
Industry Skills Forecast and Proposed Schedule of Work

Culture and Related Industries

*Culture and Related
Industries*

April 2018



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Industry Skills Forecast and Proposed Schedule of Work

Across the vocational education and training (VET) sector there are over 4000 training providers educating approximately 4.2 million students, delivering 3.7 million program enrolments across 30.1 million subject enrolments. The responsibility to ensure students learn work ready skills that meet industry needs cannot be understated. This gives learners the chance to make an impact when they enter the workforce and upskill or reskill whilst throughout their working lives; the VET sector is key to ensuring Australia remains at the forefront of global competitiveness and supports continued economic prosperity.

The role of the Culture and Related Industries Industry Reference Committee (IRC), supported by PwC's Skills for Australia, is to put employers in this industry at the heart of Australia's qualifications and training system. The Culture and Related Industries IRC, governed by the Australian Industry and Skills Committee (AISC), sets the standard for recognised skills and seeks to realise the value of the national system.

The 2018 Industry Skills Forecast and Proposed Schedule of Work details the training product priorities for the IRC through to June 2022. These priorities are developed in response to the identified skills and knowledge needs in the workforce, which are translated into the learning requirements set out in training products. The insights and recommendations within this document are based on analysis of historical and the most current data made available, extensive industry consultation, input from IRC members, broader stakeholder engagement activities, and public feedback. Underpinning this approach is a focus on the future of skills needs in the context of Australia's economic and workforce trends, considering how disruptive forces are likely to change employers' needs and demands.

Accessing vocational education and training and increasing recognition of skills should be a process that is both simple and effective. The Culture and Related Industries IRC and PwC's Skills for Australia will continue to strive to enhance training packages to meet the needs of industry and better skill our workforce.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Sara Caplan', written in a cursive style.

Sara Caplan
CEO
PwC's Skills for Australia

A handwritten signature in black ink, appearing to read 'Yvonne Webb', written in a cursive style.

Yvonne Webb
Chair
Culture and Related Industries IRC

Executive summary



The Culture and Related Industries sector plays a critical role in contributing to the creativity, diversity and prosperity of Australia's economy. The sector and its workforce contributes beyond mere economic value; it increases tourism, fostering creativity, innovation, community and social inclusion, and improves societal cohesion and individual wellbeing. Through vocational education and training in the Culture and Related Industries sector, learners are provided with work ready skills and flexible training pathways to enter into and progress their careers in the creative economy. The Creative Arts and Culture (CUA) Training Package is critical to this system. As such, a productive Culture and Related Industries sector is contingent upon a robust CUA Training Package that appropriately skills the creative workforce for sustainable careers in the sector.

The role of the Culture and Related Industries industry and its workforce in Australia is rapidly evolving in response to broad global and sector-specific changes. Key trends currently impacting the Culture and Related Industries sector and, subsequently, the workforce include:

- Digital and technological changes across sub-sectors, influencing skills required to operate effectively in the creative economy; and
- New service offerings and employment trends, increasing demand for arts and creative skills from the Culture and Related Industries workforce.

Within this environment of change, the role of Culture and Related Industries workers will be impacted. For example, digitisation, technological advancement and globalisation in the music industry is changing the mechanisms of creative collaboration and distribution of content. The ageing of the Australian population, and the resulting predicted rises in employment of health, welfare and support workers, is leading to increased employment demand for arts health workers. Further, employers from a range of sectors across the Australian economy are increasingly looking to employ workers who can present information in creative ways, think critically, and solve complex problems in an innovative manner. As a result of these changes, it will be critical for the Culture and Related Industries workforce to be trained with appropriate skills and capabilities to meet the evolving needs and demands of work in the creative and broader economy. If appropriately skilled to meet changing trends, the Culture and Related Industries workforce and sector will have the opportunity to play a central role in skilling the Australian workforce for jobs of the future.

In response to these drivers for change, the Culture and Related Industries Industry Reference Committee (IRC) has proposed a review of the Creative Arts and Culture Training Package. The parameters of the review will be addressed via a number of projects to assess the structure and content of the CUA Training Package, in projects carefully prioritised by the Culture and Related Industries IRC over the next four years. This Industry Skills Forecast and Proposed Schedule of Work for 2018 (ISFPSW 2018) provides the basis for the review of projects in the CUA Training Package for the 2018-19 year and the need for the Training Package to accurately reflect current and future skill needs in each sub-sector. This is outlined in the following segments:

1. **Sector Overview** – This section outlines the parameters of the Culture and Related Industries sector, including where individuals in the sector are employed, the subsectors involved, and the challenges and opportunities faced by learners and workers.
2. **Employment and Skills Outlook** – Current and future employment projections in the Culture and Related Industries sector and factors that may influence the supply of graduates to fill these positions are discussed to understand future supply and demand within the sector. The skills needs and job roles of these learners and workers are considered through a lens of the trends affecting the sector and subsectors, including changes specific to the Culture and Related Industries sector, and current industry demand for vocational training. This assessment is central to informing an understanding of future job roles and necessary skills needs within the sector, as well as specific elements that may need inclusion in the CUA Training Package.

3. **Key Drivers for Change and Proposed Responses** – This section serves as the Cases for Change for projects scheduled in 2018-19. It outlines the factors driving change in the Culture and Related Industries workforce, including the impact each change may have on skills needs in specific sub-sectors, workers and learners in the sector, and the CUA Training Package. These factors are changing the current and future job roles in the Culture and Related Industries sector and the CUA Training Package must be updated to reflect the skill and capability requirements of the job roles.
4. **Proposed Schedule of Work** – The implication of the trends and drivers affecting the Culture and Related Industries workforce is necessary modifications to the CUA Training Package. Drawing on the analysis of employment and skills needs, the Proposed Schedule of Work articulates the training product development priorities within the CUA Training Package. The purpose of the schedule is to ensure that learners are appropriately skilled to enter a sector affected by the above trends. A summary of this schedule of work for 2018-19 projects is presented in Table 1 below.

Table 1: 2018-2019 Summary of Proposed Schedule of Work

Year	Project code	Project name	Number of Native UoCs
2018-19	3A	Live Performance and Entertainment (Dance and musical theatre, dance teaching)	127
2018-19	3B	Music	74
2018-19	3C	Mental Wellbeing	17
2018-19	3D	Arts Health	N/A
Total UoCs planned for review in 2018-19			218



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A Sector overview

The sector at a glance

The Culture and Related Industries sector includes a broad variety of individuals and organisations that use artistic talent for commercial and social outcomes; together, this makes up the creative economy. These businesses and the individuals are diverse, vary in type and may operate very differently. This diversity makes the Culture and Related Industries sector difficult to define. The Australia Council for the Arts notes that “arts and culture are inextricably linked, but while the arts are expressions of culture, culture is more than the arts alone”, identifying arts as a variety of mediums from music to literature, and culture as far broader, including an array of elements from media to cultural heritage activities.¹

While organisations in the Culture and Related Industries sector may operate for profit, the value of the sector to Australia exceeds any simple commercial transaction. The Culture and Related Industries positively benefits society through increased community wellbeing, social inclusion and artistic expressions of creativity and culture.

98% of Australians engage with the arts² and 85% of Australians agree that experiencing the arts makes for more engaging, enriching, and meaningful lives.³

A strong cultural sector can also be valuable through increased tourist expenditure, particularly for an international tourist attracted to Australia for cultural pursuits, or encouraged to spend money on cultural pursuits once they are already here. It also encourages and attracts international touring and cultural events, increasing job demand and sales locally. Across the Australian economy, many sectors outside of the Culture and Related Industries benefit from cultural activities due to the interrelated nature of creative and other industries.

Sub-sectors

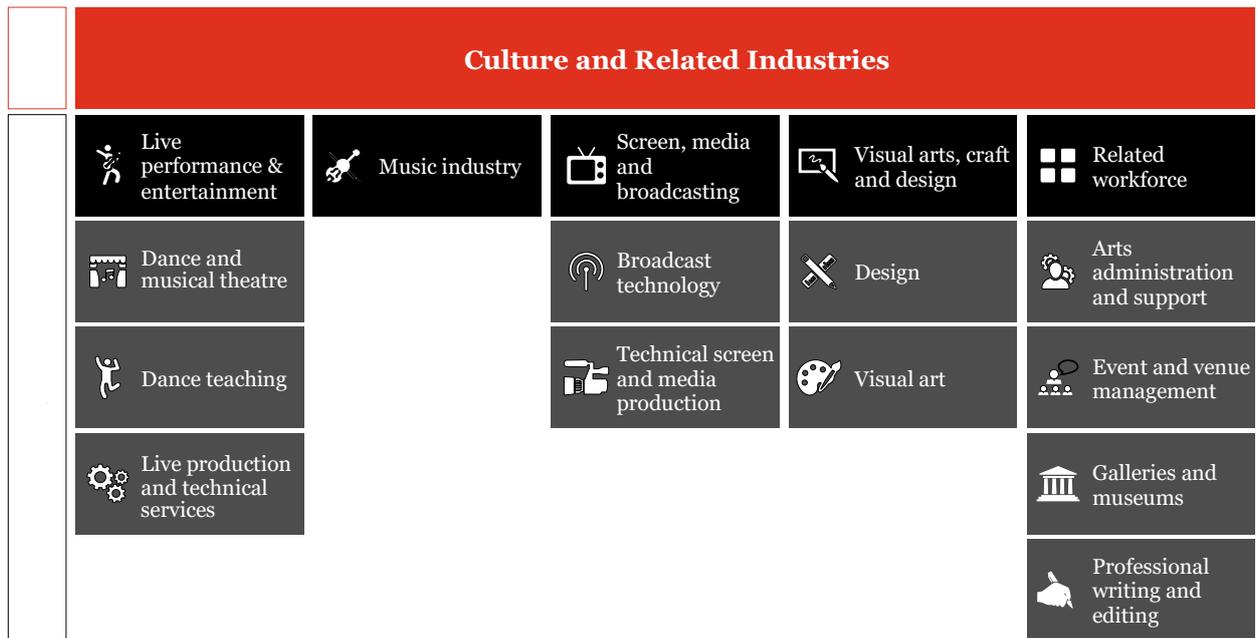
To understand the wide variety of workers and employers in the Culture and Related Industries sector, it is helpful to display the sub-sectors that undertake work within the broader sector.

