Entertainment Industry Curriculum Framework
Stage 6

Support Document

for implementation from 2003
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1 Introduction

The Entertainment Industry Curriculum Framework has been developed to provide students with the opportunity to gain credit towards the NSW Higher School Certificate and credit towards national vocational qualifications in the Entertainment Industry under the Australian Qualifications Framework (AQF). The framework is based on the national Entertainment Industry Training Package (CUE98) (with some units drawn from the Music Industry Training Package CUS01).

This industry curriculum framework contains HSC Entertainment Industry VET courses delivered by:
• schools
• TAFE colleges
• other Registered Training Organisations (RTOs) on behalf of schools or TAFE colleges for the Higher School Certificate.

This document, the *Entertainment Industry Curriculum Framework Stage 6 Support Document*, contains materials and advice which are intended to assist teachers and trainers in the implementation of courses within the framework and in the assessment of student competency. It must be read in conjunction with Parts A and B of the syllabus.

Part A of the syllabus contains general advice about the Entertainment Industry Curriculum Framework and describes course structures and requirements, including work placement. For HSC accreditation, the delivery of all courses in the Entertainment Industry Framework must comply with the structures and requirements described in Part A of the syllabus.


The syllabus documentation for the Entertainment Industry Curriculum Framework also includes a Competency Record for recording assessment activities and student achievement of competency. The use of the Competency Record is recommended but is not mandatory. RTOs may choose to design an alternative form of competency record or use versions produced by industry bodies.
Support materials for this curriculum framework include this support document and a resource list. The Board has also developed the *Stage 6 Industry Curriculum Frameworks Support Document for Students with Special Education Needs*.

Parts A and B of the syllabus may be accessed on the Board’s website (www.boardofstudies.nsw.edu.au). The Competency Record, the support documents and the resource list may also be accessed through the website.
2 Teaching Programs

Overview

Chapter 2 is divided into five (5) sections which are designed to provide support to teachers in the development and delivery of teaching programs. This chapter is not intended to provide an exhaustive list of ideas or concepts in the teaching of the Entertainment Industry Curriculum Framework. Rather, it provides ideas and practical considerations in the development of ‘good practice’ teaching programs. Each of the five sections are described below:

2.1 General Information

This section provides a general overview and introduction of programming considerations for teachers of the Entertainment Industry Curriculum Framework.

2.2 Sequence of Delivery

This section includes general information regarding the requirements of the HSC and Entertainment Industry Training Package regarding units of competency, the relationships that exist between units of competency and issues to consider when sequencing competencies. Suggestions are provided to assist in programming that provides an occupational focus as well as links drawn between Entertainment Industry and other HSC courses.

The section is divided into the following sub-sections:
2.2.1 Relationships between units of competency
2.2.2 Sequencing issues
2.2.3 Using an occupational focus to sequence delivery
2.2.4 Programming with links to existing courses at school

2.3 An Integrated Approach to Programming – Using a Theme

This section provides ideas on programming that incorporate the use of a theme. A number of suggestions are provided with one sample theme explored in some detail including example Rationale, Content, Resources, Assessment Strategies and Program.

2.4 An Integrated Approach to Programming – Using Projects, Experiences and Events

Section 4 provides assistance with programming that incorporates projects, experiences and events. The section is divided into 2 sub-sections – 2.4.1 Project planning and 2.4.2 Ideas for Projects, Experiences and Events.

Sub-section 2.4.1 provides suggestions to assist in planning a project including a project plan template.
Sub-section 2.4.2 provides practical ideas for teaching and delivery of courses. Suggestions include ‘real’ events, simulations, practical and research tasks.

2.5 Practical Considerations Regarding Resources

This section provides some practical ideas regarding resources and includes three (3) sub-sections including:

2.5.1 Space
2.5.2 Equipment
2.5.3 Industry links
2.1 General Information

Teaching programs for courses in the Entertainment Industry Curriculum Framework can be developed using a number of different approaches.

These include:
- programming individual units of competency sequentially
- identifying a theme which is common to several units of competency and programming
- teaching and learning activities which address this theme
- devising a project, experience or event which requires students to learn and use a number of competencies
- a combination of any of the above.

Each approach has merit depending on the nature of particular competencies, access to facilities, equipment, resources and workplaces, and on the needs and experience of the student group and individual students.

When considering these approaches, teachers and trainers should keep in mind the following general principles:

- VET courses focus on the achievement of workplace competence. They are intended to equip students with the skills and knowledge required to perform workplace roles to the standard expected in industry. Competence incorporates all aspects of work performance including communication, problem-solving and the capacity to apply skills and knowledge in both familiar and new situations as well as industry-specific skills.
- Students must be given the opportunity to develop skills over time and have multiple opportunities to demonstrate that they possess the necessary combination of skills and knowledge.
- Students must have the opportunity to develop and practice skills in a workplace setting.
- Assessment of competence involves the assessment of skills and knowledge combined.
  An integrated or holistic approach to assessment is encouraged in line with the concept of competence as the integration of a wide range of skills, knowledge and attitudes. An integrated approach to course delivery will facilitate integrated competency assessment.

On the basis of these principles, it is recommended that teachers and trainers develop teaching and learning programs that allow for the integrated development of several elements and/or units of competency simultaneously. Where this is not possible, learning activities developed for individual units of competency should seek to integrate elements within the unit and to address the linkages to other units identified in the training package and in the syllabus.

Where possible, assessment should be included as an integral part of training.

The following sections provide some advice and examples of various approaches to programming.
2.2 Sequence of Delivery

Neither the Entertainment Industry Curriculum Framework nor the Entertainment Industry Training Package prescribes a particular delivery sequence for individual units of competency or for related groups of units of competency. (See Section 8.3 of Entertainment Industry Curriculum Framework Stage 6 Syllabus Part A for information on course design.)

The sequencing of a teaching program for a particular course is therefore a matter of professional judgement based on the existing skills and experience of students, student interest, access to facilities including workplaces and the timing of work placement. These factors may vary from year to year.

The syllabus and training package do, however, provide some guidance.

- To attain a Certificate II in Entertainment, the Entertainment Industry Training Package identifies four compulsory units, which must be completed. They are CUEIND1A Apply organisation and industry knowledge; THHCOR03A Follow health, safety and security procedures; THHGHS03A Provide first aid; and CUECOR2A Work with others.
- In order to meet the requirements of the HSC, students undertaking a 240-hour course must complete a mandatory core of nine units of competency. The core is made up of the four compulsory units from the Training Package (as above) and the following: CUETGE1A Undertake simple lighting/sound/audiovisual activities, CUETGE2A Assist with staging, CUECLE1A Undertake general administrative duties, CUECLE2A Use information technology, THHCOR02A Work in a socially diverse environment.
- Whilst it is not mandatory, it is suggested that the four compulsory units of competency from the Training Package are also taught in the 120-hour course as they provide links to other units and enable students to maximise their outcomes and potential future pathways.

