quality customer service
- proposes appropriate responses to customer enquiries, dissatisfaction and complaints
- applies knowledge of workplace policies and procedures and industry standards to ensure quality customer service.

3.2.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
- SITXCCS303 Provide service to customers

The unit descriptor, elements and critical aspects for assessment for this unit of competency are provided below.

SITXCCS303 Provide service to customers

Descriptor
This unit describes the performance outcomes, skills and knowledge required to communicate effectively with and provide quality service to both internal and external customers. It requires the ability to establish rapport with customers, determine and address customer needs and expectations and respond to complaints.

Elements
1. Communicate with internal and external customers
2. Deliver service according to defined standards
3. Provide service to customers
4. Respond to customer complaints
5. Provide internal feedback on customer service practices.

Critical aspects for assessment and evidence required to demonstrate competency in this unit

Evidence of the ability to:
- provide quality customer service on multiple occasions and cover a range of diverse customer service situations, including the resolution of complaints
- communicate effectively with a variety of internal and external customers including those with special needs
- demonstrate knowledge of professional service standards expected of service industry personnel
- complete service within commercial time constraints and designated response times so that all customers are served effectively.
### 3.2.3 Scope of learning for the HSC

<table>
<thead>
<tr>
<th>customers</th>
</tr>
</thead>
</table>
| - types of customers:  
  - internal  
  - external  
  - new  
  - repeat |
| - customers with special needs and implications for customer service |
| - a range of customers with different service requirements |
| - difference between customer needs, preferences and expectations |
| - establishing customer needs, preferences and expectations through:  
  - active listening  
  - open, closed and reflective questions  
  - observation and recognition of non-verbal cues |
| - communicating effectively with customers:  
  - verbal, written and non-verbal communication  
  - face-to-face, over the telephone and electronically |

<table>
<thead>
<tr>
<th>quality customer service</th>
</tr>
</thead>
</table>
| - industry approaches to service delivery:  
  - underpinning principles  
  - standards of customer service for industry personnel  
  - how work is organised and undertaken |
| - the relationship between customer service and business success |
| - concept of a ‘customer focused’ workplace |
| - characteristics and benefits of quality customer service |
| - role of communication in provision of quality customer service |
| - strategies for establishing quality customer service |
| - detailed knowledge of a range of products and services offered within an entertainment industry workplace |
| - matching customer needs, preferences and expectations to appropriate product(s) and/or service(s):  
  - meet the customer need, preference and/or expectation  
  - seek assistance from others as necessary in order to meet the customer need, preference and/or expectation  
  - refer to appropriate person where unable to meet the customer need, preference and/or expectation |
### Quality Customer Service Cont/d

- opportunities to deliver additional level of service beyond customer’s immediate request or expectation
- timing and designated response times for quality customer service to workplace and industry standard
- importance of developing collegial working relationships with others involved in the provision of customer service
- how optimal customer service can be delivered through the implementation of teamwork
- importance of seeking assistance to improve customer service
- seeking feedback on customer service practices:
  - the value of feedback from staff and customers
  - its use in improving and enhancing service delivery

### Workplace Policy and Procedures for Customer Interaction

- workplace policy and procedures for establishing contact with customers:
  - approaching a customer
  - developing rapport
- workplace policy and procedures for dealing with:
  - customers from diverse backgrounds
  - customers with special needs
  - difficult and abusive customers
- workplace policy and procedures for directing customers to more experienced staff

### Customer Inquiries

- a range of customer inquiries common to the entertainment industry workplace
- establishing the details of the inquiry by questioning, summarising and reiterating
- methods for recording customer inquiries:
  - paper-based
  - electronic
- sources of information that can be used when handling customer inquiries
- effective responses to a range of customer inquiries common to the entertainment industry within appropriate timeframes

### Communication Technology

- features, purpose and limitations of a range of communication technologies common to the entertainment industry including:
  - telephone
<table>
<thead>
<tr>
<th>communication technology cont/d</th>
</tr>
</thead>
<tbody>
<tr>
<td>– electronic devices</td>
</tr>
<tr>
<td>– social media</td>
</tr>
<tr>
<td>– other</td>
</tr>
<tr>
<td>• selection of communication technologies appropriate to work tasks</td>
</tr>
<tr>
<td>• working knowledge of a range of communication technologies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>customer dissatisfaction, problems and complaints</th>
</tr>
</thead>
<tbody>
<tr>
<td>• causes of/reasons for customer dissatisfaction, problems and complaints</td>
</tr>
<tr>
<td>• examples of routine problems and complaints common to the entertainment industry</td>
</tr>
<tr>
<td>• problems and complaints-handling policy and procedures</td>
</tr>
<tr>
<td>• skills required for handling complaints, including problem-solving, decision-making and negotiating</td>
</tr>
<tr>
<td>• using conflict-resolution techniques when handling customer dissatisfaction, problems and complaints</td>
</tr>
<tr>
<td>• effective responses to a range of instances of customer dissatisfaction, problems and complaints</td>
</tr>
<tr>
<td>• the importance of:</td>
</tr>
<tr>
<td>– entertainment industry staff offering a range of viable solutions in accordance with workplace policy and procedures</td>
</tr>
<tr>
<td>– entertainment industry staff and the customer agreeing on what is to be done in regard to the problem or complaint</td>
</tr>
<tr>
<td>– implementing solution(s) within acceptable timeframes</td>
</tr>
<tr>
<td>– acting within level of authority and scope of responsibility when handling customer dissatisfaction, problems and complaints</td>
</tr>
<tr>
<td>• identify when it is appropriate to seek assistance and/or refer customer to other appropriate personnel for issues that cannot be resolved effectively</td>
</tr>
<tr>
<td>• an awareness of the importance of recording and/or reporting instances of customer dissatisfaction, problems and complaints</td>
</tr>
<tr>
<td>• workplace practices for recording and reporting:</td>
</tr>
<tr>
<td>– formal and informal</td>
</tr>
<tr>
<td>– verbal and written</td>
</tr>
<tr>
<td>• recognition of the value of customer complaints and feedback</td>
</tr>
</tbody>
</table>
3.3 Lighting – mandatory focus area

3.3.1 Outcomes

The student:
• demonstrates knowledge of lighting equipment and accessories used in the entertainment industry
• demonstrates an understanding of techniques used to plot and operate lighting cues
• interprets documentation and applies this information to set up and operate lighting equipment to meet production requirements
• describes the relationship between lighting and other technical and creative aspects of live performances and events
• applies the troubleshooting process to solve common faults and problems in lighting equipment and operations.

3.3.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
• CUALGT301 Operate basic lighting

The application and elements for this unit of competency are provided below.