Figure 1 shows one way of organising sub-sectors based on workforces. It is important to note that the sector is changing, with emerging technologies leading to the creation of new sub-sectors, such as interactive multimedia and gaming. PwC’s Skills for Australia intends to consult widely with industry to understand these emerging sub-sectors, and how the CUA Training Package can be utilised to address related emerging skills needs.

¹ Australia Council for the Arts (2015) *Arts Nation: An Overview of Australian Arts*. Please note that the Australian Council for the Arts has not produced more up to date statistics (as at 25/02/18).

² Australia Council for the Arts (2017), *Results of the National Arts Participation Survey - Highlights*, available at <<http://www.austliacouncil.gov.au/workspace/uploads/files/connecting-australians-natio-595deofda2303.pdf>>

³ Australia Council for the Arts (2015) *Arts Nation: An Overview of Australian Arts*. Please note that the Australia Council for the Arts has not produced more up to date statistics (as at 25/02/18).

Figure 1: Composition of the Culture and Related Industries sector⁴

Source: PwC's Skills for Australia analysis

Overview by location

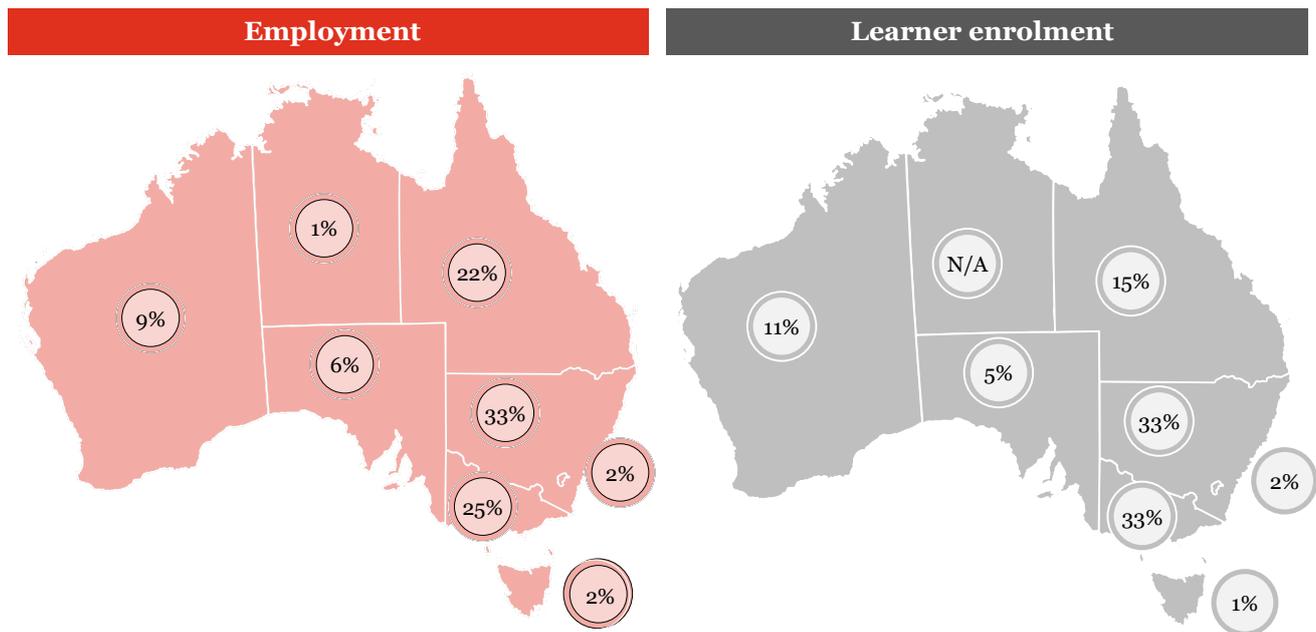
To understand the complexity of this broad sector, it is important to consider the sector through a state and territory lens. Key differentiating factors between the states and territories include:

- **Policy and funding arrangements.** Each state and territory will generally have a government department or body with responsibility for arts and culture. Additionally, particular cities and local government areas may also have a strategy or focus on the sector.⁵
- **Nature of the sub-sector.** Some sub-sectors necessitate clustering in certain locations. For example, the live production and performance workforces will cluster with larger populations of available audiences and venues. Alternatively, the technical screen and media workforce often works in large, multi-disciplinary teams so will cluster together in locations to enable these teams to be formed.
- **Economic drivers.** Drivers shape the composition of any industry, although the Culture and Related Industries sector can be particularly affected as final consumption and spending is often discretionary across differing locations.

Figure 2 illustrates the geographic distribution employment in Culture and Related Industries occupations and learners in the CUA Training Package.

⁴ Please note: The Live Performance and Entertainment sub-sector, specifically 'Dance and Musical Theatre', includes Acting; and the Music Industry sub-sector includes music performance and composition; music sound production and music business.

⁵ For example, City of Melbourne's 'A Creative City' and Brisbane's 'Creative Brisbane'.

Figure 2: Geographic spread of workers and learners in Culture and Related Industries

Source: ABS (November 2017) Labour Force, Australia, Detailed, Quarterly, cat. no. 6291.0.55.003, NCVER (2017) Total VET activity 2016

Note 1: Excludes all enrolments in Certificate I and Certificate II, as those qualifications are primarily used as VET in Schools training and are not seen as directly leading to occupational outcomes. The Culture and Related Industries sector has been defined by 13 individual occupations at the ANZSCO unit level (4 digit). This definition has been based upon taxonomy mapping and occupational outcomes of CUA qualifications. Note 2: data presented at an individual level and jurisdictions may not sum due to rounding. Note 3: Learner enrolment data presented is based on learner location – students who were located in other Australian territories or dependencies, overseas or not know were not included in the percentage calculations. Note 4: the 2017 Industry Skills Forecast based learner enrolment on delivery location as opposed to learner location therefore care should be taken when comparing the statistics.

It should be noted that the Culture and Related Industries sector can be extremely important at a local government or regional level and can be influenced by many factors within those communities. Local governments and individual cities are increasingly setting cultural development plans and working to invest in the sector at a granular level and therefore need strong workforce skills to enable community arts and cultural development.

Training Package profile

There are 53 qualifications in the CUA Training Package. Of the 4.2 million learners enrolled in VET qualifications in 2016, **85,000 learners were enrolled in the CUA Training Package**, comprising approximately 2.3 per cent of all learners.⁶ For details of student enrolments and Registered Training Organisations with scope, see **Appendix B**.

Businesses and stakeholders in the sector

The Culture and Related Industries sector relies on a very broad range of businesses, not-for-profits, government organisations and community groups to support the scope of work undertaken in the sector. These businesses may operate at a national or state level, or have a more regional or local focus. Each organisation and business will vary in size and scope of the work they engage in. Key businesses and stakeholders in the sector and locations are listed in Table 2 (note: Table 2 is not an exhaustive list of businesses and stakeholders in the industry). Ongoing consultations with stakeholders will be wide-ranging and may include those not explicitly captured in this list.

⁶ National Centre for Vocational Education Research (NCVER) Statistics (2017) *Students and courses 2016*.