From the Entertainment Industry Training Package*

<table>
<thead>
<tr>
<th>Certificate II in Entertainment – 10 units</th>
<th>Complete 6 other units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CUEIND1A Apply organisation and industry knowledge</td>
<td>1. CUECOS3A Assist in making costumes</td>
</tr>
<tr>
<td>2. THHCOR03A Follow health, safety and security procedures</td>
<td>2. CUESET5A Assist in making sets</td>
</tr>
<tr>
<td>3. THHGHS03A Provide first aid</td>
<td>2. CUETGE3A Bump in the show</td>
</tr>
<tr>
<td>4. CUECOR2A Work with others</td>
<td>3. CUETGE4A Bump out the show</td>
</tr>
<tr>
<td>4. CUETGE1A Undertake simple lighting/sound/audiovisual activities</td>
<td>4. CUETGE7A Carry out manual soldering and desoldering</td>
</tr>
<tr>
<td>5. CUECLE1A Undertake general administrative duties</td>
<td>5. CUEMUP1A Design, apply and remove make-up</td>
</tr>
<tr>
<td>6. CUECLE2A Use information technology</td>
<td>6. CUECOS1A Dress performers</td>
</tr>
<tr>
<td>7. THHCOR02A Work in a socially diverse environment</td>
<td>7. CUECOR1A Manage own work and learning</td>
</tr>
<tr>
<td>8. CUECOR1A Manage own work and learning</td>
<td>8. CUETGE10A Perform routine manual metal arc welding and/or gas metal arc welding</td>
</tr>
<tr>
<td>9. CUEFOH4A Usher patrons</td>
<td>9. CUEFOH5A Provide security services</td>
</tr>
<tr>
<td>10. CUEFOH1A Respond positively to patrons</td>
<td>10. CUEFOH1A Respond positively to patrons</td>
</tr>
</tbody>
</table>

*HSC core units are in bold.
2.2.1 Relationships between units of competency

Relationships exist between units of competency. It can be useful to keep these relationships in mind when programming activities and assessments. Examples of some of these relationships are shown in the table below:

<table>
<thead>
<tr>
<th>UNIT OF COMPETENCY</th>
<th>RELATED UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUEIND1A Apply organisation and industry knowledge</td>
<td>Applies to all units</td>
</tr>
<tr>
<td>CUECOR2A Work with others</td>
<td>Applies to all units</td>
</tr>
<tr>
<td>THHCOR03A Follow health, safety and security procedures</td>
<td>Applies to all units</td>
</tr>
<tr>
<td>THHCOR02A Work in a socially diverse environment</td>
<td>Applies to all units</td>
</tr>
<tr>
<td>CUEGE1A Undertake simple lighting/sound/audiovisual activities</td>
<td>CUEGE3A, CUEGE4A, CUSSOU01A, CUSSOU04A, CUSSOU07A, CUSBGE01A, CUSGEN01A</td>
</tr>
<tr>
<td>CUEGE2A Assist with staging</td>
<td>CUEGE4A, CUESET5A, CUEGE8A, CUEGE9A</td>
</tr>
<tr>
<td>CUECLE1A Undertake general administrative duties</td>
<td>CUECLE2A, CUEGE3A, CUEGE4A, CUBIND1A</td>
</tr>
<tr>
<td>CUECLE2A Use information technology</td>
<td>CUEGE1A, CUECLE1A, CUEGE3A, CUEGE4A, CUECOS3A, CUESET5A, CUEMUP1A, CUEFOH2A, CUEFOH5A, CUSSOU04A, CUSSOU07A, CUSGEN01</td>
</tr>
<tr>
<td>CUEGE3A Bump in the show</td>
<td>CUEGE4A, CUEGE1A, CUEGE2A, CUECLE1A, CUEGE2A, CUEGE8A, CUSSOU01A</td>
</tr>
<tr>
<td>CUEGE4A Bump out the show</td>
<td>CUEGE3A, CUEGE1A, CUEGE2A, CUECLE1A, CUEGE2A, CUEGE8A, CUEGE9A, CUSSOU01A</td>
</tr>
<tr>
<td>CUECOS3A Assist in making costumes</td>
<td>CUECLE2A, CUEGE9A, CUEMUP1A</td>
</tr>
<tr>
<td>CUESET5A Assist in making sets</td>
<td>CUEGE7A, CUEGE10A, CUEGE8A, CUEGE9A, CUEGE2A, CUECLE2A</td>
</tr>
<tr>
<td>CUEMUP1A Design, apply and remove make-up</td>
<td>CUECLE2A, CUECOS3A</td>
</tr>
<tr>
<td>CUECOR1A Manage own work and learning</td>
<td>Applies to all units</td>
</tr>
<tr>
<td>CUEGE7A Carry out manual soldering and desoldering</td>
<td>CUESET5A, CUEGE1A, CUEGE10A, CUEGE8A, CUEGE9A</td>
</tr>
<tr>
<td>CUEGE10A Perform routine manual metal arc welding and/or gas metal arc welding</td>
<td>CUESET5A, CUEGE1A, CUEGE10A, CUEGE8A, CUEGE9A</td>
</tr>
<tr>
<td>CUEGE8A Use hand tools</td>
<td>CUEGE3A, CUEGE4A, CUESET5A, CUEGE1A, CUEGE10A, CUEGE8A, CUEGE9A</td>
</tr>
<tr>
<td>CUEGE9A Use power tools/hand held operation</td>
<td>CUEGE3A, CUEGE4A, CUESET5A, CUEGE10A, CUEGE8A, CUEGE9A, CUECOS3A</td>
</tr>
<tr>
<td>CUEFOH1A Respond positively to patrons</td>
<td>CUEFOH2A, CUEFOH4A, CUEFOH5A, THHCOR02A</td>
</tr>
<tr>
<td>CUEFOH2A Sell products/services to patrons</td>
<td>CUEFOH1A, CUEFOH4A, CUEFOH5A, THHCOR02A, CUECLE2A</td>
</tr>
<tr>
<td>CUEFOH4A Usher patrons</td>
<td>CUEFOH2A, CUEFOH1A, CUEFOH5A, THHCOR02A, CUECLE2A</td>
</tr>
<tr>
<td>CUEFOH5A Provide security services</td>
<td>CUEFOH1A, CUEFOH4A, CUEFOH2A, THHCOR02A, CUECLE2A</td>
</tr>
<tr>
<td>CUSBGE01A Develop and update music industry knowledge</td>
<td>CUEIND1A, CUEGE1A, CUEGE2A, CUEGE3A, CUEGE4A, CUSSOU01A, CUSSOU04A, CUSSOU07A, CUSGEN01A</td>
</tr>
<tr>
<td>CUSSOU01A Move and set up instruments and equipment</td>
<td>CUEGE1A, CUEGE2A, CUEGE3A, CUEGE4A, CUSBGE01A, CUSSOU04A, CUSSOU07A, CUSGEN01A</td>
</tr>
<tr>
<td>CUSSOU04A Move and set up instruments and equipment</td>
<td>CUEGE1A, CUEGE2A, CUEGE3A, CUEGE4A, CUSBGE01A, CUSSOU04A, CUSSOU07A, CUSGEN01A</td>
</tr>
<tr>
<td>CUSSOU07A Move and set up instruments and equipment</td>
<td>CUEGE1A, CUEGE2A, CUEGE3A, CUEGE4A, CUSBGE01A, CUSSOU04A, CUSSOU07A, CUSGEN01A</td>
</tr>
<tr>
<td>CUSGEN01A Move and set up instruments and equipment</td>
<td>CUEGE1A, CUEGE2A, CUEGE3A, CUEGE4A, CUSBGE01A, CUSSOU04A, CUSSOU07A, CUSGEN01A</td>
</tr>
</tbody>
</table>
CUSSOU04A
Record sound
CUETGE1A, CUETGE2A, CUETGE3A, CUETGE4A, CUSBGE01A, CUSSOU01A, CUSSOU07A, CUSGEN01A

CUSSOU07A
Edit sound using analogue systems
CUETGE1A, CUETGE2A, CUETGE3A, CUETGE4A, CUSBGE01A, CUSSOU01A, CUSSOU07A, CUSGEN01A

CUSGEN01A
Use and adapt to changes in technology
Applies to all units

CUECOR1A Manage own work and learning, if elected for students, can be combined with work placement, so that students can start to manage their own industry training, schedules, reporting, administration, time management and communication skills.