CUALGT301 Operate basic lighting

Application
This unit describes the performance outcomes, skills and knowledge required to plot, record, modify and operate standard lighting cues on lighting consoles typically used in small-scale productions and events. At this level, individuals are required to use some discretion and judgement and operate under broad supervision within an established framework of plans and procedures.

Elements
1. Prepare for lighting operations
2. Plot and operate lighting cues
3. Conduct basic troubleshooting

Assessment requirements for CUALGT301 Operate basic lighting are detailed in the Training Package.
### 3.3.3 Scope of learning for the HSC

#### production context

- industry-accepted terminology and commonly used jargon in the entertainment industry:
  - specific to lighting
  - variations:
    - between analogue and digital lighting systems
    - across production environments/contexts and workplaces

- general scope of lighting operations across different production contexts

- role and responsibilities of various personnel in relation to lighting operations:
  - director
  - producer
  - lighting designer
  - lighting technician
  - followspot operator
  - lighting operator
  - production electrician
  - technical manager
  - venue manager

- protocols for communicating with the client, colleagues, a performer/presenter and supervisor about lighting operations:
  - pre-production
  - during production
  - post-production

- documentation commonly used in lighting operations:
  - lantern schedule
  - lighting plan
  - lighting cue sheet/plot

- for each of these documents:
  - purpose
  - standard format(s) and common features
  - content
  - abbreviations, terms and conventions (including notations, universal lighting symbols and scale)

- modifying/updating documentation:
  - personnel with authority to modify/update
  - processes

- importance of ensuring currency of version and the status of any amendment

- application of documentation for lighting operations to specific job roles and work tasks

- read and interpret documentation for lighting operations to obtain and convey information
### production context cont/d

- how lighting requirements vary across different:
  - live performances and events
  - indoor and outdoor venues
  - various media (such as film, television and theatre)

- interrelationship between lighting operations and other technical and creative areas in the production of live performances and events

### basic theory

- electricity:
  - Ohm’s Law:
    - principle \( V=IR \)
    - relationship between voltage, current and resistance
  - calculation of power loadings
  - electrical power (watts and kilowatts)
  - electric current (ampere)
  - three-phase and single-phase power

- lighting:
  - beam angles and throws
  - colour and colour mixing
  - effect of colour on objects and mood
  - key, fill and back light
  - light sources:
    - tungsten-lamp
    - LED (light-emitting diode)
  - positioning of lights for particular effects

- application of electrical and lighting theory to the set-up and operation of lighting

### equipment

- consoles/desks:
  - main types (analogue and digital)
  - general features and functions
  - controls and their function(s)
  - peripherals and their function(s)
  - operation/use during live performances and events:
    - channels:
      - allocation
      - inputs and outputs
      - patching
    - digital multiplexing (DMX) distribution techniques, including allocation of channels on control desks
    - protocols
### equipment cont/d

- lanterns/lamps/luminaires used in theatrical lighting:
  - main types including:
    - digital moving (intelligent)
    - flood
    - fresnel
    - parabolic aluminised reflector (PAR)
    - pebble convex (PC)
    - profile
  - for each type, general features, function(s) and operation/use (optical and mechanical)
  - accessories used with different types of lanterns/lamps/luminaires and their function(s)
  - cleaning

- dimmers:
  - main types
  - general features and function(s)
  - operation/use

- for cables and connectors commonly used in lighting operations, the main types and their use(s)

- requirements for automated light systems

- special effects equipment commonly used in lighting operations

### lighting cues

- purpose/function of lighting cues

- standard procedures used in the entertainment industry to plot, record, modify and operate standard lighting cues

- difference between in and out times in the context of recording and operating standard lighting cues

- line of sight and visual cues

- function and use of groups and sub-groups when recording cues for a range of production types

- executing lighting cues within agreed timeframes:
  - industry-standards
  - production/event-specific

- how lighting information is recorded and used within the prompt copy

- use of documentation for lighting operations, including the cue sheet/plot, during a technical rehearsal
### safe work procedures and practices

- Safe work procedures and practices when:
  - undertaking lighting operations
  - positioning and rigging lights
  - working with cables and electricity
  - dealing with unexpected situations or unplanned events
- Risk management when undertaking lighting operations

### workplace procedures and practices

- Workplace procedures and practices for:
  - Determining and confirming technical and performance/event requirements for lighting
  - Positioning and cabling lighting equipment and accessories
  - Assembling and disassembling lighting equipment and accessories
  - Power-up and power-down of console/desk, peripherals and dimmers
  - Checks, functionality tests and routine maintenance of lighting equipment and accessories
  - Packing, storing and transporting lighting equipment and accessories
  - Security of lighting equipment and accessories
  - Dealing with hired, lost and damaged lighting equipment and accessories

### troubleshooting and problem-solving

- Sources of information for reference when troubleshooting and solving problems:
  - Manufacturer/supplier
  - Equipment manual
  - Workplace documentation
  - Colleagues and supervisor(s)
- Typical issues and challenges and common faults and problems that arise during lighting operations for a live performance or event
- Importance of considering:
  - Potential impact on production and performance schedules
  - Level of authority and approval to proceed
  - Work health and safety
- Troubleshooting and problem-solving process:
  - Identify the fault or problem:
    - Investigate likely cause(s)
    - Eliminate unlikely options
    - Conduct tests
  - Consider possible solutions
  - Take remedial action:
    - In accordance with:
      - Manufacturer/supplier recommendations
      - Colleague and/or supervisor instructions
### troubleshooting and problem-solving cont/d

- within scope of responsibility:
  - rectify
  - refer to appropriate personnel
  - evaluate effectiveness of action taken

- known solutions to a range of common/predictable problems in relation to lighting operations for live performances and events

- workplace practices for recording and reporting
3.4 Safety – mandatory focus area

3.4.1 Outcomes

The student:
- demonstrates an understanding of work health and safety (WHS) compliance, participation and consultation in the entertainment industry
- explains workplace policy, procedures and practices that ensure the safety of the entertainment industry worker and their colleagues and customers
- applies risk management in an entertainment industry workplace
- proposes appropriate responses to emergency situations.

3.4.2 Associated units of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated units of competency:
- CPCCOHS1001A Work safely in the construction industry
- CUSOH301A Follow occupational health and safety procedures

The unit descriptor, elements and critical aspects for assessment for each of these units of competency are provided below.

**CPCCOHS1001A Work safely in the construction industry**

**Descriptor**

This unit of competency specifies the outcomes required to undertake Occupational Health and Safety (OHS) induction training within the construction industry.

It requires the ability to demonstrate personal awareness of OHS legislative requirements, and the basic principles of risk management and prevention of injury and illness in the construction industry.