Table 2: Stakeholders in the Culture and Related Industries sector

Stakeholder groups	Key stakeholders	Location
Training Product Development	<ul style="list-style-type: none"> • Australian Industry and Skills Committee (AISC) • Culture and Related Industries Industry Reference Committee (IRC) • Other IRCs 	National
Government	<ul style="list-style-type: none"> • Australian Skills Quality Authority (ASQA) • Victorian Registration and Qualifications Authority (VRQA) • Training and Accreditation Council (TAC) • Federal, State and Territory Departments and local councils • National Centre for Vocational Education Research (NCVER) • Australia Council for the Arts • State and Territory work health and safety authorities 	National, State, Local
Employee/Employer representatives and associations	<ul style="list-style-type: none"> • Media, Entertainment and Arts Alliance • Other unions • Career guidance practitioners • Australian Directors Guild • Australian Screen Editors • Australian Major Performing Arts Group (AMPAG) • National Association for the Visual Arts • Ausdance • Australian Cinematographers Society • Australian Screen Editors • Design Institute of Australia • Live Performance Australia • Performing Arts Connections Australia (PAC Australia) • Music Australia • Museums Australia • Theatre Network Australia • Australian Production Design Guild • Regional Arts Australia, Regional Arts NSW, Country Arts South Australia, Tasmanian Regional Art, Regional Arts Victoria, Country Arts WA • Industry Training Advisory Bodies (ITABs) • Business Council of Australia (BCA) • Australian Chamber of Commerce and Industry (ACCI) • Australian Industry Group (AIG) • Other industry groups or representatives 	National, State
Registered training organisations (RTOs)	<ul style="list-style-type: none"> • Technical and Further Education institutions (TAFEs) • Private and community RTOs • Secondary schools (not all provide training) • Universities (not all provide training) • Teacher and trainer networks 	National, State, Local
Workers	<ul style="list-style-type: none"> • Artists (both performers such as dancers and non-performers such as visual artists or photographers) • Technicians 	Global, National,

Stakeholder groups	Key stakeholders	Location
	<ul style="list-style-type: none"> Administrative workers in the sector Managers and organisation directors in the sector 	State, Local
Learners	<ul style="list-style-type: none"> Domestic learners International learners 	Global, National, State, Local

Challenges and opportunities

Stakeholder consultation and desktop research indicates the Culture and Related Industries sector faces challenges and opportunities, across multiple jurisdictions, scales of businesses and type of work in the sector.

Each challenge and opportunity varies in national and regional impact. For example, increased ‘export’ of creative content and services (e.g. music, radio, screen, media and art) is changing the environment for musicians, videographers, producers and other creative professionals on an international scale, and is increasingly requiring an adaptive approach to creation and distribution of content and services in the sector. The introduction of virtual reality and augmented reality being used by artists and galleries and museums is increasing artists’ ability to connect globally with audiences and utilise new and emerging technologies to create and distribute their art. Regional arts and cultural organisations as well as metropolitan organisations face challenges and opportunities specific to geographic location and resourcing capabilities.

These examples present a variety of challenges and opportunities for workers in the Culture and Related Industries to consider collaboration and growth through a global lens, whilst also considering the needs for participation and contribution from workers in regional and remote areas. Acknowledging the difficulty in exhaustively summarising the scope of challenges and opportunities facing such a broad sector, a number of those broadly facing employers and learners in the sector are discussed below.

Employer challenges and opportunities

Drawing from existing employer surveys, such as the NCVER (2017) *Survey of Employers’ Use and View of the VET system 2017*, and ongoing consultation with industry, we are hearing two key messages from employers in the Culture and Related Industries sector:

- Job-ready training is occurring independently of the VET system through non-accredited and informal training⁷**
- Employers increasingly favour using specific units of competency (UoCs) or skill sets over full qualifications^{*8}**

Gaps in VET training are being filled outside the VET system through non-accredited and informal training

Although it is noted that a degree of informal training is required in all occupations, employers are perceiving gaps in the training that VET in the Creative Arts and Culture Training Package can provide, and are filling these with non-accredited and informal training.

⁷ Note: some Registered Training Organisations do deliver practical training to equip learners to be ‘job-ready’.

^{*8} Employment’ in the culture and related industries is diverse in form and structure. NCVER data is limited in its representation of self-employment, freelance work and non-traditional forms of work in the sector.

A survey of employers in the arts and recreation services sector⁹ in 2017 demonstrates that 47 per cent of employers reported use of the VET system in 2017, a decrease from 53 per cent in 2015; and 50.3 per cent of employers reported use of non-accredited training, and 80.6 per cent reported use of informal training.¹⁰

One explanation for employer preference towards non-accredited training in the sector is a perceived disconnect between accredited training and the skills required in some sub-sectors. Over 25 per cent of employers in the arts and recreation sector who reported using non-accredited training identified the reason being that non-accredited training provided an approach that was tailored to their needs.¹¹ Additionally, many occupations in the Culture and Related Industries demand skill foundations often evidenced via portfolio or audition, in preference to formal training.

Employers favour using specific units of competency (UoCs) or skill sets over full qualifications

Arts and recreation services industry employers with a VET qualification as a job requirement are reporting a move away from full qualifications towards specific UoCs or skill sets.

- In 2015, 53.8 per cent of employers used specific subjects or modules for training whereas in 2017 this had climbed to 61.9 per cent.¹²
- In 2015, 46.2 per cent of employers in the arts and recreation services reported using full qualifications for training, whereas in 2017 this had dropped to 38.1 per cent.

Learner challenges and opportunities

To give learners the best possible opportunity to obtain viable work, it is important to understand the outcomes graduates receive from training. It is also useful to understand a basic profile of learners in the CUA Training Package. A typical learner in the CUA Training Package is:

- **Younger than average – 19 or under.** The most represented age group in current enrolments across all sub-sectors is 19 and under, comprising 62 per cent of CUA enrolments.¹³ This points to the significant participation in training through VET in Schools (VETiS) programs.¹⁴
- **More likely to be enrolled in low level qualifications.** In the Training Package as a whole, over 70 per cent of learners are enrolled in Certificate III qualifications or lower, up 10 per cent from the previous year.¹⁵
- **More likely to go on to further training.** A large number of recent graduates from qualifications in the CUA Training Package will go on to undertake more training, with 35.6 per cent enrolled in a qualification at a higher level of training than their previous course. This suggests that learners are taking a step by step approach to developing further skills, and is also reflective of the high level of skill required to participate in the creative workforce.¹⁶ It is also apparent the sector is very highly educated, which often means, due to high levels of competition in the sector, education alone is not enough and work experience is highly valued.

⁹ Note: 'Arts and recreation services' also includes professions outside the Culture and Related Industries sector as categorised by NCVER and the Australian Bureau of Statistics industry groupings. PwC's Skills for Australia acknowledges that other substantiating data and industry feedback has been and will be evidenced to support any action taken in relation to this data.

¹⁰ National Centre for Vocational Education Research (2017) *Survey of Employers' Use and View of the VET system 2017*, Table 8, Use of training in the last 12 months by employer characteristics, 2005, 2007, 2009, 2011, 2013, 2015 and 2017 (%), Arts and recreation services.

¹¹ National Centre for Vocational Education Research (2017) *Survey of Employers' Use and View of the VET system 2017*

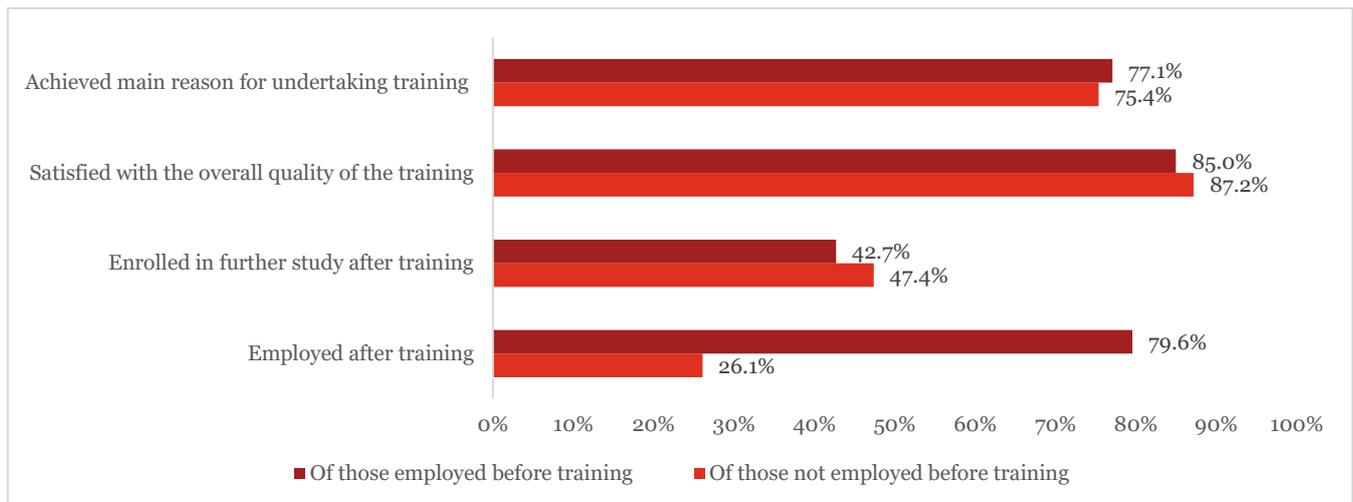
¹² National Centre for Vocational Education Research (2017) *Survey of Employers' Use and View of the VET system 2017*, Table 14: Majority of nationally recognised training for full qualification or specific subjects/modules, 2005, 2007, 2009, 2011, 2013, 2015 and 2017 (% of all employers using nationally recognised training) – 'Arts and recreation services'

¹³ National Centre for Vocational Education Research (2017) *Students and courses 2016*.

¹⁴ Note: As VETiS often does not directly relate to employment outcomes, but rather develops skills which can be used generally in a range of employment contexts, this may also influence employment outcomes of training.

¹⁵ National Centre for Vocational Education Research (2017) *Students and courses 2015*. Note: this is the first year that there has been data for total VET activity rather than government funded students only.

¹⁶ National Centre for Vocational Education Research (2017) *Total VET student outcomes*

Figure 3: CUA graduate satisfaction with training

Source: National Centre for Vocational Education and Research (2016) *Total VET activity*. Note 1: data for graduates employed after training is graduates who are employed (including those also in training). Note 2: employment and graduate tracking data is limited in recording where VET graduates from the CUA package are employed after training.