Some units are best delivered as a group, for example:
- *Bump in the show* and *Bump out the show* should be programmed to follow sequentially

Some units may be best delivered concurrently, for example:
- *Use hand tools* is required for trainees to *Bump in the show*
- *Use hand tools* is required for trainees to *Assist in making costumes*
- *Use information technologies* would be invaluable to *Undertake simple lighting, Sound and audiovisual activities*
- *Use Power tools/hand held operation* may be necessary to *Assist in making sets*

2.2.2 Sequencing Issues

Occupational Health and Safety
The most important sequencing consideration for the Entertainment Framework is the placement of the Occupational Health and Safety (OH&S) unit of competency. The unit THHCOR03A *Follow health, safety and security procedures* should be addressed **before** students:

- undertake work placement and should be tailored to meet the needs of the specific work placement
- undertake any unit which may require specific consideration of OH&S issues relating to the procedures and skills involved in the unit.

There is need for a general consideration of OH&S relating to venues and staging, and there will be specific OH&S issues for each unit. For example:

- ensure that there is specific reference to OH&S for lifting and carrying prior to asking students to undertake a *Bump in/Bump out*
- ensure that there is specific reference to OH&S on safe uses of electrical equipment prior to asking students to undertake *Simple lighting, sound, audiovisual activities*
- ensure that there is specific reference to OH&S on safe practices for applying make-up prior to asking students to undertake *Design, apply and remove make-up.*

Existing skills
Some units in the Entertainment Framework are introductory whereas others clearly depend on existing skills. The following units would be best considered in a simulated classroom training situation prior to work placement:
• CUEIND1A Apply organisation and industry knowledge  
• CUECOR2A Work with others  
• THHCOR02A Working in a socially diverse environment

2.2.3 Using an occupational focus to sequence delivery

Combinations of units chosen for inclusion in the Entertainment Industry Framework courses should be developed around an occupational focus.

For example, the units could be combined under the following headings:
• Customer Service
• Staging Theatre and Events
• Production Crafts
• Music and Sound

It is recommended, but not essential, that consideration is given to one of the following groupings of units which provide a focus relating to the entertainment industry and potential employment and further training pathways for students.

<table>
<thead>
<tr>
<th>FOCUS</th>
<th>UNITS OF COMPETENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUSTOMER SERVICE</td>
<td>CUEFOH1A Respond positively to patrons</td>
</tr>
<tr>
<td></td>
<td>CUEFOH2A Sell products/services to patrons</td>
</tr>
<tr>
<td></td>
<td>CUEFOH4A Usher patrons</td>
</tr>
<tr>
<td></td>
<td>CUEFOH5A Provide security services</td>
</tr>
<tr>
<td></td>
<td>CUECLE1A Undertake general administrative duties</td>
</tr>
<tr>
<td></td>
<td>CUECOR1A Manage own work and learning</td>
</tr>
<tr>
<td>STAGING THEATRE AND EVENTS</td>
<td>CUETGE1A Undertake simple lighting/sound/audiovisual activities</td>
</tr>
<tr>
<td></td>
<td>CUETGE2A Assist with staging</td>
</tr>
<tr>
<td></td>
<td>CUETGE3A Bump in the show</td>
</tr>
<tr>
<td></td>
<td>CUETGE4A Bump out the show</td>
</tr>
<tr>
<td></td>
<td>CUETGE8A Use hand tools</td>
</tr>
<tr>
<td></td>
<td>CUETGE9A Use power tools/hand held operation</td>
</tr>
<tr>
<td></td>
<td>CUSSOU01A Move and set up instruments and equipment</td>
</tr>
<tr>
<td>PRODUCTION CRAFTS</td>
<td>CUECOS3A Assist in making costumes</td>
</tr>
<tr>
<td></td>
<td>CUEMUP1A Design, apply and remove make-up</td>
</tr>
<tr>
<td></td>
<td>CUESET5A Assist in making sets</td>
</tr>
<tr>
<td></td>
<td>CUETGE8A Use hand tools</td>
</tr>
<tr>
<td></td>
<td>CUETGE9A Use power tools/hand held operation</td>
</tr>
<tr>
<td></td>
<td>CUSSOU01A Move and set up instruments and equipment</td>
</tr>
<tr>
<td>MUSIC AND SOUND</td>
<td>CUECOR1A Manage own work and learning</td>
</tr>
<tr>
<td></td>
<td>CUSSOU04A Record sound</td>
</tr>
<tr>
<td></td>
<td>CUSSOU07A Edit sound using analogue systems</td>
</tr>
<tr>
<td></td>
<td>CUSBGE01A Develop and update music industry knowledge</td>
</tr>
<tr>
<td></td>
<td>CUSSOU01A Move and set up instruments and equipment</td>
</tr>
</tbody>
</table>
Note
When programming with a focus on Music, to ensure students attain the AQF Certificate II in Entertainment, one additional elective unit must come from within the Entertainment Package (see Entertainment Industry Training Package requirements as above). In packaging the above example with a Music and Sound focus, the suggested additional elective from within the Entertainment Package is CUECOR1A Manage own work and learning.

In programming an Entertainment Industry course to suit the needs of students and the resources at the school, teachers may wish to vary groupings of units of competency in the following ways:

- By mixing and matching other units from the Entertainment Training Package, for example:
  - by adding to Staging a related Music unit such as CUSSOU01A Move and set up instruments and equipment
  - by adding to Production Crafts a related Staging unit such as CUETGE2A Assist with staging
  - by adding to Music and Sound a related Staging unit such as CUETGE1A Undertake simple lighting/sound/audiovisual activities
  - or by selecting other combinations of units to create a more specific focus, such as selecting some units from Production Crafts and some from Staging to give a focus on set construction and staging (CUESET5A Assist in making sets, CUETGE2A Assist with staging, CUEGE8A Use hand tools, CUETGE9A Use power tools/hand held operation)

- By adding a unit from a related Industry Curriculum Framework to the combination of units chosen from the Entertainment Industry Framework, for example:
  - if the Entertainment course chosen has a Customer Service focus, then it may be useful to add a unit from the Tourism and Hospitality Framework
  - if the Entertainment course chosen has a Production Crafts focus, then it may be useful to add a unit from the Construction Framework.

2.2.4 Programming with links to existing courses at the school

In programming an Entertainment Industry course, there may be opportunities to provide for pathways to other vocational training packages, such as Hospitality, Metal and Engineering, Construction, Information Technology, or Business Services. If the school already offers courses in one of these Frameworks, then there may be opportunities to share expertise, resources, teaching and assessment of units.

Teachers should also consider how students can draw on skills and experiences in other HSC subjects to develop competencies in an Entertainment Industry Course. Teachers may, for example, wish to liaise with teachers of Drama, Dance, Music, Visual Arts, Design and Technology in the delivery of some aspects of their Entertainment Course. An Entertainment Industry Framework Course with a focus on Customer Service could work in tandem with performance activities related to the Music and Dance courses, providing the front of house functions. A course with a focus on Staging Theatre and Events may find close collaboration with the Drama course. An Entertainment course with a focus on Production Crafts may make useful associations with the Design and Technology course.
2.3 An Integrated Approach to Programming – Using a Theme

An integrated approach to programming using a theme or other focus can provide a holistic approach to teaching and assessing a number of units of competency.

For example, units may be grouped which relate to particular career paths, for example:
- customer service
- staging theatre and events
- production crafts
- music and sound.