**Elements**

1. Identify OHS legislative requirements
2. Identify construction hazards and control measures
3. Identify OHS communication and reporting processes
4. Identify OHS incident response procedures.

**Critical aspects for assessment and evidence required to demonstrate competency in this unit**

Evidence must confirm personal awareness of the following:
- applicable OHS legislative and safety requirements for construction work including duty of care
- the range of common construction hazards and procedures for the assessment of risk and application of the hierarchy of control
- OHS communication processes, information and documentation including the role of OHS committees and representatives, the meaning of common safety signs and symbols, and procedures for reporting hazards, incidents and injuries
- general procedures for responding to incidents and emergencies including evacuation, first aid, fire safety equipment and PPE.
CUSOHS301A  Follow occupational health and safety procedures

Descriptor  This unit describes the performance outcomes, skills and knowledge required to follow OHS policies and procedures in the entertainment and media industries.

Sets and staging for some performances or events may fall within the definition of construction work. If so, people entering a construction site are required to complete the general induction training program specified by the National Code of Practice for Induction Training for Construction Work (Australian Safety Compensation Council, May 2007).

Elements  1. Follow safe work practices
2. Maintain personal safety standards
3. Assess risks
4. Follow emergency procedures.

Critical aspects for assessment and evidence required to demonstrate competency in this unit

Evidence of the ability to:
- comply with OHS regulations and federal, state or territory legislation requirements for workplace operations, including duty of care
- comply with OHS communication processes, information and documentation procedures
- demonstrate an understanding of the role of OHS committees and representatives, the meaning of common safety signs and symbols, and procedures for reporting hazards, incidents and injuries
- communicate and work safely with others
- follow general procedures for responding to incidents and emergencies, including evacuation, first aid, fire safety equipment and PPE
- explain the consequences of non-compliance with OHS policies and procedures.
### 3.4.3 Scope of learning for the HSC

**work health and safety (WHS)**

- meaning of health, safety, security and duty of care
- implications of the cost of workplace injury:
  - human
  - social
  - economic
  - organisational
- acknowledge that WHS is everyone’s responsibility in the workplace and the implications of this responsibility
- concept of ‘participation’ and ‘consultation’ in relation to WHS
- primary role/function of key bodies/authorities involved in WHS:
  - WorkCover NSW
  - Safe Work Australia
  - local councils
  - unions
  - professional associations
- internal and external sources of workplace WHS information
- importance of acting within scope of responsibility/level of authority in relation to WHS in the workplace:
  - taking initiative
  - problem-solving
  - decision-making

**WHS compliance**

- difference between an act, regulation, code of practice, guidance note, guideline and standard (Australian, industry and workplace)
- purpose and intent of WHS legislation and codes of practice and their application to the entertainment industry and workplace and a specific job role:
  - WHS legislation:
    - *Work Health and Safety Act 2011* (NSW) (as amended)
    - *Work Health and Safety Regulation 2011* (NSW) (as amended)
  - codes of practice related to:
    - amenities and induction for construction work
    - dangerous goods and substances
    - first aid
    - manual handling
    - risk management
- purpose and intent of industry safety standards and guidelines and their application to the entertainment industry and workplace and a specific job role
### WHS compliance cont/d

- work tasks/activities requiring a licence, ticket or certificate of competency
- WHS rights, duties and responsibilities of the person conducting a business or undertaking (PCBU), officer and worker
- functions and powers of WHS inspectors
- consequences of failure to observe (non-compliance) WHS workplace policy and procedures and legislative requirements
- safety signs, symbols and barricades used in the entertainment industry and their use in the workplace:
  - legislative requirements
  - meaning of colour and shape
  - placement and positioning
- entertainment industry and workplace requirements for monitoring and reporting in relation to workplace safety
- describe how, when and to whom to report:
  - types:
    - formal/informal
    - written
    - verbal
  - reporting to appropriate persons
- purpose and importance of monitoring and reporting
- apply workplace policy and protocols and regulatory requirements when recording and reporting in relation to WHS

### WHS consultation and participation

- opportunities for workers to provide input into WHS consultation and participation processes:
  - WHS audit
  - formal and informal discussion
  - WHS inspection
  - meeting
  - training
- requirements (including election/formation) of a health and safety committee or health and safety representative (HSR) and their role and responsibilities in the workplace
- role and responsibilities of relevant personnel in WHS consultation and participation:
  - PCBU
  - manager/supervisor/team leader
  - self
  - other workers
  - union
### WHS consultation and participation cont/d

- importance of identifying and reporting:
  - WHS issues and concerns
  - workplace hazards
  - unsafe work practices
  - breaches of health, safety and security
  and examples of each for the entertainment industry and workplace

### risk management

- difference between a hazard and a risk

- risk management and its application in the entertainment industry workplace:
  - hazard identification:
    - potential hazards to self, colleagues, customers and others typical to the industry
    - range of hazards:
      - hazardous and non-hazardous materials
      - human factors (self and others)
      - manual handling
      - tools, equipment and machinery
      - work environment
      - work processes and practices
      - working at heights; in a confined space; in the dark and/or in reduced/adverse lighting conditions; on special effects, stunts or action sequences; and with electricity and cabling
  - risk assessment
  - risk control (hierarchy):
    - eliminate the risk
    - minimise the risk:
      - substitution
      - modification
      - isolation
      - engineering control
    - other controls:
      - administration
      - safe work practices
      - personal protective equipment (PPE)
  - monitor and review

### safe work procedures and practices

- safe work procedures and practices and their purposes:
  - WHS induction training (general, work activity and site-specific)
  - adherence to:
    - safe work method/job safety analysis (JSA)
    - standard operating procedures (SOPs)
    - work documentation and plans
    - work instructions
    - workplace policy
  - selection, use and maintenance of PPE
  - manual handling techniques:
safe work procedures and practices cont/d