Opportunities for collaboration on training product development across industry sectors

Industry consultation has identified a number of training packages, and cross sector skill and capability areas, relevant for future workers in the Culture and Related Industries sector and also more broadly applicable across multiple industry sectors. These present opportunities for future collaboration on training package development, to improve flexibility and enhance occupational mobility for learners. Although not an exhaustive list of relevant training packages for collaboration with the CUA Training Package, some relevant packages are listed below.

Embedded creativity

A clear example of collaboration relates to ‘embedded creativity’ and the **Business Services (BSB) Training Package** – in that employers from a broad range of sectors across the Australian economy are increasingly seeking employees who can present information creatively, think critically and solve problems in new and novel ways. Indeed, creative skills are so highly sought after by employers that over the period 2012–2015, ‘creativity’ listed in job advertisements increased by 65 per cent, whilst the Top 3 Future Skills predicted by the World Economic Forum for 2020 are complex problem solving, critical thinking and creativity.¹⁷ The growing importance of creativity skills to employers beyond the Culture and Related Industries sector provides an opportunity to enhance the workforce participation of VET learners through creative activities.¹⁸

With a considerable proportion of creative employment already embedded in non-creative industries, students must already learn adaptability in how they apply their creative skill across diverse workplaces. This will require development of cognitive and emotional skills and an adoption of ongoing learning. Students may also require a greater degree of entrepreneurial skills¹⁹ in order to communicate the value of creative intelligence in traditionally non-creative workplaces. As such, collaboration around business skills, complex problem solving, critical thinking (currently contained within the BSB Training Package) and creativity (largely within the CUA Training Package) presents an opportunity for current and future collaboration between BSB and CUA Training Packages with the intention to flexibly skill the workforce for future job skill needs.

¹⁷ Alex Gray, *The 10 skills you need to thrive in the Fourth Industrial Revolution*, World Economic Forum (19 Jan 2016) <<https://www.weforum.org/agenda/2016/01/the-10-skills-you-need-to-thrive-in-the-fourth-industrial-revolution/>>. Note: ‘Creativity’ has seen an upward shift in ranking from #10 in 2015 to #3 in 2020.

¹⁸ The Handbook of Management Creativity (2017), *The Curious Case of Embedded Creative: Creative Cultural Occupations Outside the Creative Industries*, available at <<https://eprints.qut.edu.au/68081/>>

¹⁹ Entrepreneurial skills used in this context refer to the commercial skills and mindset, the ability to take any idea and turn that concept into reality, bring it to market, and make it a viable product or service.

Two further opportunities for collaboration on training packages which relate to trends of new service offerings and digital change are: **Health (HLT)** and **Community Services (CHC) Training Packages** and **Information and Communications Technology (ICT)** and **Printing and Graphic Arts (ICP) Training Packages**. These are discussed in more detail below.

Industry consultation also identified a number of projects that provide opportunities for collaboration on skills needs that exist across multiple industry sectors. Training development opportunities across industry sectors has identified relevant opportunities for linkages between existing cross-sector project work and the CUA Training Package. For a complete list of cross-sector projects and their link to the CUA Training Package, see **Appendix C**.

B Employment and Skills Outlook

The purpose of this section is to provide a broad overview of the scale and growth of employment in the Culture and Related Industries sector and highlight factors likely to influence the supply of graduates to fill these positions. This information helps us to understand the health of the employment market for CUA graduates, allowing us to draw implications for skills needs and training package development.

Industry employment outlook

Employment within the Culture and Related Industries sector is not confined to a single industry but encompasses workers that operate across a diverse range of industries that may or may not undertake education and training in the CUA Training Package. Moreover, employment projections at an industry level are confined to specific industry definitions (as defined by Australian Bureau of Statistics under ANZSCO).²⁰ In addition to these specific industry definitions, there are several industries which employ a relatively large proportion of Culture and Related Industries workers that are not captured strictly within an ANZSCO definition, including creative and performing arts, motion picture and sound recording, and broadcasting (excluding internet) to name a few.²¹

Due to the narrow mapping of qualifications to occupations, limitations that must be noted include:

- Creative workers are employed across a number of industries and growth of specific occupations listed depends upon a range of industry specific and macroeconomic factors, which may not be easily forecast;
- The list of occupations is not exhaustive nor representative of the entire Culture and Related Industries;
- Future employment may be influenced by levels of arts funding and public engagement. Any changes to federal and state funding, the direction of economic growth and new service offerings will be factors that may influence this employment outlook.

Despite these limitations, factors driving employment demand in the below occupations appear to have a similar impact on occupations that fall outside those listed below, making this analysis broadly relevant to most roles in the sector. Please note that, as with any empirical analysis of employment, there are limitations in the representativeness of employment data.

In summary, the employment outlook for arts and media professionals is positive. Additionally, the employment outlook for community arts workers and complementary health therapists presents a potential growth opportunity for the use of creative arts and cultural skills in arts health occupations.

²⁰ Australian Bureau of Statistics (2006) *Australian and New Zealand Standard Classification of Occupations* Cat. No. 1220.0 (2006)

²¹ Department of Employment Labour Market Information Portal (2017).

Table 3: Projected employment levels for Culture and Related Industries occupations

Occupation	Employment level May 2017 (‘000)	Projected employment level May 2022 (‘000)	Projected employment growth – five years to May 2022 (%)
Authors, and Book and Script Editors	10.5	11.1	+5.4
Artistic Directors, and Media Producers and Presenters	14.1	15.0	+6.5
Media Professionals	62.6	62.7	+0.2
Gallery, Library and Museum Technicians	6.7	6.7	-0.8*
Archivists, Curators and Records Managers	6.6	7.8	+18.3
Visual Arts and Crafts Professionals	8.5	8.0	-5.8
Actors, dancers and other entertainers	10.4	10.8	+4.5
Music Professionals	8.7	8.1	-7.0
Film, Television, Radio and Stage Directors	12.0	11.2	-6.1
Performing Arts Technicians	12.5	13.7	+9.5
Photographers	15.7	16.4	+4.5
Welfare, Recreation and Community Arts Workers	20.9	24.8	+18.7
Complementary Health Therapists	7.3	8.3	+13.9
Journalists and Other Writers	24.6	23.7	-3.4
Arts and Media Professionals (overall)	207.2	212.2	+2.3

Source: Department of Jobs and Small Business (2017). *2017 Occupational Projections – five years to May 2022*

Note: the occupations displayed in the above table are identified as the most relevant occupations to the Culture and Related Industries sector. The categories do not represent an exhaustive list of all occupations in the sector, nor do they represent occupations which are only relevant to the sector.

The growth and decline of various occupations reflects full-time and part-time employment, according to the definition of ‘employed’ used by the Australian Bureau of Statistics (ABS) in the Labour Force Survey. It is acknowledged there are limitations in predicting growth and decline in occupations, particularly in respect of how the term ‘employed’ is interpreted in the sector and the scope of job roles reflected in occupations categorised by ANZSCO.

* This statistic appears to be related to a rounding convention, which may explain the negative growth projection to May 2022.

Supply side challenges and opportunities

An important consideration in determining the future potential magnitude and growth of employment in the Culture and Related Industries sector is the supply of graduates trained for work in the sector. To gain a full understanding of how employment demand will be met requires an understanding of the factors that are likely to influence the decisions of learners to enrol in training and enter the workforce. Table 4 lists some of the factors that may influence learners to undertake a VET course in the CUA Training Package and enter the Culture and Related Industries sector.

These listed influences may not be applicable to every occupation but rather represent an average of all Culture and Related Industries occupations. It is acknowledged that not all occupation and education decisions are made on a rational basis and it can be inherently difficult for an individual to weigh up these long term factors. As such, emotion and perception are likely to play a large part in the career decisions of workers, rather than explicit analysis of the factors listed in Table 4.²²

Table 4: Supply side influences – challenges and opportunities

Supply side influence	Details
Wages	<p>A diverse range of income and wages represents a challenge and opportunity for workers in the sector.</p> <p>Artists often rely upon and generate multiple sources of income, with most reporting 43 per cent of total cash income related to a creative activity.²³ In 2017, CUA VET graduates received an average annual income of \$46,900 after graduation, up slightly from last year, but still lower than the average annual income of \$55,000 for all VET graduates.²⁴ Acknowledging the highly diverse earning capacities in the sector, more than a third of participants in a 2015 industry survey reported wages below \$20,000 per annum.²⁵ In light of the average income of \$46,900, the 2015 survey result infers there are also a number of high earning graduates in the sector.</p>
Working Conditions	<p>A wide range of working conditions represents both a challenge and opportunity for the sector. The arts labour market has seen a shift towards casualisation over the past 25 years.²⁶ Working conditions range from full-time, traditionally secure employment to part-time, contract freelance work or portfolio careers.</p> <p>Flexibility, yet uncertainty, causes working conditions to be challenging for some artists, where some workers forgo benefits of sick leave, maternity leave, employer's superannuation contributions and holiday pay.²⁷</p> <p>Although work is considered highly valuable and rewarding, working conditions in many cases are considered inconsistent with traditional working arrangements outside the sector.</p>
Mental Wellbeing	<p>Mental wellbeing represents a challenge for many workers in the sector. Recent research shows, due to a complex number of factors, workers in the sector experience higher than average levels of suicide ideation, anxiety and depression.²⁸ Support programs and services through bodies such as Arts Wellbeing Collective and Open Channel's Professional Attachment Program, which works to pair skilled workers with roles and relevant vocational training for learners entering the workforce will be critical to attracting and retaining talent in the sector going forwards.²⁹ Another important initiative is the Victorian Government's <i>Safe and Strong</i> strategy, which includes funding to promote women's cultural activities, art and media.³⁰</p>

²² Jim Bright, Robert Pryor, Sharon Wilkenfeld, & Joanna Earl (2005) - *The Role of Social Context and Serendipitous Events in Career Decision Making*-International Journal for Educational and Vocational Guidance Vol 5 (1): 19-36.