Programs can be developed using a theme relating to the Entertainment Industry, such as:
- staging requirements for different venues and performance styles
- interpreting a bump-in schedule for various production companies and events
- interpreting a prompt copy
- collaboration and teamwork in theatre and event workplaces
- backstage protocol, processes and safety issues
- usher patrons to seats, (link to respond positively, provide first aid and follow health, safety and security procedures, mapping out how to manage large numbers of people within a given venue and planning ahead for any incidents)
- view a variety of shows in a number of venues and variety of media
- work with others and in socially diverse environment — multiculturalism in theatre and events
- taking a historical approach to production crafts, for example costume, sets and make-up explored through a period of history.

Sample theme
Staging for different venues.

Rationale
To gain an understanding of the staging requirements for different types of performances in different spaces. To experience practical methods of bumping in and bumping out staging.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Element</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUEIND1A</td>
<td>Apply organisation and industry knowledge</td>
<td>Students consider the range of industry venues and range of performance styles. View examples (live or on video) and discuss practical staging implications.</td>
</tr>
<tr>
<td>CUETGE2A</td>
<td>Assist with staging</td>
<td>Students plan the staging required for three different events in three different venues. Consider site lines and practical issues relating to the venues.</td>
</tr>
<tr>
<td>THHCOR03A</td>
<td>Follow health, safety and security procedures</td>
<td>Students plan the safest and most efficient method to bump in/out the staging for each venue.</td>
</tr>
<tr>
<td>CUECOR2A</td>
<td>Work with others</td>
<td>Students work out their own teams and strategies for constructing and bumping in/out the staging as efficiently and safely as possible.</td>
</tr>
<tr>
<td>CUETGE3A</td>
<td>Bump in the show</td>
<td>Students undertake the practical work of bumping in the staging required for each venue.</td>
</tr>
<tr>
<td>CUETGE4A</td>
<td>Bump out the show</td>
<td>Students undertake the practical work of bumping out the staging required for each venue.</td>
</tr>
</tbody>
</table>
Resources

- access to approximately three different venues to stage simulated events, for example an outdoor courtyard for children's pantomime, indoor gym for school prize giving, local community or school hall
- rostra with which to construct staging.

Assessment strategies

A range of assessment strategies could be incorporated into this sample theme including:

- research project on a range of venues and implications for staging
- planning staging requirements in a given venue, (either drawn on paper or model box)
- observation and demonstration of competency in staging using rostra
- observation and demonstration of competency in safe practice of lifting and handling rostra
- group discussion and teacher observation of team work and individual students' ability to work with others.
### Sample Teaching and Learning Program – Staging for different venues

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Unit/Element of Competency</th>
<th>Teaching Strategies/Learning Experiences</th>
<th>Possible Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify/explain a range of venues and staging for performances and events</td>
<td>CUEIND1A Apply organisation and industry knowledge</td>
<td>Provide visual examples of a range of venues (using photographs, video, websites, diagrams, stage floor plans, models) Students collect examples of above As a group, visit several different venues, where the students are allowed to stand on-stage and sit in the audience seating in order to experience the physical reality of: • the space • its acoustics • its lighting • its sight lines • its off-stage areas Where possible, view a performance/presentation in each venue Discuss/explain each venue in terms of • its primary function • its advantages as a performance venue • its disadvantages as a performance venue • staging implications Discuss differences in types of performance (eg dance, musicals, drama, music concert, public event) and the implications for venue and staging that might arise</td>
<td>Annotated portfolio of material relating to the three venues Reviews of any performances or presentations seen in a venue, analysing the use of the venue</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>Unit/Element of Competency</td>
<td>Teaching Strategies/Learning Experiences</td>
<td>Possible Assessment Strategies</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------</td>
<td>------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Plan staging for three different events in three different venues</td>
<td>CUEIND1A Apply organisation and industry knowledge</td>
<td>Discuss/explain use of staging and staging requirements for different events in different venues</td>
<td>Demonstration/observation</td>
</tr>
<tr>
<td></td>
<td>CUETGE2A Assist with staging</td>
<td>Students draw diagrams/plans of any additional rostra required for each venue</td>
<td>Completed plans and model boxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Students create model box to consider height and number of rostra required</td>
<td></td>
</tr>
</tbody>
</table>
| Identify OH&S issues associated with the lifting and carrying of rostra or other staging elements for the three different venues | THHCOR03A Follow health, safety and security procedures | Discuss/review issues such as:  
- appropriate methods of moving/transporting staging from storage to venue  
- correct lifting and carrying of heavy items  
- safe positioning of staging and heavy items  
- securing of staging and any heavy items  
- OH&S issues that are peculiar to each venue  
  eg outdoor courtyard or school hall | Discussion and questioning  
Demonstration/observation during subsequent activities |
| Develop teams and strategies for constructing and bumping in/out the staging as efficiently and safely as possible together | CUECOR2A Work with others | Students to  
- schedule the bump in/out for each venue  
- identify the skills of individuals and form three teams with the necessary range of skills to implement the staging in the three different venues  
- identify where the rostra and staging is coming from  
- document how the team will implement the bump in/out | Demonstration/observation |
<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Unit/Element of Competency</th>
<th>Teaching Strategies/Learning Experiences</th>
<th>Possible Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plan staging for three different events in three different venues</td>
<td>CUEIND1A Apply organisation and industry knowledge CUETGE2A Assist with staging</td>
<td>Discuss/explain use of staging and staging requirements for different events in different venues Students draw diagrams/plans of any additional rostra required for each venue Students create model box to consider height and number of rostra required</td>
<td>Demonstration/observation Completed plans and model boxes</td>
</tr>
</tbody>
</table>

| Undertake the practical work of bumping in the staging required for each venue, then bumping it out | CUETGE3A Bump in the show CUETGE4A Bump out the show | • Working in teams, students move the rostra or staging required from its storage area to the appropriate venue, bump it in safely and efficiently to create the stage space for the simulated performance or event Students concentrate on and practise setting up the staging in the venue safely Explain/review importance of speed and efficiency in the real workplace Exercises and practice in lifting and carrying of staging may be undertaken before and/or during the delivery of this theme | Demonstration/observation |
2.4 An Integrated Approach to Programming – Using Projects, Experiences and Events

2.4.1 Project planning

The benefit of incorporating projects into the Entertainment Industry Framework courses is that this approach provides:

- practical training
- end products
- encourages students to work to a schedule
- encourages students to work with others.

Projects could include:

- simulations such as a theatre fit-up exercise
- stage scenery process from concept to construction, (drawing concept, model, plans and budget, purchase/find resources, learn how to use tools, construct and implement in space)
- son et lumiere project (telling a story through lighting and sound)
- simulated live television productions use technology to bump in and bump out
- research project on the industry, for example venues and production companies
- design posters and programs as an extension for administration
- developing a homepage for productions as an extension for audiovisual/new media
- making a costume for a production, (working with a pattern, cutting out, using an overlocker, making the garment) and a costume parade as the end-product.

The use of projects, experiences and events allows for the concurrent development and assessment of a number of units and elements of competency. They may be used for the full delivery of particular competencies or to supplement other learning and assessment activities. The following steps may provide a guide to planning and organising such a strategy.

**Step 1**
Based on knowledge of the course intended for delivery, the interests and experience of students and available resources, devise a project or event that relates to a number of competencies.

**Step 2**
Using Part B of the syllabus, map components/activities/products of the project to particular units/elements ensuring that there is opportunity for students to develop competency and demonstrate the performance criteria for each element included. Where necessary, modify the project specifications to address elements/performance criteria.