- when working individually, in pairs and with a team:
  - moving, lifting, carrying and placing items down
  - bending and twisting
  - loading and unloading
  - working with tools, machinery and equipment
  - undertaking repetitious tasks
  - using mechanical aids/lifting equipment
- legal weight limits
- ergonomics and posture:
  - correct placement of equipment
  - sitting and standing positions
  - task rotation
  - use of adjustable furniture
- hazardous substances and dangerous goods:
  - correct handling, application, labelling, transport and storage
  - safety data sheet (SDS)
- tools, equipment and machinery:
  - selection appropriate to task/work activity
  - pre-operational checks and correct use
  - regular maintenance and correct storage
  - safety tags and lockout
- working with electricity:
  - general electrical safety
  - cabling and leads:
    - proper placement and securing
    - maintenance
    - appropriate storage
  - electrical tagging
- working at heights:
  - points of contact
  - harnessing
  - ladders:
    - selection
    - safety check
    - precautions when ascending and working from and around
  - precautions when working on and around scaffold and elevated work platforms
- housekeeping:
  - clean-up procedures
  - storage and disposal of waste
  - consideration of WHS and the environment
- security:
  - potential breaches
  - for:
    - cash
    - documents
    - equipment
    - people (staff, customers, others) and their belongings
    - workplace/building (secure areas and general access)
  - reporting breaches in security to appropriate personnel
<table>
<thead>
<tr>
<th>safe work procedures and practices cont/d</th>
</tr>
</thead>
<tbody>
<tr>
<td>• importance of safe work procedures and practices</td>
</tr>
<tr>
<td>• propose safe work procedures and practices for a workplace and individual job role within the entertainment industry</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>incidents, accidents and emergencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>• difference between an incident, accident and emergency</td>
</tr>
<tr>
<td>• a range of incidents, accidents and emergencies common to the entertainment industry</td>
</tr>
<tr>
<td>• distinguish between a manageable first aid situation and an emergency situation</td>
</tr>
<tr>
<td>• range of potential injuries common to an entertainment industry workplace, their cause(s) and basic first aid for these injuries</td>
</tr>
<tr>
<td>• strategies to reduce workplace accidents, injury and impairment</td>
</tr>
<tr>
<td>• procedures for responding to incidents, accidents and emergencies:</td>
</tr>
<tr>
<td>– emergency situations</td>
</tr>
<tr>
<td>– seeking assistance</td>
</tr>
<tr>
<td>– emergency contact numbers</td>
</tr>
<tr>
<td>– emergency signals, alarms and exits:</td>
</tr>
<tr>
<td>▪ location</td>
</tr>
<tr>
<td>▪ use</td>
</tr>
<tr>
<td>– procedures to follow:</td>
</tr>
<tr>
<td>▪ notification</td>
</tr>
<tr>
<td>▪ workplace policy and procedures:</td>
</tr>
<tr>
<td>o evacuation</td>
</tr>
<tr>
<td>o security</td>
</tr>
<tr>
<td>▪ reporting</td>
</tr>
<tr>
<td>– basic process of fighting a fire and use of firefighting equipment:</td>
</tr>
<tr>
<td>▪ fire blanket</td>
</tr>
<tr>
<td>▪ fire extinguishers</td>
</tr>
<tr>
<td>▪ fire hose and reel</td>
</tr>
<tr>
<td>– role of personnel in an emergency</td>
</tr>
<tr>
<td>– first aid:</td>
</tr>
<tr>
<td>▪ basic principles</td>
</tr>
<tr>
<td>▪ personnel responsible</td>
</tr>
<tr>
<td>• apply workplace policy and protocols and regulatory requirements when recording and reporting in relation to incidents, accidents and emergencies</td>
</tr>
</tbody>
</table>
3.5 Staging – mandatory focus area

3.5.1 Outcomes

The student:
• demonstrates knowledge of the production context in relation to staging operations for live performances and events
• interprets production requirements and applies them to the staging of live performances and events
• describes the relationship between staging operations and other technical and creative aspects of live performances and events
• applies the troubleshooting process to potential operational problems and devises appropriate solutions.

3.5.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
• CUASTA301 Assist with production operations for live performances

The application and elements for this unit of competency are provided below.

CUASTA301 Assist with production operations for live performances

Application This unit describes the performance outcomes, skills and knowledge required to assist with a broad range of tasks associated with technical and staging aspects of live performances. Individuals undertaking this role would be required to use some discretion and judgement and operate within an established framework of plans and procedures. They would be supervised by personnel experienced in lighting, sound, staging and vision systems.

Elements
1. Analyse the production staging process
2. Prepare for live performances
3. Assist with production operations during and after performances
4. Participate in production debriefs.

Assessment requirements for CUASTA301 Assist with production operations for live performances are detailed in the Training Package.
### 3.5.3 Scope of learning for the HSC

**production context**

- industry-accepted terminology and commonly used jargon in the entertainment industry:
  - specific to staging and production operations
  - variations across production environmentsgetContexts and workplaces
- general scope of staging operations across different production contexts
- role and responsibilities of various personnel in relation to staging operations:
  - creative:
    - director
    - designer
    - choreographer
  - production:
    - producer
    - production manager (PM)
    - production assistant (PA)
    - stage manager (SM)
    - deputy stage manager (DSM)
    - assistant stage manager (ASM)
  - staging:
    - stage manager
    - fly operator
    - mechanist
    - stage hand
  - venue:
    - manager
- difference between and reasons for an in-house/venue crew and a production-specific crew, and the relationship between them
- lines of communication and reporting between personnel
- protocols for communicating with the client, colleagues, a performer/presenter and a supervisor about staging operations:
  - pre-production
  - during production
  - post-production
- documentation commonly used in staging operations:
  - production plan
  - stage plan
  - prompt copy
  - performance run sheet
- for each of these documents:
  - purpose
  - standard format(s) and common features
<table>
<thead>
<tr>
<th>production context cont/d</th>
</tr>
</thead>
<tbody>
<tr>
<td>– content</td>
</tr>
<tr>
<td>– abbreviations, terms and conventions</td>
</tr>
<tr>
<td>• modifying/updating documentation:</td>
</tr>
<tr>
<td>– personnel with authority to modify/update</td>
</tr>
<tr>
<td>– processes</td>
</tr>
<tr>
<td>• importance of ensuring currency of version and the status of any amendment</td>
</tr>
<tr>
<td>• application of staging documentation to specific job roles and work tasks</td>
</tr>
<tr>
<td>• read and interpret staging documentation to obtain and convey information</td>
</tr>
<tr>
<td>• how staging requirements and operations vary across different:</td>
</tr>
<tr>
<td>– live performances and events</td>
</tr>
<tr>
<td>– indoor and outdoor venues</td>
</tr>
<tr>
<td>• interrelationship between creative and technical areas and the importance of collaboration and teamwork</td>
</tr>
<tr>
<td>• an understanding that various regulatory requirements apply across the entertainment industry</td>
</tr>
<tr>
<td>• examples of regulatory requirements applying to a variety of live performances and events to be considered when undertaking staging operations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>production operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>• an understanding of what typically occurs during the operational phases of a live performance or event:</td>
</tr>
<tr>
<td>– pre-production</td>
</tr>
<tr>
<td>– production</td>
</tr>
<tr>
<td>– post-production</td>
</tr>
<tr>
<td>• staging requirements and tasks specific to each operational phase</td>
</tr>
<tr>
<td>• staging elements used in productions, including:</td>
</tr>
<tr>
<td>– furniture and other set items</td>
</tr>
<tr>
<td>– lighting equipment</td>
</tr>
<tr>
<td>– props</td>
</tr>
<tr>
<td>– revolves</td>
</tr>
<tr>
<td>– scenery (framed, non-weight bearing, soft, weight bearing)</td>
</tr>
<tr>
<td>– scenic art</td>
</tr>
<tr>
<td>– sets</td>
</tr>
<tr>
<td>– sound equipment</td>
</tr>
<tr>
<td>– trucks</td>
</tr>
<tr>
<td>– visual display equipment</td>
</tr>
<tr>
<td>• stage types and stage geography</td>
</tr>
<tr>
<td>• methods and techniques for marking out a stage</td>
</tr>
</tbody>
</table>
### Production Operations cont'd