²³ Australia Council for the Arts (2017), Making Art Work: A summary and response by the Australia Council for the Arts.

²⁴ National Centre for Vocational Education Research (2017) *VET student outcomes 2017*.

²⁵ Entertainment Assist and Victoria University (2016) *Working in the Australian Entertainment Industry Phase 2 Industry Survey: Key Findings*.

²⁶ Australia Council for the Arts (2017), Making Art Work: An economic study of professional artists in Australia.

²⁷ Australia Council for the Arts (2017), Making Art Work: An economic study of professional artists in Australia.

²⁸ Entertainment Assist and Victoria University (2016) *Working in the Australian Entertainment Industry Phase 2 Industry Survey: Key Findings*

²⁹ For more information on Open Channel, see: <http://www.openchannel.org.au/>

³⁰ For more information on the Victorian Government's *Safe and Strong Strategy*, see <http://www.vic.gov.au/news/safe-and-strong-a-victorian-gender-equality-strategy.html>

Supply side influence	Details
Operational funding	<p>Non-government funding sources are becoming increasingly important. Opportunities for workers in the sector appear in philanthropy and corporate sponsorship.</p> <p>As arrangements shift from government grant funding mechanisms to more diverse and multi-faceted funding mechanisms, it will require a new set of entrepreneurial skills, with sector participants needing to widen their focus, to understand alternate funding mechanisms and philanthropic strategy in addition to government funding grants, as well as understanding how to develop profitable business earning activities.</p>
Student loan funding	<p>Although the availability of subsidies represents an opportunity to build a skilled Culture and Related Industries workforce, feedback from industry highlighted changes to federal funding through the VET Student Loans scheme³¹ represents a challenge for students gaining access to vocational courses in the Culture and Related Industries sector. Changes to course funding lists affects students' ability to defer course fees, apply for student loans and apply for Youth Allowance or Austudy.³²</p> <p>The Culture and Related Industries IRC also reported concerns that changes to <i>VET Student Loans (Course and Loan Caps) Determination 2016</i>³³ will impact diversity of student enrolments and will lower skill development overall in the sector. For example, professional arts courses once ineligible for VET Student Loans have now been included in the funding schedule; however, other courses have been overlooked.³⁴</p> <p>Courses excluded from the general and specific lists in the current loan scheme³⁵ include musical theatre, professional writing and editing, ceramics, broadcast technology, screen acting, circus arts and professional screenwriting.³⁶</p> <p>Courses included in the general and specific lists in the current loan scheme range across screen and media, visual arts, Aboriginal and Torres Strait Islander visual arts, live production and technical services, live production and management services, dance (elite performance), photography and photo imaging and music industry with maximum loan amounts varying between courses at caps of \$5,000, \$10,000, \$15,000.³⁷</p>

This section summarised the factors influencing the supply of workers for jobs in the Culture and Related Industries sector. We also note that having the right number of people entering the labour market for certain occupations is different to those people having the right, future fit, skills. The following section provides a skills outlook and identifies future skills trends impacting the supply of workers. Consideration of the impact of these drivers is important to ensure education and training meets future demand.

³¹ The federally funded VET Student Loans scheme provides loans to pay tuition fees for VET. State and territory governments also have various programs to assist learners to undertake particular training. Note: VET Student Loans scheme commenced on 1 January 2017 and replaced the VET FEE-HELP scheme. There may be some students continuing to receive VET FEE-HELP provided certain requirements are met through the transition period. More information can be accessed at <<https://www.education.gov.au/vet-student-loans>>.

³² *VET Student Loans (Courses and Loan Caps) Determination 2016*, including *VET Student Loans (Courses and Loan Caps) Amendment Determination (No. 1) 2018* <<https://www.legislation.gov.au/Details/F2018C00096>> accessed 28/02/18.

³³ *VET Student Loans (Courses and Loan Caps) Determination 2016* ("the Determination") including *VET Student Loans (Courses and Loan Caps) Amendment Determination (No. 1) 2018* <<https://www.legislation.gov.au/Details/F2018C00096>> accessed 28/02/18.

³⁴ National Association for the Visual Arts, *Media Release: Australian Government recognises value of arts vocational education o with more needed to secure its future*, 20 February 2018 <<https://visualarts.net.au/news-opinion/2018/media-release-australian-government-recognises-value-arts-vocational-education-more-needed-secure-its-future/>>.

³⁵ Excluded from Schedule 1 – Approved courses – general and Schedule 2 – Approved courses – specific. This does not mean that the course is excluded from Schedule 3 – Approved courses for specified providers.

³⁶ *VET Student Loans (Courses and Loan Caps) Determination 2016* ("the Determination") including *VET Student Loans (Courses and Loan Caps) Amendment Determination (No. 1) 2018* <<https://www.legislation.gov.au/Details/F2018C00096>> accessed 28/02/18. Note: some courses in this list may be approved courses for specified providers listed in Schedule 3 of the Determination. This list is not exhaustive and refers to those generally excluded under the Determination.

³⁷ *VET Student Loans (Courses and Loan Caps) Determination 2016*, including *VET Student Loans (Courses and Loan Caps) Amendment Determination (No. 1) 2018* <<https://www.legislation.gov.au/Details/F2018C00096>> accessed 28/02/18. Please note this list is not exhaustive.

Trends shaping the sector

This section outlines the **skills outlook** by highlighting two major trends shaping the skills required in the sector over the medium to long term.

01

Technological and digital change

02

New service offerings

Technological and digital change

New technologies and digital change are impacting job roles and changing skills needs across the Culture and Related Industries sector. As noted by UK Innovation Foundation, Nesta, *'The shift to a digital society shows no signs of slowing... In order to remain relevant to society at large, arts and cultural organisations will have to keep pace with the ongoing cycle of change and disruption'*.³⁸

Indeed, almost all artists report that they engage with the internet for research related to their creative work and at least nine in ten use it to train themselves in their creative practice. Additionally, between 70 and 80 per cent of artists promote their work through the internet through their website or social media channels. Around 40 per cent of artists sell work through their own website, and the same percentage sell via someone else's website. New technologies, such as 5G networks and the internet of things, are likely to continue to drive growth in online platforms at the expense of traditional mediums.

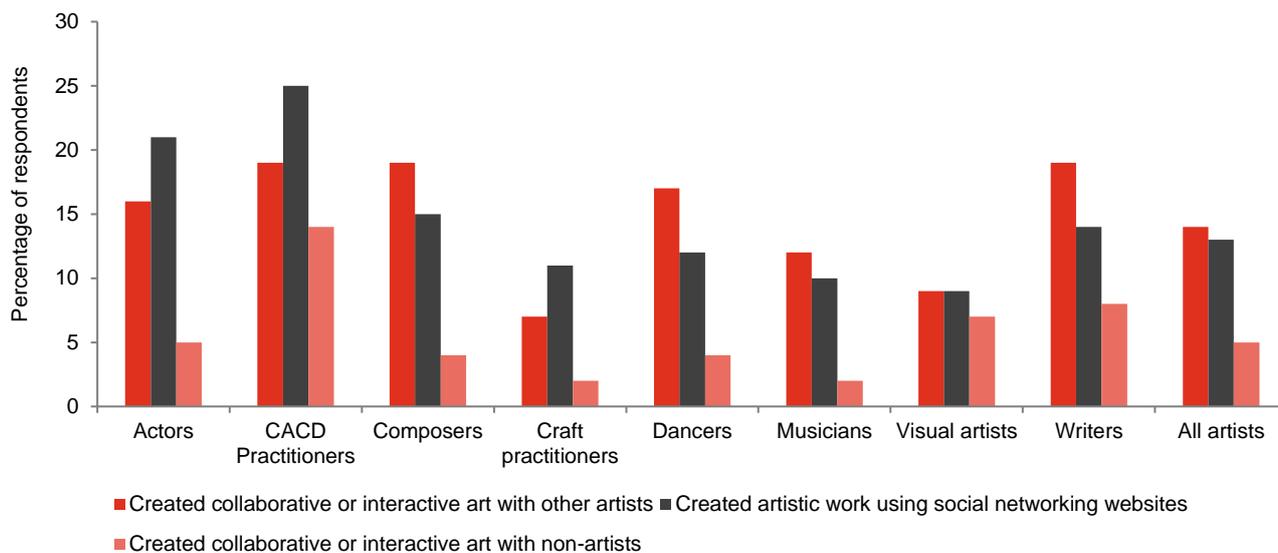
Workers in the Culture and Related Industries sector can expect for digital change to impact:

- the way they collaborate with each other (e.g. Figure 3 shows that 14 per cent of all artists have used the internet to create collaborative or interactive art with other artists)
- the way they make their art (e.g. new fields of digital design, animation, editing software)
- the way they distribute their art (e.g. 81 per cent of Australians engage with the arts online, with music streaming the largest contributor to this growth)³⁹
- the way they market themselves to employers and consumers and develop their career (e.g. through personal marketing websites, social networks, professional networks and crowdfunding)⁴⁰; and
- the sub-sector they work in (e.g. the possibility of growth in radio broadcasting due to digital radio).