**Step 3**
Using the information from Step 2, list the elements of competency and identify appropriate assessment strategies. Plan to use a range of assessment instruments over time to validate the evidence collected. Also try to use each assessment opportunity to assess and record evidence of competence for a number of elements. In this way ‘overassessment’ can be avoided.

**Step 4**
Draw up a programming sheet to summarise this information. Learning outcomes for components of the project may be defined or included in a schedule. The following template is provided for this purpose.
<table>
<thead>
<tr>
<th>Timing</th>
<th>Learning Outcomes</th>
<th>Units/Elements of Competency</th>
<th>Project Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Teaching Strategies/Learning Experiences</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Possible Assessment Strategies</td>
</tr>
</tbody>
</table>
2.4.2 Ideas for Projects, Experiences and Events

The following ideas are not presented as an alternative to the mandatory work placement requirements. Rather, they are suggestions for teaching strategies that may enhance student learning in addition to the mandatory work placement. (‘Practical Tips for Work Placement’ are provided in Chapter 4.)

**Linking with real events**
Delivery of aspects of the Entertainment Industry Course can be linked to a range of school, community or professional productions. These may include:

- school musical, play or cabaret
- drama, dance, music evenings
- HSC Drama, Music and Dance works-in-progress
- school assemblies, presentation ceremonies
- school events eg fund-raising, fetes, dances, information evenings
- links with primary or pre-school productions
- links with other schools eg district/state events and festivals
- community production opportunities, for example, Youth Week, Education Week, Seniors Week
- larger organised production opportunities for example, Rock Eisteddfod, Shakespeare Festival, local Field Day or Show Day
- sporting events, promotional and conference-type events in the school or community
- links with professional venues in the area
- links with professional production companies in the area
- links with touring production companies
- links with amateur or community musical/drama groups

In linking teaching of the course with any of the events listed above, consideration would need to be given to what units of competency will be covered, management of class numbers and individual needs in allocating learning experiences and meeting assessment requirements.

**Sample options**

1. Volunteer the whole Entertainment Industry class to support the organisation of a school event intended for public performance, for example, assisting to produce the regional Dance Festival. Each student is allocated a different role in the production, including:
   - assistance with staging
   - audiovisual, lighting and sound requirements
   - bumping in, technical rehearsals, running of the show, bumping out
   - assisting in making sets
   - assisting in making costumes
   - make-up
   - front of house, including ticketing, merchandise and ushering.

The project involvement provides experience in organisational competencies including the use of teamwork.

Tips for sequencing and assessment using this project approach include:
- programming classroom learning in the above units before the practical event
• ensuring that both units on *Follow health, safety and security procedures* and *Provide first aid*, as well as specific OH&S issues relating to all units undertaken by students have been taught and assessed prior to delegating students to work on an event
• programming assessments and assessment gathering procedures so that students know what it is they are to be assessed on, when and by whom. It may be necessary to co-ordinate with an industry professional on assessment strategies and schedules. Students may be assessed on specific competencies relating to their role in the event or generic competencies such as *Working with others*, *Apply organisation and industry knowledge*, *Work in socially diverse environment*, or a combination of competencies using the one event.

2 Volunteer the class individually or in small groups to support the weekly school assembly. Involvement in such an activity may link to units covering the following:
• *assist with staging*
• *move and set up instruments and equipment*
• *undertake simple lighting, sound, audiovisual activities*
• *bump in and bump out the show.*

The weekly school assembly could be used to deliver and assess competencies relating specifically to setting up a sound system. Students may be rostered on a weekly basis.

The benefit of undertaking small-scale activities such as supporting the school assembly is that they are more manageable, allowing for all students to actively attempt practical aspects of the unit as well as allowing time for assessment.

**Simulations**
Practical simulations are a good way to deliver some units of competency. Role plays may be used to simulate meetings, contacts with supervisors and interaction with co-workers.

For example:
• students work with plans from a stage venue to list issues that might arise for staging, sets and bump ins for that venue
• students simulate a production company working in a school or stage venue to do a theatre fit-up exercise, whereby they devise sets, props, lighting and sound requirements for an imaginary production, which must be bumped in and out to a specified schedule
• set up a simulated front of house, with ushers required to seat a given number of patrons within a set timeframe, and deal with simulated problem patrons, who may arrive late for the performance, have lost their ticket and are from a non-English speaking background, insist on sitting in the wrong seat, have a broken leg and crutches etc
• students simulate professional documentation required for technical equipment by preparing an inventory of school lighting, sound and audiovisual equipment, including notification procedure for faulty equipment
• students fill out a simulated incident report.

**Sharing experiences**
Students may have experience in the entertainment industry or other related industries. It is useful for them to share these experiences within the classroom.

For instance, students’ practical experience in retail, sales and customer service work can be retold and shared in class. As part of the delivery of Front of House units, such as *Respond positively to patrons* or *Sell products/services to patrons*, students may share their experiences
through ‘hot-seating’ and then re-enacting in small groups some of the problem issues that arise in customer service.

**Practical tasks**
The following simple practical activity can be used in the delivery of a number of units of competency. This approach can also incorporate a number of key competencies.

Sample Task: students, working in pairs, from a simple lighting plan select the most appropriate of several lanterns, safely reach the lighting bar using the most appropriate option, (eg step ladder, extension ladder, milk crates, talloscope, scaffolding etc), identify suitable rigging point, and rig the lantern safely and correctly onto the bar.

<table>
<thead>
<tr>
<th>Task</th>
<th>Units</th>
<th>Key competencies</th>
</tr>
</thead>
</table>
| Use a ladder to rig a light on a lighting bar | Undertake simple lighting, sound and audiovisual activities | - communicating ideas and information  
- planning and organising activities  
- working with others and in teams  
- using mathematical ideas and techniques  
- using technology |
| Work with others                  |                                                     | - collecting, analysing and organising ideas and information  
- planning and organising activities  
- working with others and in teams  
- solving problems  
- using technology |
| Follow health, safety and security procedures |                                                     | - collecting, analysing and organising ideas and information  
- planning and organising activities  
- working with others and in teams  
- solving problems  
- using mathematical ideas and techniques  
- using technology |

In programming this kind of practical activity, allow for class discussion of the processes and issues arising from the task. Programming assessment on key competencies may be left for a later session. Assessment of these competencies using this simple activity could be documented as follows:
Assessment checklist

<table>
<thead>
<tr>
<th>Can the candidate?</th>
<th>Not yet competent</th>
<th>Competent</th>
<th>Evidence/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read a lighting plan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rig a lantern safely and correctly onto a bar as required</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work cooperatively and constructively with others</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Display an understanding of safety issues with regard to lighting and associated stage equipment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify work requirements relevant to the group</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work safely</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective communication techniques including active listening, questioning and non-verbal communication</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Research or practical projects
Projects can be based on research or on practical tasks. These might include:

- research project on use of different venues for different performance styles
- research project on use of new technologies for staging, such as computerised lighting, sound, impact of multimedia for projections etc
- research project on the impact of major events, such as the Olympics, on staging techniques
- practical project on a real production company analysing the roles and responsibilities of key personnel employed
- practical project based on interviews by student with their workplace supervisor/mentor to describe the training, background, experience and skills that have led to their current role in the industry
- research project on the history and use of special effects for staging
- practical project on construction of an existing image for a set using only one of the following:
  - recycled materials
  - cardboard boxes and gaffer tape
  - fabrics
- research project on the history and use of different fabrics/materials for the construction of stage costumes
- practical project on construction of a period costume using only one of the following:
  - recycled materials
  - newspaper and sticky tape
  - calico and cotton thread
2.5 Practical considerations regarding resources

The Entertainment Industry Framework courses can be taught using a variety of resources, depending on the units selected for programming. The following points should be taken into account when factoring resource issues.