- features and use of a range of knots utilised during staging operations
- assembling, positioning and/or laying different set pieces and floor types
- cloths, tabs, drapes, cyclorama and scrim:
  - function/use
  - methods of tying
- main types of scenery and their use in live performances and events
- stage machinery and equipment:
  - manual and automated
  - name and general features
  - use/operation during a live performance or event
  - communication signals and devices used during their operation
- safety and environmental issues associated with prop construction
- adhesives and paints commonly used to construct and repair props
- role of the technical rehearsal and the dress rehearsal

### Safe Work Procedures and Practices

- safe work procedures and practices when:
  - undertaking staging operations
  - working with:
    - electricity
    - items requiring lifting and/or manoeuvring
    - stage machinery and equipment
  - dealing with unexpected situations or unplanned events
- risk management when undertaking staging operations

### Workplace Procedures and Practices

- workplace procedures and practices for:
  - determining and confirming staging requirements
  - bump in and bump out in line with production requirements
  - routine maintenance of staging equipment and accessories:
    - checks and functionality tests
    - repairs and modifications:
      - in accordance with standard operating procedures (SOPs)
      - using appropriate tools and equipment
  - cleaning and clearing performance spaces and work areas
  - packing, storing and transporting staging equipment and accessories
  - dealing with hired, lost and damaged staging equipment and accessories
  - production evaluation and debrief
## troubleshooting and problem-solving

- typical issues and challenges and common problems that arise during staging operations for a live performance or event
- consider potential impact of these on production and performance schedules
- troubleshooting and problem-solving process:
  - identify the problem
  - consider possible solutions
  - take remedial action:
    - within scope of responsibility
    - rectify or refer to appropriate personnel
  - evaluate effectiveness of action taken
- known solutions to a range of common/predictable problems in relation to staging operations for live performances and events
- workplace practices for recording and reporting
3.6 Vision – mandatory focus area

3.6.1 Outcomes

The student:
- demonstrates knowledge of vision system equipment and accessories used in the entertainment industry
- demonstrates an understanding of techniques used to plot and operate vision system cues
- interprets documentation and applies this information to set up and operate vision system equipment to meet production requirements
- describes the relationship between vision systems and other technical and creative aspects of live performances and events
- applies the troubleshooting process to solve common faults and problems in vision system equipment and operations.

3.6.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
- **CUAVSS302 Operate vision systems**

The application and elements for this unit of competency are provided below.

**CUAVSS302 Operate vision systems**

**Application** This unit describes the performance outcomes, skills and knowledge required to operate a range of standard vision system equipment during live productions or events. At this level, individuals are required to use some discretion and judgement and operate under broad supervision within an established framework of plans and procedures.

**Elements**
1. Participate in technical run-throughs
2. Undertake vision system operations
3. Complete vision system operations.

**Assessment requirements** for **CUAVSS302 Operate vision systems** are detailed in the Training Package.
### 3.6.3 Scope of learning for the HSC

<table>
<thead>
<tr>
<th>production context</th>
</tr>
</thead>
</table>
| • industry-accepted terminology and commonly used jargon in the entertainment industry:
  - specific to vision systems
  - variations:
    - between analogue and digital vision systems
    - across production environments/contexts and workplaces
| • general scope of vision system operations across different production contexts
| • role and responsibilities of personnel in relation to vision system operations:
  - director
  - producer
  - designer
  - vision system technician
  - production electrician
  - technical manager
  - venue manager
| • protocols for communicating with the client, colleagues, a performer/presenter and a supervisor about vision system operations:
  - pre-production
  - during production
  - post-production
| • documentation commonly used in vision system operations:
  - vision system cue sheet
  - vision system plan
  - vision system running sheet
| • for each of these documents:
  - purpose
  - standard format(s) and common features
  - content
  - abbreviations, terms and conventions
| • modifying/updating documentation:
  - personnel with authority to modify/update
  - processes
| • importance of ensuring currency of version and the status of any amendment
| • application of documentation for vision system operations to specific job roles and work tasks
| • read and interpret documentation for vision system operations to obtain and convey information
| • how vision system requirements vary across different:
  - live performances and events
  - indoor and outdoor venues
<table>
<thead>
<tr>
<th>production context cont/d</th>
</tr>
</thead>
<tbody>
<tr>
<td>• interrelationship between vision system operations and other technical and creative areas in the production of live performances and events</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>basic electrical theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>• meaning of:</td>
</tr>
<tr>
<td>– circuit state:</td>
</tr>
<tr>
<td>• energised</td>
</tr>
<tr>
<td>• de-energised</td>
</tr>
<tr>
<td>– current resistance</td>
</tr>
<tr>
<td>– power insulation</td>
</tr>
<tr>
<td>– voltage</td>
</tr>
<tr>
<td>• application of electrical theory to the set-up and operation of vision systems</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• analogue and digital vision system equipment commonly used in the entertainment industry including:</td>
</tr>
<tr>
<td>– cables and connectors</td>
</tr>
<tr>
<td>– camera</td>
</tr>
<tr>
<td>– mixer</td>
</tr>
<tr>
<td>– monitor</td>
</tr>
<tr>
<td>– playback/recording device</td>
</tr>
<tr>
<td>– projector</td>
</tr>
<tr>
<td>– screen</td>
</tr>
<tr>
<td>• for a range of vision system equipment:</td>
</tr>
<tr>
<td>– name and general features</td>
</tr>
<tr>
<td>– purpose/function</td>
</tr>
<tr>
<td>– capacities and limitations</td>
</tr>
<tr>
<td>– operation/use during live performances and events</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>vision system cues</th>
</tr>
</thead>
<tbody>
<tr>
<td>• purpose/function of vision system cues</td>
</tr>
<tr>
<td>• standard procedures used in the entertainment industry to plot, record, modify and operate vision system cues</td>
</tr>
<tr>
<td>• sequencing, timing and speed of vision system cues in accordance with production requirements</td>
</tr>
<tr>
<td>• how vision system information is recorded and used within the prompt copy</td>
</tr>
<tr>
<td>• use of documentation for vision system operations, including the cue sheet, during a technical rehearsal</td>
</tr>
</tbody>
</table>
### safe work procedures and practices