³⁸ Sam Mitchell and Paul Glinkowski (2017) *Digital Culture 2017: Tracking the changing use of digital technology by arts and cultural organisations*, Nesta available at < <https://www.nesta.org.uk/blog/digital-culture-2017-tracking-changing-use-digital-technology-arts-and-cultural-organisations>>.

³⁹ Australia Council for the Arts (2017), *Results of the National Arts Participation Survey - Highlights*, available at <<http://www.austriacouncil.gov.au/workspace/uploads/files/connecting-australians-natio-595deofda2303.pdf>>

⁴⁰ Australia Council for the Arts (2015) *Arts Nation: An Overview of Australian Arts*. Latest update as of February 2018.

Figure 4: Artists' use of the internet for creation and collaboration

Source: Australia Council for the Arts (2016) *Artifacts*, available at <http://artifacts.australiacouncil.gov.au/overview/>. Note: CACD means Community Arts and Cultural Development

Workers in the sector appear to agree with the assessment that digital change will have a real impact on employment, with:

- 85 per cent of artists stating that they believe that technology will open up more creative opportunities in the future; and
- 60 per cent of artists reporting that they think it is likely or very likely for new technologies to improve their income earning potential.⁴¹

The impact of technological change on creativity, expression and consumption of the arts is accepted across the world, with a United Nations report stating: ‘the convergence of multimedia and telecommunications technologies has led to an integration of the means by which creative content is produced, distributed and consumed. This in turn has fostered new forms of artistic and creative expression’.⁴²

In this changing digital environment, we are seeing increasing overlap between Culture and Related Industries and the Information and Communications Technology industry. With the introduction of virtual and augmented reality and increase in use of digital software and new technologies, it is critical that learners of the CUA Training Package understand and are equipped with basic ICT skills. In particular, skills required for broadcast television, radio, augmented reality and virtual reality now overlap between the CUA Training Package and the ICT Training Package. Additionally, 3D printing has increased artists' ability to engage in new ways of art creation, and the printing and graphic arts industry and the ICP Training Package is becoming increasingly relevant to some learners of the CUA Training Package. It is important to ensure strong links are developed between these training packages.

⁴¹ Australia Council for the Arts (2016) *Artifacts*, available at <<http://artifacts.australiacouncil.gov.au/overview/>>

⁴² United Nations (2013) *Creative Economy Report*.

New service offerings

Based on research and consultation, PwC's Skills for Australia has identified a key area within the broader economy in which growth opportunities exist for Culture and Related Industries workers to become part of broader cross-disciplinary teams in arts health.

Arts Health

Australia's population is ageing, with the proportion of the population aged over 65 projected to grow from 14 per cent in 2012 to 19 per cent by 2031.⁴³ The ageing population is driving consumption of health products and services.⁴⁴ The increased demand for diversity in allied health is a factor flagged by industry and members of the Culture and Related Industries IRC as a major influence on growth in this sub-sector. Policy changes, including the introduction of the National Disability Insurance Scheme (NDIS) as a major reform in the way disability services and support are provided in Australia, is also likely to increase demand for a wider range of support services.

The Department of Jobs and Small Business in a report, *2017 Occupational Projects – five years to May 2022*, predicts significant employment growth over the next four years in the arts health sector. It is predicted we will see rise in employment of the following professions: ⁴⁵

- Health therapy professionals of 25 percent over the next five years;
- Welfare, recreation and community arts workers of 18.7 percent over the next five years;
- Social and welfare professionals of 17.2 percent over the next five years; and
- Health, welfare and support workers of 16.5 percent over the next five years.⁴⁶

Stakeholder consultations recorded that employers are increasingly looking to employ arts health workers and arts therapy creative assistants to address the need for creative and arts health services. Upward trends in employment of the above professionals will also increase demand for vocational graduates in arts health.

The ongoing appetite for the combination of arts and health can be seen in initiatives such as the recent release of *NSW Health and The Arts Framework*, which aims to improve the health of the community through integrating the arts into the design and delivery of health services and public health messaging.⁴⁷ Further, initiatives delivering music programs in Flexible Learning Centres and arts organisations are also addressing mental health in young people in Australia. To be able to access this growing market, workers will need their traditional skill set in their particular creative or arts occupation in the sector (such as curatorship to set up exhibitions or programs), as well as a specialised skill set to deliver their art or creative practice to this particular audience (for example, skills in working with older Australians, children and people with disability and understanding their particular needs).

The identification of future skills needs and employment growth in arts health presents an opportunity for collaboration between the CUA Training Package and the HLT and CHC Training Packages. It will be important to collaborate across training packages to ensure units of competency and qualifications are streamlined and not duplicated to improve overall flexibility and mobility for learners.

⁴³ Australian Bureau of Statistics (2013) *Population Projections, 2012 to 2101, cat. no. 3222.0*

⁴⁴ Productivity Commission (2015) *Research Report – Economic Implications of an aging Australia; The Commonwealth of Australia (2015) 2015 Intergenerational Report Australia in 2055*

⁴⁵ Department of Jobs and Small Business (2017), *2017 Occupational Projects - five years to May 2022*

⁴⁶ Department of Jobs and Small Business (2017), *2017 Occupational Projects - five years to May 2022*

⁴⁷ New South Wales Health (2016) *NSW Health and The Arts Framework*, available at <<http://www.health.nsw.gov.au/arts/Documents/nsw-health-and-the-arts-framework-report.pdf>>.

What does this mean for the Culture and Related Industries sector workforce?

Job demand	<ul style="list-style-type: none"> As a result of these new service offerings, new jobs using Culture and Related Industries sector skills will become available. <ul style="list-style-type: none"> Arts Health workers: There will be increasing opportunities for workers who have previous skills in the Culture and Related Industries sector to fill a skills shortage in roles in health and community services to provide arts health services to individuals.
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Creating a future fit workforce

The IRC is required to rank a supplied list of 12 generic workforce skills in order of importance to relevant employers. For the Culture and Related Industries sector, these skills have been ranked below in Table 5.

All skills listed in Table 5 are important. Low ranking does not imply that the skill is not important, but rather lower ranking only indicates that these skills are not critical priorities for the Culture and Related Industries sector. Further, Table 5 also only shows rankings of importance as an average across the whole sector, some skills may have higher or lower importance for particular organisations and particular sub-sectors within the Culture and Related Industries sector. Note that these skills are read in line with definitions provided to us by the Commonwealth Department of Education and Training.

Table 5: Ranking of key generic workforce skills

Importance rank	Generic workforce skill
1	Communication/Collaboration including virtual collaboration/Social intelligence
2	Design mindset/Thinking critically/System thinking/Solving problems
3	Entrepreneurial
4	Learning agility/Information literacy/Intellectual autonomy and self-management
5	Technology use and application
6	Customer service/Marketing
7	Managerial/Leadership
8	Financial
9	Data analysis
10	Language, literacy and numeracy (LLN)
11	Environmental and sustainability
12	Science, technology, engineering and maths (STEM)

Source: Formal activity undertaken by IRC members, 27 February 2018

C Key Drivers for Change and Proposed Responses

Sections C and D serve as the cases for change for projects scheduled in 2018-19:

- Section C outlines the key drivers for change and how they will be reflected in 2018-19 training product development work;
- Section D outlines the 2016-17 projects and the Proposed Schedule of Work through to 2021-22.

The Culture and Related Industries IRC has prioritised four projects for review in 2018-19. This is in response to the above listed industry trends impacting occupations within the Culture and Related Industries sector (technological and digital change and new service offerings) as well as project specific drivers. The information below provides a summary of the key drivers specific to each project and the proposed training package responses.

Project 3A: Live Performance and Entertainment (Dance, Dance Teaching and Musical Theatre)

Table 6 provides a summary of key drivers for change for this project informed through desktop research and consultations with industry.