2.5.1 Space

When identifying a suitable space for the delivery of courses, consider the following:
- allocation of a space that can be readily accessed by the Entertainment course
- availability of a school theatre venue, school hall or gym, an open classroom space, a workshop space (as appropriate for the units programmed)
- access, scheduling and safety issues (eg setting up a lighting rig in the school gym may need to take into consideration safety issues if the lighting rig is not completed within a class period and gym activities need to follow)
- the allocated space needs to be able to be blacked out if any lighting activities are planned.

2.5.2 Equipment

Some units require access to particular equipment, while others can be taught with a range of equipment, depending on what is available. For instance:
- CUETGE10A Perform routine manual metal arc welding and/or gas metal arc welding requires access at the school or within industry to metal arc welding equipment
- CUETGE1A Undertake simple lighting/sound/audiovisual activities requires access to some technical equipment, but does not necessarily mean that schools must have the latest in technology in microphones, projectors, lighting boards and so on. For instance, some aspects of lighting can be taught using very simple resources, such as a blacked out space and candles and torches.

Ideally, students will gain most when they can be exposed to as wide a range as possible of equipment and techniques used in the entertainment industry.

2.5.3 Industry links

Where possible, make links with the entertainment industry, so that students can benefit from a wide variety of expertise and resources. Industry links can be developed and maintained through:
- the local community
- professional/industry associations, forums, etc
- other teachers, schools, providers
- the school community.
3 Assessment

Overview

Chapter 3 Assessment is divided into four (4) key sections which are designed to provide support to teachers when assessing students undertaking Entertainment Industry courses. The four sections are as follows:

3.1 Industry Curriculum Frameworks – The Purposes of Assessment
3.2 The HSC Examination
3.3 Assessment for AQF Certification
3.4 Recording Assessment

3.1 Industry Curriculum Frameworks – The Purposes of Assessment

This section provides an overview of the purpose of assessment within each Industry Curriculum Framework.

3.2 The HSC Examination

This section provides information on the HSC examination including internal examinations.

3.3 Assessment for AQF Certification

This section provides detailed information drawn from both the Entertainment Industry Training Package and ANTA support materials. This section includes two (2) sub-sections – 3.3.1 Assessment System Overview and 3.3.2 Key Competencies.

3.3.1 Assessment System Overview provides details regarding ANTA’s assessment principles, assessment processes, the importance of collecting evidence, the role of the assessee and guidelines for developing assessment resources.

3.3.2 Key Competencies provides a definition of each of the seven (7) Key Competencies, the implications for VET and the performance level of each competency.

3.4 Recording Assessment

This section provides an overview of the assessment recording requirements in relation to each unit of competency. A sample competency record sheet is provided as an example.
3.1 Industry Curriculum Frameworks – The Purposes of Assessment

Assessment for Higher School Certificate VET courses within industry curriculum frameworks has two distinct purposes.

1. **Assessment for the Universities Admissions Index (UAI)**
   - for 240-hour courses only
   - optional written HSC examination.

2. **Assessment for Australian Qualifications Framework (AQF) VET qualifications – competency-based assessment**
   - applies to all courses within frameworks
   - provides industry recognition.
3.2 The HSC Examination

The HSC examination:
- is independent of competency-based assessment requirements for AQF qualifications
- is optional for students of the Entertainment Industry (240 indicative hours) and intended for Universities Admission Index (UAI) purposes only
- is a two-hour written paper.

Internal examinations
Teachers and trainers should bear in mind that students enrolled in the Entertainment Industry course (240 indicative hours) may choose to undertake the optional written HSC examination. These students should have the opportunity to practice appropriate written tasks under examination conditions. As far as possible internal examinations set for this purpose should reflect the specifications and conditions of the HSC examination.

For this reason, it is highly recommended that students sit for, at least, a trial HSC examination.

Schools will provide an estimated examination mark for all students entered for the optional HSC examination. This mark will be an estimate of likely performance in the Higher School Certificate examination and will be used only in the case of an illness/misadventure appeal.

Note that a trial HSC or other internal examination may also be used as a source of evidence of competence in some units and elements of competency and may therefore contribute to the competency-based assessment program.
3.3 Assessment for AQF Certification

Assessment for AQF Certification

- is competency-based
- must be reliable, flexible, fair and valid. Judgements are made on the basis of evidence, which may be in a variety of forms
- must be conducted by qualified assessors and be consistent with Training Package Assessment Guidelines
- assesses students as competent or not yet competent.

An integrated or holistic approach to competency-based assessment is encouraged.

3.3.1 Assessment system overview

The following sections are reproduced from Volume 1 Section 2 of the Assessment Guidelines from the Entertainment Industry Training Package.

The entertainment assessment guidelines provide an assessment system that offers enterprises, employees and trainees:

- a way of determining the competencies of employees
- a cooperative way of setting standards, of measuring performance against them and of analysing learning needs so that training can be targeted at identified areas of need
- a consistent and accurate way of recognising existing competencies, which may have been gained in a variety of setting, including workplaces
- a clear indication of training and skill development pathways
- a nationally recognised, portable qualification.

Assessment principles

The entertainment assessment system follows the guidelines adopted by the Australian National Training Authority (ANTA) Ministerial Council in 1996.

The principles are that:

- endorsed competency standards are the benchmarks for assessment and qualifications in vocational education and training. The entertainment industry competency standards form the benchmarks for assessment of vocational education and training
- assessment conducted for the purposes of national recognition must lead to a part or full qualification under the Australian Qualification Framework
- assessment must be undertaken by, or under the auspices of, a registered training organisation and be conducted within a quality assurance framework
- the body that issues the qualification under the Australian Qualifications Framework has responsibility for assessment
- assessment systems must incorporate mechanisms for recording, storing and accessing assessment outcomes
- assessment reporting systems must indicate the units of competency that the individual has attained
- assessment systems must incorporate ongoing monitoring and review processes
- assessment processes must provide for the recognition of current competencies regardless of where these have been acquired.
Assessment processes should be valid, reliable, flexible and fair
To be valid, the assessment must assess what it claims to assess. Sufficient evidence must be collected that is relevant to the standard being assessed.

To be reliable, the assessment methods and procedures must ensure that competency standards are applied consistently.

To be flexible, assessment must be able to take place in a variety of settings, either on the job or off the job or in a combination of both. Assessment should allow for diversity in how, where and when competencies have been acquired.

To be fair, the assessment must not disadvantaged any individuals.

The entertainment assessment guidelines provide for clear, simple assessment based on the above principles and the following criteria.

Emphasis on collecting evidence
The process is not one of testing, but of collecting evidence of competence, frequently from a number of sources, including demonstration of workplace competence.

Assessee role
As well as participating in the assessment the assessee should contribute to planning the assessment by:
- clarifying with the assessor the units of competency to be assessed
- clarifying with the assessor what evidence the assessee should collect to demonstrate competence, and
- familiarising him or herself fully with the assessment process before it begins.

Guidelines for designing assessment resources
The entertainment industry competency standards are the basis for designing assessment materials, with close attention being paid to the performance criteria, range of variables and evidence guides.

Registered assessors are required to follow the principles listed (above). They must use methods that enable the gathering of sufficient, valid and reliable information to allow a genuine assessment decision to be made. The process must also be flexible, fair and cost effective.