- safe work procedures and practices when:
  - positioning and rigging equipment
  - working with:
    - cables and electricity
    - hazardous substances
  - dealing with unexpected situations or unplanned events
- risk management when undertaking vision system operations

### workplace procedures and practices

- workplace procedures and practices for vision system operations:
  - determining and confirming technical and performance/event requirements for vision systems
  - assembling, installing and disassembling vision system equipment and accessories
  - positioning and cabling vision system equipment and accessories
  - power-up and power-down of vision system equipment and accessories
  - checks, functionality tests and routine maintenance of vision system equipment and accessories
  - packing, storing and transporting vision system equipment and accessories
  - security of vision system equipment and accessories
  - dealing with hired, lost and damaged vision system equipment and accessories

### troubleshooting and problem-solving

- sources of information for reference when troubleshooting and solving problems:
  - manufacturer/supplier
  - equipment manual
  - workplace documentation
  - colleagues and supervisor(s)
- typical issues and challenges and common faults and problems that arise during vision system operations for a live performance or event
- importance of considering:
  - potential impact on production and performance schedules
  - level of authority and approval to proceed
  - work health and safety
- troubleshooting and problem-solving process:
  - identify the fault or problem:
    - investigate likely cause(s)
    - eliminate unlikely options
    - conduct tests
  - consider possible solutions
  - take remedial action:
    - in accordance with:
      - manufacturer/supplier recommendations
      - colleague and/or supervisor instructions
### troubleshooting and problem-solving cont'd

- within scope of responsibility:
  - rectify
  - refer to appropriate personnel
- evaluate effectiveness of action taken

- known solutions to a range of common/predictable problems in relation to vision system operations for live performances and events

- workplace practices for recording and reporting
3.7 Working in the entertainment industry and workplace – mandatory focus area

3.7.1 Outcomes

The student:
- examines the nature of the entertainment industry
- demonstrates an understanding of working in the entertainment industry
- explains how to communicate and work effectively with others in an entertainment workplace
- applies entertainment industry and workplace standards to ensure quality work outcomes
- explores how misunderstanding and conflict may be avoided or effectively managed in a range of situations common to entertainment work environments.

3.7.2 Associated unit of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated unit of competency:
- CUAIND301 Work effectively in the creative arts industry

The application and elements for this unit of competency are provided below.

CUAIND301 Work effectively in the creative arts industry

Application
This unit describes the performance outcomes, skills and knowledge required to work effectively in the creative arts industry. It applies to any field of the arts industry and is relevant to people in a wide range of occupations, for example, dancers, musicians, actors, cabaret performers, street performers, entertainment administrators, reviewers, film makers and public artists.

Elements
1. Maintain currency of own industry knowledge
2. Establish effective contractual relationships
3. Complete work tasks effectively.

Assessment requirements for CUAIND301 Work effectively in the creative arts industry are detailed in the Training Package.
3.7.3 **Scope of learning for the HSC**

<table>
<thead>
<tr>
<th><strong>information on the industry</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• basic research skills in order to obtain information:</td>
</tr>
<tr>
<td>– identifying and accessing relevant information</td>
</tr>
<tr>
<td>– questioning techniques to obtain information</td>
</tr>
<tr>
<td>– validating information</td>
</tr>
<tr>
<td>– interpreting and using information</td>
</tr>
<tr>
<td>– sorting, summarising and presenting information</td>
</tr>
<tr>
<td>• sources of information that can be used when gathering current and emerging information on the entertainment industry:</td>
</tr>
<tr>
<td>– colleagues and manager/supervisor/team leader</td>
</tr>
<tr>
<td>– experienced industry personnel</td>
</tr>
<tr>
<td>– industry bodies and professional associations</td>
</tr>
<tr>
<td>– internet</td>
</tr>
<tr>
<td>– journals</td>
</tr>
<tr>
<td>– libraries</td>
</tr>
<tr>
<td>– participation in industry events and activities</td>
</tr>
<tr>
<td>– training courses</td>
</tr>
<tr>
<td>– unions</td>
</tr>
<tr>
<td>– workplace manuals</td>
</tr>
<tr>
<td>• opportunities to source and use a range of current and emerging information on the entertainment industry:</td>
</tr>
<tr>
<td>– utilise online information systems and other information and communications technologies</td>
</tr>
<tr>
<td>– integrate into daily work activities and operational duties</td>
</tr>
<tr>
<td>– share researched information with colleagues</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>nature of the industry</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• main industries within ‘cultural industries’ including:</td>
</tr>
<tr>
<td>– community cultural development</td>
</tr>
<tr>
<td>– entertainment</td>
</tr>
<tr>
<td>– film, television and radio</td>
</tr>
<tr>
<td>– interactive digital media</td>
</tr>
<tr>
<td>– library and information services</td>
</tr>
<tr>
<td>– museums, galleries and cultural heritage sites</td>
</tr>
<tr>
<td>– performing arts</td>
</tr>
<tr>
<td>– visual arts, craft and design</td>
</tr>
<tr>
<td>• the relationship of these industries to the entertainment industry</td>
</tr>
<tr>
<td>• examples of live performances and events within the entertainment industry including:</td>
</tr>
<tr>
<td>– charitable events</td>
</tr>
<tr>
<td>– concerts</td>
</tr>
<tr>
<td>– corporate theatre and communication</td>
</tr>
<tr>
<td>– cultural events</td>
</tr>
<tr>
<td>– dance competitions and performances</td>
</tr>
</tbody>
</table>
### nature of the industry cont/d

- drama
- festivals
- filmed performances
- public celebrations
- screen and media
- sporting events

- departments/functional areas within an entertainment workplace including:
  - audio
  - costume
  - front of house
  - hair and make-up
  - lighting
  - sets, props and scenic art
  - staging
  - vision systems

- the tasks performed by these departments/functional areas and the interrelationship between the areas

- primary role and duties of key personnel within an entertainment workplace

- current issues and trends affecting the entertainment industry and implications for an entertainment workplace, own work practices and delivery of service

- potential impact of the entertainment industry on a community and the environment

### working in the industry

- purpose and intent of legislative requirements relevant to the entertainment industry:
  - Australian Consumer Law
  - Fair Work System
  - copyright
  - intellectual property
  - local council regulations
  - working with animals
  - working with children