Table 6: Live Performance and Entertainment Key Drivers for Change

Key drivers for change	
1	Dancers and musical theatre performers are increasingly reliant on multifaceted income streams. An increased trend in freelancing, independent contracting and participation in the “gig” economy has created demand for dancers and musical theatre performers to have strong business and enterprise skills to ensure career viability and sustainability. Generating work, contract-drafting, record-keeping, invoicing, marketing, grant writing and accessing funding through non-traditional streams are skills required when operating in freelance working arrangements. Linked to disrupted income flow, skills in resilience, self-care and reframing, have also been identified as a skills need for dancers and musical theatre performers. Training in business and enterprise skills, as well as self-care, at a vocational level will support learners to successfully generate and manage income in the sector.
2	Employers and industry report “on the job” training is often required to upskill workers in basic industry knowledge of how the live performance and entertainment sector operates and how to navigate it. Informal upskilling of dance, dance teaching and musical theatre graduates is common outside of formal vocational training. ⁴⁸ Industry reports graduates of vocational training are at times not fully equipped with knowledge of how the industry operates, including interaction between associations, the nature of different working arrangements and the scope of employment opportunities available to them. Learners need to be provided with adequate education and training to increase their depth of knowledge of the industry and how it operates.
3	Qualification titles and specialist stream names are misaligned with industry’s perception of skills acquired in that qualification. Employers report that competency-based training produces variance in graduate skill level, diluting the value of qualifications whilst convincing students they will be trained to a particular standard. Trainers, learners and employers assume, for example, that graduates of a Diploma of Dance (Elite Performance) will achieve vocational outcomes as an ‘elite performer’ however industry informs us that this may not be accurate. As a further example, the Acting Performance skill set

⁴⁸ It must also be noted that practical and technical skill training (independent of a vocational qualification) is often necessary to develop required skills to become, for example, a professional dancer (elite performance) or a live performer (musical theatre). The key drivers and proposed responses are not suggesting that changes made to vocational training will fully equip a learner in this sub-sector with all the requisite skills required to mature as a performer in the industry.

Key drivers for change

is not currently recognised by industry as being sufficient in skilling learners with acting skills required to work in the industry. A review of the naming of qualifications, specialisations and units of competency will ensure vocational qualifications remain industry relevant.

- 4 **Graduates of dance and dance teaching qualifications have varied skills and levels of knowledge relevant to job outcomes.** Industry feedback suggests there is variance in graduate skill and knowledge because packaging rules in qualifications allow for too many units of competency to be selected. For employers, identifying skills possessed by graduates of technical and teaching qualifications is difficult, due to a broad range of unit choices and variety of unit content in the qualifications. A review of the structure, entry requirements and packaging rules will ensure employers understand more precisely the skills acquired by vocational graduates.
- 5 **Digitisation of equipment, social media, online music and video streaming, licensing and technology are changing how dancers and musical theatre performers engage with audiences and distribute their work.** Technology and social media has changed how dancers attract and engage audiences, generate profit from their artistry, use equipment and obtain and analyse data. Virtual and Augmented Reality and shifts to online and social media are digital and technology trends that are impacting the nature of this sub-sector. Training should provide learners with the skills to adapt to digital and technology changes in the live performance and entertainment sector.

Proposed Responses

Table 7: Proposed Responses for Live Performance and Entertainment

Proposed Responses

- 1 **Update 127 units of competency** identified as being in scope for this project with the following criteria:
 - **Update content** of units of competency for their currency and industry relevance to occupational roles. Examples include:
 - Update units of competency to address how learners can gain a better understanding of the live performance and entertainment industry and how it operates.
 - Update units of competency with content relating to the use of digital media, electronic media and technology, to ensure they are able to be contextualise to current technological changes, as well as future technological advancements.
 - **Update assessment requirements** (including performance evidence and knowledge evidence) of units of competency to ensure the rigour of assessment requirements is aligned to industry standards and benchmarks.
 - Update units of competency where assessment is in a ‘simulated’ working environment for its appropriateness to industry requirements.
 - Update assessment requirements with the intention of including specific volume and frequency of tasks in the performance evidence.
 - **Update prerequisite requirements** of units to ensure they are appropriate.
 - **Update** units of competency to ensure industry relevance, with the intention of removing or combining units where there is significant duplication, or where units are obsolete.
- 2 **Update 11 qualifications** that are identified as being in scope for this project with the following criteria:
 - **Update the naming of qualifications** with the intention of removing automatic bracketing and naming of qualifications to better reflect expectations of industry, for example:
 - Diploma of Dance (Elite Performance)

Proposed Responses

- Advanced Diploma of Dance (Elite Performance)
- Certificate IV in Musical Theatre
- Diploma of Musical Theatre
- **Update structure** of qualifications, specifically core and elective unit options considering whether additional units can be added in elective options from the CUA Training Package or imported from other training packages, for example:
 - Update business and enterprise skills, business practice, professionalism, freelancing, invoicing and grant-writing units that exist in CUA and other training packages and their ability to be imported into the qualifications in scope for this project. For example: CUAIND402 Provide freelance services; BSBWOR203 Work effectively with others.
 - Update psychology, self-care, resilience units that exist within the CUA Training Package and their ability to be imported into the qualifications in scope for this project. For example: CUAWHS501 Maintain a high level of fitness for performance; CUAWHS403 Incorporate anatomy and nutrition principles into skill development.
- **Update specialisation groupings** in qualifications, the range of specialisations available and whether groupings require amendment or additional groupings need to be created.⁴⁹ For example:
 - CUA50113 Diploma of Dance (Elite Performance)
 - Include specialisation in Dance (Contemporary)
 - Include specialisation in Dance (Commercial)
 - Include specialisation in Dance (Elite Performance)
 - CUA60113 Advanced Diploma Dance (Elite Performance)
 - Include specialisation in Dance (Contemporary)
 - Include specialisation in Dance (Commercial)
 - Include specialisation in Dance (Elite Performance)
- **Update the CUASS00017 Acting Performance skill set** within CUA50213 Diploma of Musical Theatre.

Implication of proposed response for occupations in the industry

It is anticipated that the proposed changes will impact the following occupations:

- Dance Teacher
- Dance Manager
- Dance Fitness Instructor
- Assistant Dance Teacher
- Dance Educators
- Elite Dancer and Performer
- Ballet Dancer
- Contemporary Dancer
- Professional Dancer
- Trainee Dancer
- Trainee Indigenous Dancer
- Choreographer
- Ensemble Dancer
- Musician
- Administration and Management
- Customer Service
- Technician (General)
- Community Theatre Production Assistant
- Community Theatre Project Officer
- Community Theatre Performer
- Musical Theatre Performer
- Cabaret Performer
- Arts Administrative Assistant

⁴⁹ Consideration may also be given to the content of individual units of competency and whether particular units sufficiently allow for specialisation.

Project 3B: Music

Table 8 provides a summary of key drivers for change for this project informed through desktop research and consultations with industry.

Table 8: Music Key Drivers for Change

Key Drivers for change	
1	<p>Existing training does not fully prepare learners to begin and sustain a career in the music industry. It is important for individuals seeking employment in music to be aware of different job opportunities in the industry and the various means of sourcing an income, particularly in the music sub-sector where employment regularly occurs on a casualised job-to-job, contract-to-contract basis. Learners need to be provided with current and relevant training to be able to enter the music industry with a depth of industry knowledge, and to be able to seek employment and income generating opportunities from their study.</p>
2	<p>New technologies are creating new opportunities for music performers but are not reflected in existing qualifications. New technology has opened many new avenues for music performers, composers, producers and directors to reach and entertain audiences through their performances. There is an increase in technology for live performances, with areas such as live electronic music using lighting and vision technology on a rise. There has also been a skills gap highlighted in using audio equipment and music technology effectively in recording sound and mixing live or recorded audio within the music industry. Training needs to be reviewed to ensure that learners are exposed to up-to-date digital and electronic platforms during their studies, and can apply this to occupational outcomes.</p>
3	<p>Specialised technical skills are needed so learners can differentiate themselves from their peers. To be successful in the music industry learners need to stand out based on the quality of their technical ability. Industry consultation suggests that assessment requirements need to be reviewed to ensure that learners enter the music industry workforce with the necessary level of competence to be successful. Furthermore, certain units of competency in the CUA Training Package currently fall short of industry expectations for what quality assessment in training looks like.</p>
4	<p>‘Creative collaboration’ and ‘real time collaboration’ is increasingly relevant to how work occurs in the music industry. While often music professionals are assessed on an individual basis, music related occupations can involve many musicians, producers and writers having to work together collaboratively, in real time to develop creative content. In order for a music professional to maintain a sustainable career, practical creative collaboration skills are necessary to add to an individual’s own technical skills. There is an absence of these skills in the current content (including within the performance criteria and assessment requirements) and within the core and elective choices of music qualifications.</p>
5	<p>Music industry workers are increasingly reliant on freelancing and self-publishing for employment. In order to make full use of their specialised technical skills, music industry workers need the business skills necessary for success in freelancing and self-publishing work. However, current nationally-endorsed training provides learners with little insight into this new work environment and few skills necessary for success, meaning they are often ill-equipped for the opportunities and pitfalls presented by freelancing and self-publishing. Learners need to be provided with business and financial skills, as well as more enterprise, entrepreneurial and risk management skills, in order for them to succeed in this work environment and derive income from their work.</p>
6	<p>With technological advances impacting the reach of musicians and performers, there is an increasing industry demand for music business skills particularly in data analysis. Industry feedback suggests that big data is having a significant impact on the industry as musicians and performers are able to analyse the full reach of their content to audiences using online analytical tools. Learners will be better placed in job roles if they know how to access this data and use it effectively in a freelance or working environment.</p>
7	<p>Songwriting has been highlighted by industry as a career option currently in demand, but that is not sought after by those graduating from vocational qualifications. Industry feedback suggests there is a current skills gap in songwriting skills and knowledge, where vocational training for songwriting does not necessarily cover the desired skills required in industry and by employers. While industry has highlighted a need for songwriting occupations, there is no current specialisation in songwriting within music qualifications, and an absence of specific training for songwriting. Training in technical skills in songwriting that can build on existing training package content should be considered in any training product development that occurs in the music industry.</p>