Assessment materials should be designed as a cooperative process, involving people with assessment and technical expertise, with consideration given to:
- interpreting national competency standards to meet the requirements of individual enterprises
- the use of evidence gathering methods appropriate to the context, the persons assessed and the assessor
- the use of evidence gathering methods that are gender and culture inclusive, and which take into account the language, literacy and numeracy of the assessee and the assessor
- the use of a range of assessment methods, including:
  - Direct: workplace performance
  - Indirect: products, services, presentations, third party reports
  - Supplementary: questioning, tests, portfolios, presentations
• The use of assessment processes that do not place an undue cost burden on the industry and the training system
• The use of self assessment, particularly for the assessment or underpinning knowledge and skills, and to help reduce the costs of assessment.

In the interests of both an integrated approach to assessment, and cost-effective practices, assessors are encouraged to develop methods which enable the assessment of a number of related competencies through one assessment process or event.

3.3 2 The key competencies

The following is drawn from ANTA’s Training Package Development Handbook – Integration of Key Competencies.

The key competencies are a set of generic competencies identified by the Mayer Committee in Putting Education to Work: The Key Competencies Report (Mayer 1992).

The key competencies were described in the Mayer report as being fundamental to the transfer and application of learning to and within workplaces.

Since their development the key competencies have been identified in all national industry competency standards to ensure they are part of the learning and assessment process in vocational education and training. They have also been widely taken up in school curriculum. Consistent with this the National Training Quality Council considers that all Training Packages 'require the effective integration of key competencies' (ANTA 1998, p. 11).

The seven key competencies identified in the Mayer (1992) report are:

**Collecting, analysing and organising information**
The capacity to locate information, sift and sort information in order to select what is required and to present it in a useful way, and evaluate both the information itself and the sources and methods used to collect it.

**Communicating ideas and information**
The capacity to communicate effectively with others using the range of spoken, written, graphic and other non-verbal means of expression.

**Planning and organising activities**
The capacity to plan and organise one’s own work activities, including making good use of time and resources, sorting out priorities and monitoring one’s own performance.

**Working with others and in teams**
The capacity to interact effectively with other people both on a one-to-one basis and in groups, including understanding and responding to the needs of a client and working effectively as a member of a team to achieve a shared goal.

**Using mathematical ideas and techniques**
The capacity to use mathematical ideas, such as number and space, and techniques such as estimation and approximation, for practical purposes.
Solving problems
The capacity to apply problem solving strategies in purposeful ways both in situations where the problem and the solution are clearly evident and in situations requiring creative thinking and a creative approach to achieve an outcome.

Using technology
The capacity to apply technology, combining the physical and sensory skills needed to operate equipment with the understanding of scientific and technological principles needed to explore and adapt systems.

The key competencies are defined as the set of competencies which enable people to transfer and apply knowledge and skills developed in classrooms and other learning situations to the workplace.

Implications for vocational education and training
The key competencies need to be explicitly developed and applied in vocational education and training delivery and assessment in order to ensure the flexibility and adaptability of staff to respond effectively to current and future direction and challenges within Australian workplaces.

This means that the key competencies cannot be considered as supplementary to vocational competency but integral to it. They are part of good learning and essential to good practice. It is, therefore, critical that training package developers, support materials developers, teachers and trainers deliberately incorporate the key competencies into the design, customisation, delivery and assessment of vocational education and training programs.

The traditional training focus has been on technical skills. However, these skills must be developed in ways which enable them to be transferable across different applications and work contexts. This requires a conscious and deliberate effort to incorporate the key competencies explicitly into every stage of the training cycle, represented in Figure 1 (below), through units of competency and training package development, delivery, learning, assessment and reflection for those working within the VET environment.
There is a clear need to move from an approach centred on the classroom to a contextualised problem solving approach in which the learner is central to the process and the learning reflects the realities, processes and procedures of the workplace. Such an approach is characterised by:

- focus on the development of thinking skills in relation to vocational competency
- assessment integrated with training
- collaborative learning reflecting work-based teams
- competencies learned and assessed in the context of real problems within actual or closely simulated workplace environments
- learner-centred with teaches/trainers/work supervisors as facilitators and mentors
- the explicit development of the key competencies to enhance competency in reasoning and making sound and defensible judgements.

The move to a problem solving approach means recognising the learner and his/her learning and vocational contexts as being central to the learning process. Achieving competency should not be viewed as a progression through learning and assessment activities. Instead, it is seen as an individual interacting in a structured way with knowledge, skill and vocational contexts in order to better understand and work within them.

Such an approach is only possible if the specification of the units of competency makes explicit the embedding of the key competencies within them. This can be done quite simply by framing the performance criteria around the key competencies and by reinforcing this with appropriate statements within the Range Statement and Evidence Guide.

**Levels of Performance**
The Mayer committee established three levels of performance in each of the seven key competencies. These are stand alone levels and do not correspond to the Australian Qualifications Framework (AQF) as this was not in place when the key competencies were developed.

**Performance Level 1** describes the competency needed to undertake activities efficiently and with sufficient self-management to meet the explicit requirements of the activity and to make judgements about the quality of outcome against established criteria.

**Performance Level 2** describes the competency needed to manage activities requiring the selection, application and integration of a number of elements and to select from established criteria to judge quality of process and outcome.

**Performance Level 3** describes the competency needed to evaluate and reshape processes, to establish and use principles in order to determine appropriate ways of approaching activities, and to establish criteria for judging quality of process and outcome.

In simple terms, Level 1 is concerned with the level of competency needed to undertake tasks effectively, Level 2 with the ability to manage tasks and Level 3 with concepts of evaluating and reshaping tasks.

Although the levels are designed and used within competency standards to indicate levels of complexity, the current definitions are problematic. The industry or workplace context is
generally seen as far more indicative in determining the degree of difficulty of the application of the key competencies than the prescribed and abstracted performance levels above.

If the key competencies are explicitly embedded within units of competency then the level of performance for a group of key competencies aligned to the AQF may be a better indicator. The linkage to the AQF descriptors will probably be more readily understood by those delivering training and/or assessment for the unit of competency than the performance levels outlined above.
3.4 Recording Assessment

It is advisable that a competency record be maintained containing information about both units and elements of competency. The Entertainment Industry Competency Record developed by the Board of Studies as part of the syllabus documentation may be used for this purpose. Alternatively, Registered Training Organisations (RTOs) may use records designed by themselves or by industry bodies.

Schools and other RTOs will be required to report to the Office of the Board of Studies on units of competency for which students have been assessed as competent.

A sample record sheet for an individual unit of competency from the Board of Studies Competency Record is shown below.

The Competency Record also contains the following proformas:
- forms for recording student, school, RTO and work placement employer details
- a summary list of units of competency for each available (or partly available) AQF qualification
- a verification statement.
### Competency Record – Sample Unit of Competency Record Sheet

**THHCOR03A Follow Health, Safety and Security Procedures**

<table>
<thead>
<tr>
<th>Element of Competency</th>
<th>Competent (Assessor Signature)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Follow workplace procedures for hazard on health, safety and security</td>
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<tr>
<td>2. Deal with emergency situations</td>
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<tr>
<td>3. Maintain safe personal presentation standards</td>
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<td>4. Provide feedback on health, safety and security</td>
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**VERIFICATION OF ACHIEVEMENT OF UNIT OF COMPETENCY**

I, _________________________, of __________________________
(name of assessor) (Registered Training Organisation)

certify that

__________________________
(name of student)

has demonstrated competence in the unit of competency

**THHCOR03A Follow health, safety and security procedures**

Signature ______________________ Date ______________________
4 Work Placement

Overview

This Chapter provides information regarding work placement in the Entertainment Industry Curriculum Framework courses. The information provided is both generic, that is, it relates to all framework courses, and it is specific to the Entertainment Industry Framework. The chapter is divided into two (2) sections – 4.1 Principles Underpinning Work Placement in the HSC and 4.2 Practical Tips for Work Placement.