- application of legislative requirements to a specific entertainment workplace and job role

- definition of quality assurance and an overview of the role of employees

- industry accreditation schemes:
  - purpose
  - examples
  - requirements
  - responsibilities of the participant
  - business benefits of participation
### working in the industry cont/d

- purpose and value of a code of conduct for the entertainment industry and worker
- purpose of occupational licensing and examples of licensing for the entertainment industry and their requirements
- appreciate the value of work standards
- work standards for the entertainment industry and specific to an entertainment workplace and job role
- implications of non-adherence to work standards
- workplace policy, guidelines and procedures related to compliance when working in the entertainment industry
- ramifications of failure to observe (non-compliance) legislative requirements, quality assurance processes and workplace policy, guidelines and procedures
- the difference between legal and ethical
- legal and ethical obligations of the entertainment industry worker
- legal and ethical issues affecting the entertainment industry, including those related to negotiations and contracts
- contractual relationships:
  - establish
  - negotiate
  - document
  - maintain
- copyright and the entertainment industry:
  - copyright ownership and protection
  - consequences of infringing copyright
  - how copyright is enforced
  - organisations that deal with copyright

### employment

- career pathways across the entertainment industry and the knowledge and skills required for different job roles
- types of employment in the entertainment industry:
  - full-time
  - part-time
  - casual
  - contract
- the difference between an award, agreement and contract and how they apply to workers in the entertainment industry
## Employment Cont/d

- Investigate the employment terms and conditions for a specific job role.
- Working knowledge of employer and employee rights and responsibilities in relation to employment and work.
- Equal employment opportunity (EEO):
  - Principles
  - Intent of EEO legislation
  - Reciprocal rights and responsibilities of employers and employees
  - Workplace policy and procedures relating to EEO
- Primary role/function(s) of a range of industry bodies for both employers and employees:
  - Employer groups
  - Professional associations
  - Unions
  - Employee groups

## Anti-Discrimination

- Bullying and harassment in the workplace:
  - Indirect
  - Direct
  - Types:
    - Verbal
    - Physical
    - Psychological
    - Sexual
- Principles of anti-discrimination
- Intent of anti-discrimination legislation
- Reciprocal rights and responsibilities of employers and employees in relation to anti-discrimination
- Workplace policy and procedures relating to anti-discrimination
- Strategies to eliminate bias and harassment in the workplace
- Consequences, including legal ramifications, of discriminatory workplace behaviour
- Recourse available to individuals in the event of inappropriate workplace behaviour

## Entertainment Industry Worker

- Entertainment industry worker:
  - Personal attributes and work ethic valued by the entertainment industry
  - Interpersonal skills beneficial to an individual working in an entertainment workplace
## entertainment industry worker cont/d

- importance of personal presentation and standards of personal hygiene
- presentation standards for a specific entertainment workplace and job role
- behaviour to support a safe and sustainable entertainment industry work environment

- how personal values, opinions and ethics can affect everyday work

- duties and responsibilities:
  - for a specific job role within the entertainment industry
  - relationship between individual worker and the team/work group
  - difference between individual and workplace goals and plans

- industry currency:
  - importance of maintaining currency
  - individual and workplace strategies to maintain currency, including training and professional development

- feedback:
  - value of feedback to an individual worker, the workplace and the industry
  - sources of feedback:
    - personal reflection
    - formal/informal
    - direct/indirect
  - strategies for obtaining and interpreting feedback from supervisor(s) and colleagues
  - dealing with positive feedback and negative feedback
  - responsibility of a worker to seek and provide feedback and improve

## work practices

- an understanding that work practices and experiences differ between workplaces

- how work practices are implemented and maintained in accordance with industry standards and workplace policy, guidelines and procedures

- effect of poor work practices on colleagues, clients/customers, the workplace and the industry

- tasks typical to an entertainment workplace (routine, rostered and non-routine)

- access and use a range of sources containing information relating to work responsibilities (work instructions)

- strategies for understanding and clarifying work instructions

- a range of opportunities to read, interpret and follow instructions for work tasks of varying degrees of difficulty

- time and task management:
  - constraints
  - principles
### work practices cont/d

- techniques
- prioritisation

- planning and organising for a range of tasks/activities applicable to daily work routines in an entertainment workplace

- production flows, interruptions and time variances typical to live performances and events

- application of time-management techniques to work tasks/activities in an entertainment workplace

- an awareness of current environmental issues affecting the entertainment industry

- strategies to work in an environmentally sustainable manner in an entertainment workplace

- quality improvement in the entertainment industry:
  - role of employees in improving skills and productivity
  - connection between evaluating work performance and improving work practices
  - strategies to improve work practices and client/customer outcomes

- recording and reporting in the entertainment industry:
  - workplace policy and procedures applying to record-keeping and reporting
  - legislative requirements for confidentiality and privacy
  - lines of communication and reporting typical of an entertainment workplace

### technology

- current and emerging technologies in the entertainment industry and workplace

- impact of current and emerging technology on operational duties and service delivery

- role of current and emerging technology in development of new and improved work practices

- selection and use of technology appropriate to day-to-day work activities and work tasks in the entertainment industry

### working with others

- importance of developing collegial work relationships

- communication in the workplace with colleagues and clients/customers:
  - communication process/cycle
  - workplace examples of types of communication:
    - verbal
    - non-verbal
    - written
  - effective verbal, non-verbal and written communication
### working with others cont/d

- effective questioning and listening techniques
- barriers to effective communication and strategies to overcome them

- importance of teamwork when working in an entertainment workplace:
  - meaning of ‘team’ and ‘teamwork’
  - characteristics of effective teamwork
  - benefits of teamwork to an entertainment workplace
  - examples of teams or work groups in an entertainment workplace and their area(s) of responsibility

- supporting others to achieve team/work group goals and tasks

- delivering quality work outcomes through teamwork and work groups

### cultural diversity

- concepts of cultural diversity, cultural awareness and inclusiveness

- workplace diversity:
  - benefits
  - need for tolerance in the workplace
  - importance of respect and sensitivity
  - proactive strategies for promoting workplace diversity and accommodating individual differences
  - culturally appropriate work practices
  - effective cross-cultural communication skills

### misunderstandings and conflict

- the difference between being passive, aggressive and assertive

- causes of misunderstandings and conflict when working with others and in the delivery of service

- the extent to which conflict can be a positive or negative experience

- conflict management:
  - conflict-resolution techniques
  - different approaches to conflict management, including problem-solving, negotiation and mediation
  - workplace policy and procedures regarding management of conflict

- identify own response to misunderstandings and conflict and evaluate personal approach to management and resolution of conflict

- identify when it is appropriate to seek assistance when misunderstanding or conflict arises and whose assistance should be sought when conflict escalates.
4 HSC examination

The Entertainment Industry Curriculum Framework includes an HSC examination which provides the opportunity for students to have this HSC examination mark contribute to the calculation of their Australian Tertiary Admission Rank (ATAR).