Section 4.2 Practical Tips for Work Placement is divided into two (2) sub-sections:
4.2.1 Work Placement – Entertainment Industry Environment
4.2.2 Work Placement – Other Entertainment Production Environments.
4.1 Principles Underpinning Work Placement in the Higher School Certificate

The following principles have been formally endorsed by the Board of Studies for HSC VET courses.

Preamble
Industry curriculum frameworks have been developed to provide students with the opportunity to gain credit towards the NSW Higher School Certificate and credit towards national vocational qualifications under the Australian Qualifications Framework.

Industry curriculum frameworks are derived from national training packages. Courses within the frameworks specify the range of industry-developed units of competency from the relevant training packages and have been identified as suitable for the purposes of the Higher School Certificate. VET courses in industry curriculum frameworks are aligned to national vocational qualifications.

Although not all training packages mandate work placement it is a mandatory HSC requirement of each course within the frameworks. Indicative hours have been assigned to the work placement requirement for each course.

Learning in the workplace serves a number of purposes including enabling students to:
- progress towards the achievement of industry competencies
- develop appropriate attitudes towards work
- learn a range of behaviours appropriate to the industry
- practise skills acquired off the job in a classroom or workshop
- develop additional skills and knowledge, including the key competencies.

Under some circumstances, students’ part-time work in an appropriate workplace may be used to fulfil work placement requirements. For further details, teachers and principals should consult the Board of Studies Assessment, Certification and Examination (ACE) Manual or relevant Board of Studies Official Notices.

The following principles should be read in conjunction with any systems documentation relating to work placement, for example the Industry Curriculum Frameworks Information Package.

Principle 1
Work placement must have a clearly articulated and documented purpose. The structure of the work-based learning experience needs to be planned and developmental.

A range and number of purposes are possible including, for example:
- learning about a particular industry, workplace culture and career opportunities
- practising skills learnt off the job
- developing new skills
- improving work-related skills
- developing skills including key competencies such as teamwork, using technology, problem solving
- achieving entry level competencies
• achieving workplace performance of particular competency standards
• assessing in a realistic environment or allowing for holistic assessment.
• providing opportunities to build skills in a developmental manner from the simple to the complex
• providing opportunities for the learner to reflect upon the workplace learning experience in the context of individual current knowledge and understanding
• encouraging students to undertake further education and training.

**Principle 2**
The scheduling of the work placement should reflect student readiness and should complement off-the-job learning programs.

The scheduling of the work placement should take account of:
• whether or not students are workplace-ready in terms of the competencies they will need to develop and demonstrate in the workplace
• how the timing of the work placement links to overall course planning
• the degree of flexibility available at both the workplace and the school
• how the alignment of both on and off-the-job competencies can be best achieved.

An individual work placement program focusing on a developmental approach should be negotiated with the workplace supervisor/employer. This approach should focus on students moving from simple to more complex tasks. Dependence on supervision should reduce over time as students move towards greater independence in the workplace. The ultimate goal of a work placement should be competence and autonomy in the range of tasks required for the job being undertaken.

**Principle 3**
Work placement should be relevant to the VET courses being undertaken.

The tasks being undertaken in the workplace should complement the tasks and learning being undertaken by the student in their VET courses at school. Work placement may also provide students with the opportunity of having learning outcomes/units of competency assessed in the workplace by accredited trainers and assessors.

**Principle 4**
Work placement can provide opportunities for work-based assessment.

Not all industry curriculum frameworks specify that it is mandatory for competencies to be assessed in the workplace. Assessment events should relate to overall course planning and the purpose of the work placement. In a competency-based course, assessment of competencies is criterion-referenced. This means that a participant’s performance is judged against a prescribed standard – not against the performance of other participants.

The purpose of assessment is to judge competence on the basis of performance against the performance criteria set out under each element of competency. A participant is judged either competent or not yet competent.
Competency based assessment is based on the requirements of the workplace. Competence incorporates all aspects of work performance, including problem-solving and the capacity to apply skills and knowledge in both familiar and new situations. Assessment of competence involves the assessment of skills and knowledge combined.

Assessors should adopt an integrated or holistic approach to assessment. This means that a number of elements of competency or even several units of competency are assessed together. This method of assessment is encouraged in line with the concept of competence as the integration of a wide range of skills, knowledge and attitudes.

4.2 Practical Tips For Work Placement

The work placement for Entertainment Industry Curriculum Framework courses may include up to 50% experience involving a production intended for public performance. The work placement for Entertainment Industry Curriculum Framework is a mandatory minimum 70 hours for the 240 indicative hour course, or 35 hours for the 120 indicative hour course. Below are tips and suggestions to help maximise learning outcomes for students in both contexts.

4.2.1 Work placement – entertainment industry environment

Work placement offers valuable exposure to current industry practice and the expertise of industry professionals. It also gives students the opportunity to network with people working in the Entertainment industry environment.

The tasks being undertaken in the workplace should complement the tasks and learning being undertaken by the student in the Entertainment Industry Framework course at school. Work placement may also provide students with the opportunity of having units of competency assessed in the workplace by accredited trainers and assessors.

Industry placement tips for teachers:
- use your local connections and networks to develop the range of potential placements, for example:
  - local theatre, music venues or musical society
  - local theatre or cinema (for ushering)
  - local government for events, parades, festivals, shows, field days etc
- consider the following ideas:
  - main dance, theatre, opera companies
  - large venues
  - event management companies
  - companies that specialise in staging or sound and lighting
  - major festivals and touring events
  - theatre-in-education companies or productions
- ask students to use their interests and/or connections
- get organised early to line up placements
- develop systems or procedures to structure and monitor work placement requirements.
4.2.2 Work placement – other entertainment production environments

As detailed above, it is permissible for up to 50% of work placement to be undertaken in other entertainment production environments that are intended for public performance. If teachers take this option, they should consider how they will ensure industry exposure of equivalent value for students and how they will differentiate between this type of work placement and project-based class teaching.

The following points may be useful in considering approaches to be taken if setting up work placement in other entertainment production environments:

- students should take on a substantial role or responsibility under supervision by professionals
- students undertaking work placement at a school or community level will still need to make arrangements for release from regular school activities and classes in order to guarantee that everyone understands that the student is on work placement and not at school
- students’ experience must reflect the discipline required in a professional working environment, even when the work placement is undertaken within school. For example, scheduling of students’ time may require start and finish times that are different from the normal school hours, students may need to sign in and out rather than attending rollcall, dress standards may vary from school uniform if undertaking ushering or lighting set-up, special provision may be required for student access to school or community resources or venues outside usual school hours or policy.
5 Teaching and Learning Materials

It is the responsibility of the Registered Training Organisation to determine the teaching and learning materials that will be used to support the delivery of courses within the Entertainment Industry Curriculum Framework.

In some cases, teachers and trainers may choose to use the *Learning Guides* and *Training and Assessment Guides* developed to support the delivery of the *Administration Training Package* and the *Entertainment Industry Training Package* as a main teaching and learning resource.

Alternatively, RTOs may develop their own training materials or use a combination of in-house and commercially produced curriculum resources.

Advice on curriculum materials which may be used to support the delivery of courses within the Entertainment Industry Curriculum Framework is contained within the *Entertainment Industry Curriculum Framework Stage 6 Resource List*. This information is provided as a guide to RTOs and teachers delivering HSC courses within the curriculum framework. Use of the training materials listed is not mandatory.