The Entertainment Industry HSC examination can contribute up to two units towards the calculation of a student’s ATAR.

Students who have completed the Entertainment Industry (240 indicative hours) course are eligible to sit for the Entertainment Industry HSC examination.

Students who want to sit for the Entertainment Industry HSC examination must be entered for both the Entertainment Industry (240 indicative hours) course and the Entertainment Industry examination on Schools Online (Administration).

The HSC examination specifications, which describe the format of the external HSC examination, are contained in the Assessment and Reporting in Entertainment Industry Stage 6 document.

The HSC examination is independent of the competency-based assessment undertaken during the course and has no impact on student eligibility for AQF VET qualifications.

4.1 Examinable outcomes and content

The HSC examination in Entertainment Industry is based on the HSC Content (focus areas) in this Framework.

The HSC Content is detailed in Section 3 of this Syllabus.

4.2 Relationship of the Entertainment Industry (240 indicative hours) course structure to the HSC examination

The relationship between the Entertainment Industry (240 indicative hours) course structure, the HSC Content and the HSC examination is described in the Assessment and Reporting in Entertainment Industry Stage 6 document.
5 Other important information

5.1 Exclusions

Where there is significant overlap between an HSC VET course and other HSC VET or general education courses, the BOSTES has an exclusion between the courses. Exclusions are applied at a course level rather than at the unit of competency level.

In this Framework, students can only undertake the Entertainment Industry (120 indicative hours) course or the Entertainment Industry (240 indicative hours) course.

Schools should check all course exclusions when determining an appropriate pattern of study for their students.

VET course exclusions can be checked on the BOSTES website at www.boardofstudies.nsw.edu.au/voc_ed/exclusions.html.

5.2 Recognition of Prior Learning (RPL) and credit transfer within VET courses

Students who have current knowledge, skills or experience relevant to a VET course may be granted credit towards the course requirements.

Arrangements for RPL and credit transfer within VET courses, including processes, application forms and examples of possible scenarios, are detailed on the BOSTES website at www.boardofstudies.nsw.edu.au/voc_ed/rpl.html.

5.3 School-based trainees


5.4 Students with special education needs

Students with special education needs may access a VET course in one of two ways:
- by undertaking the course under regular course arrangements, or
- by undertaking selected units of competency within the course that have been identified through the collaborative curriculum planning process.

For more information, see the VET Courses and Students with Special Education Needs fact sheet on the BOSTES website.
5.5 Access by students in Years 9 and 10 (Stage 5)

In certain circumstances students in Years 9 and 10 (Stage 5) may access Stage 6 VET courses. Further information is available on the BOSTES website at www.boardofstudies.nsw.edu.au/voc_ed/stage-5.html.
6 Glossary

**AQF**

**Australian Qualifications Framework**

The AQF is the policy framework that defines all qualifications recognised nationally in post-compulsory education and training in Australia. The AQF comprises titles and guidelines that define each qualification, as well as the principles and protocols covering cross-sectoral qualification links and the issuing of qualifications and statements of attainment.

**Australian Apprenticeships**

Australian Apprenticeships encompass all apprenticeships and traineeships. They combine time at work with training and can be full-time, part-time or school-based ([www.australianapprenticeships.gov.au](http://www.australianapprenticeships.gov.au)).

**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.

**core units of competency**

Units of competency required by the Training Package to be eligible for an AQF VET qualification.

**elements of competency**

The basic building blocks of a unit of competency which describe the key activities or elements of the work covered by the unit.

**focus areas**

HSC Content is organised into focus areas. HSC Content prescribes the scope of learning for the HSC.

**mandatory units of competency**

Units of competency that must be studied for an HSC VET course.

**recognition of prior learning (RPL)**

The result of an assessment of an individual’s formal, non-formal and informal learning to determine the extent to which that individual has achieved the required learning outcomes, competency outcomes, or standards for entry to, and/or partial or total completion of, a qualification.

**RTO**

**Registered Training Organisation**

A training organisation registered by a registering body in accordance with the VET Quality Framework, within a defined scope of registration (include TAFE NSW institutes, private providers and school system RTOs).

**scope of registration**

The particular services and products an RTO is registered to provide. The RTO’s scope defines the specific AQF VET qualifications, units of competency and accredited courses it is registered to provide, and whether it is registered to provide:

- both training delivery and assessment services, and to issue the relevant AQF VET qualifications and statements of attainment, or
- only assessment services, and to issue the relevant AQF VET qualifications and statements of attainment.
<table>
<thead>
<tr>
<th>Stage 5</th>
<th>In NSW, Stage 5 relates to Years 9 and 10 of schooling.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage 6</td>
<td>In NSW, Stage 6 relates to Years 11 and 12 of schooling.</td>
</tr>
<tr>
<td>Statement of Attainment</td>
<td>May be issued in the vocational education and training sector by an RTO when an individual has completed one or more units of competency from nationally recognised qualification(s)/course(s).</td>
</tr>
<tr>
<td>Training Package</td>
<td>A nationally endorsed, integrated set of competency standards, assessment guidelines and AQF VET qualifications for a specific industry, industry sector or enterprise.</td>
</tr>
<tr>
<td>training plan</td>
<td>A documented program of training and assessment required for an apprenticeship/traineeship training contract. It is developed by an RTO in consultation with the parties to the contract as the basis for training and assessing a person undertaking an apprenticeship or traineeship.</td>
</tr>
<tr>
<td>unit of competency</td>
<td>Specification of industry knowledge and skill and the application of that knowledge and skill to the standard of performance expected in the workplace.</td>
</tr>
<tr>
<td>VET</td>
<td><strong>Vocational Education and Training</strong></td>
</tr>
</tbody>
</table>
| VET qualification | Formal certification in the VET sector by an RTO that a person has satisfied all requirements of the units of competency or modules that comprise an AQF VET qualification, as specified by:  
  - a nationally endorsed Training Package, or  
  - an accredited course that provides training for the qualification. |
| VET Quality Framework | The VET Quality Framework comprises:  
  - the Standards for NVR Registered Training Organisations  
  - the Fit and Proper Person Requirements  
  - the Financial Viability Risk Assessment Requirements  
  - the Data Provision Requirements, and  
  - the Australian Qualifications Framework. |