Proposed Responses

Table 9: Proposed Responses for Music

Proposed responses
<p>1 Update 74 units of competency identified as being in scope for this project with the following criteria:</p> <ul style="list-style-type: none"> • Update content of units of competency (including elements and performance criteria) for currency and industry relevance to occupational roles. Examples include: <ul style="list-style-type: none"> – Update units of competency to address how they can be improved to provide learners with a better understanding of the music industry. For example: CUAIND303 Work effectively in the music industry and CUAIND501 Apply music industry knowledge. – Update units of competency for the content relating to the use of digital media, electronic media and technology, to ensure they are able to be contextualise to current technological changes, as well as future technological advancements. For example, CUAMCP201 Incorporate technology into music making. – Update units of competency for their content relating to musical performances. In addition to reviewing the following units in relation to performances, these units also contain technological, digital or electronic components and require review in respects to both areas. For example, CUAMPF502 Incorporate interactive technology into performance. – Update units of competency that include content relating to sound and audio production and review for currency and relevance in the sound production sub-sector of music. A review will ensure graduates undertaking sound production units of competency have the knowledge and skills demanded from industry. For example: CUASOU204 Mix sound in a broadcasting environment and CUASOU309 Restore audio tracks. – Update units of competency that include content relating to learners working in groups or contributing to groups as a backup. Where applicable, update existing content in these units of competency to address the need for learners to have creative collaboration skills and to work collaboratively for a performance. For example: CUAMPF401 Rehearse music for group performances and CUAMPF404 Perform music as part of a group. – Update units of competency that include content relating to songwriting, and review for currency and relevance to songwriting occupations and industry skills needs. For example: CUAMCP302 Write song lyrics and CUAMCP401 Develop techniques for arranging music. • Update assessment requirements (including performance evidence and knowledge evidence) of units of competency and where possible assess the rigour of assessment requirements against industry standards and benchmarks. <ul style="list-style-type: none"> – Update units of competency where assessment requirements state that learners ‘demonstrate consistent performance of typical activities experienced in creative arts industry environments’ for its appropriateness. – Update assessment requirements with the intention of including specific volume and frequency of tasks in the performance evidence. – Where feasible, review the potential to include ‘levels’ of quality or output within performance and knowledge evidence. • Update units of competency for industry relevance, with the intention of removing or combining units where there is significant duplication, or where units are obsolete. <p>2 Update five qualifications that are identified as being in scope for this project with the following criteria:</p> <ul style="list-style-type: none"> • Update structure of qualifications, specifically core and elective unit options and whether additional units can be added in the elective options from the CUA Training Package or imported from other training packages. For example: <ul style="list-style-type: none"> – Update business skills, entrepreneurial skills and enterprise skills units that exist in other training packages and their ability to be imported into the qualifications in scope for the project.

Proposed responses

- Update data analytics units that exist in other training packages and their ability to be imported into the qualifications in scope for the project.
 - Update problem solving, creative thinking and creative collaboration units that exist in other training packages and their ability to be imported into the qualifications in scope for this project.
 - **Update specialisation groupings** that currently exist in qualifications and whether groupings require amendment or additional groupings need to be created. For example, where applicable, specialisation options within qualifications may be updated to include songwriting and electronic music production.
- 3 Develop new unit of competency** “Apply audio theory to work practices,” to be added into the Certificate III in Music Industry and Certificate IV in Music Industry as an elective unit.
- 4 Develop a new unit of competency** “Develop technical skills in songwriting” to be added into the Certificate III in Music Industry and Certificate IV in Music Industry as an elective unit and to include content around composition, arrangement, harmony, and lyric writing.

Implication of proposed response for occupations in the industry

It is anticipated that the proposed changes will impact the following occupations:

- Sound Assistant
- Band Member
- Assistant Music Manager
- Assistant Sound Technician (Radio)
- Sound Recordist
- Singer
- Songwriter
- Music Marketing and Promotions Officer
- Booking Agent
- Musician
- Technician
- Sound Technician
- Performer
- Music Promoter
- Sound Designer
- Vocalist/Singer
- Composer
- Music/Artist Manager
- Music Researcher
- Music Publisher
- Instrumentalist
- Music Producer

Project 3C: Mental Wellbeing

Table 10 provides a summary of key drivers for change for this project informed through desktop research and consultations with industry.

Table 10: Mental Wellbeing Key Drivers for Change

Key Drivers for Change

- 1 Industry research indicates that workers in the creative sector experience levels of anxiety, depression and suicide at rates far greater than the general population.** Environmental conditions, working hours, rejection rates, performance expectations and low pay for creative workers are challenging. Further, workers entering the creative sector are at increased risk substance dependence and mental health issues than the general population. Currently, there is a need for nationally-accessible training at a vocational level designed for workers and learners to address the mental wellbeing skills gap identified by industry. Implementing proactive training at the vocational level will equip workers with the skills required to perform and sustain a creative career in industry.
- 2 The current scope of existing units in vocational training is insufficient to address needs particular to creative workers.** Units of competency available in the CUA Training Package, specifically Workplace, Health and Safety units, are focussed almost entirely on trip hazards and other physical elements in an organisational environment and performance units focussed largely on performance anxiety. Further, industry consultation reported difficulties appropriately tailoring imported units from other training packages to creative learners. Vocational training in mental wellbeing that can be targeted to creative learners will assist workers in responding to stressors and improving wellbeing.

Key Drivers for Change

- 3 **Improving mental wellbeing in the Culture and Related Industries sector requires an increased focus on the “self” and individual and a basic understanding of psychology.** Industry feedback shows that the structure and delivery method of mental wellbeing training for creative workers is crucial in ensuring creative learners adopt and utilise mental wellbeing techniques. Further, industry suggests for significant changes to be seen in mental wellbeing, training must be implemented in a cross-sectoral and consistent approach across all levels of education, employment and industry. Vocational training in self-care, resilience, identifying and managing risks should be complemented with basic psychology in order to ensure mental wellbeing addresses issues particular to the individual.
- 4 **There is a need for nationally-accessible training products for creative workers who are exposed to difficult and traumatic content in or around their workplace.** Vicarious trauma,⁵⁰ and exposure to traumatic content, can be common in the creative workforce.⁵¹ Dancers, performers, actors, lighting technicians, set designers, videographers, screen and media professionals and other workers in the Culture and Related Industries are frequently required to act, perform, view, discuss and engage with traumatic content. Industry has identified a need for upskilling artists and those working in the creative sector in ways to deal with difficult content and minimise risk of vicarious trauma. Training at a vocational level in dealing with difficult content and managing risk of vicarious trauma can support students for working in the sector.

Proposed Responses

Table 11 Proposed Responses for Mental Wellbeing

Proposed responses

- 1 **Update 17 existing units of competency** in the CUA Training Package for their ability to include content and skills development for mental wellbeing.
- 2 Identify mental wellbeing units that exist in other training packages or those already imported in the CUA Training Package, to assess their ability to be **imported** into all qualifications in the CUA Training Package as elective units. Examples of units that may be imported include:⁵²
 - BSBWOR201 Manage personal stress in the workplace
 - BSBWHS201 Contribute to health and safety of self and others
- 3 **Develop 2 new units of competency** to be included in the CUA Training Package as elective units for all qualifications:
 - Implement self-care techniques in the creative industry:
 - This may include understanding basic psychology and brain function, emotional intelligence, identifying personal values, influencing mindset, controlling thought processes, self-confidence and self-talk, goal-setting, managing stress and performance anxiety, emotional resilience, positive psychology practices and the importance of building a social network.
 - Manage feedback in the creative industry
 - This may include responding to rejection and criticism in the creative industry, processing feedback and dealing with challenging conversations.
- 4 **Develop 2 new units of competency** to be included in the CUA Training Package as elective units for Diploma and Advanced Diploma qualifications:
 - Evaluate mental wellbeing risks in others and apply risk management strategies
 - This may include mental health first aid practices, identifying risks in peers, students and others in your industry, directing peers to appropriate assistance.

⁵⁰ Vicarious trauma is defined as trauma that results from empathic engagement with traumatised clients or exposure to traumatic material or experiences. It is a special form of counter-transference stimulated by exposure to traumatic material.

⁵¹ Dr Mark Seton (2017) *When does creative courage slip into mental foolhardiness?* The Hub Studio, 7 November 2017, available at <<http://www.thehubstudio.com.au/blog-mental-health-arts/>>. PwC's Skills for Australia notes also, Dr Mark Seton's 'Resilient Vulnerability' training in this area.

⁵² This list is not-exhaustive. Examples only.

- Develop and implement coping strategies when working with confronting material
 - This may include strategies on debriefing after engaging with traumatic content, how to dissociate from confronting material and strategies minimising risk of vicarious trauma.

Implication of proposed response for occupations in the industry

It is anticipated that the proposed changes will impact the following occupations:

- Actors, Dancers And Other Entertainers
- Elite Dancers and Performers
- Ballet Dancers
- Contemporary Dancers
- Professional Dancers
- Trainee Dancers
- Trainee Indigenous Dancers
- Ensemble Dancers
- Musicians
- Musical Theatre Performers
- Cabaret Performers
- Visual Artists
- Sound Assistant
- Band Member
- Assistant Music Manager
- Assistant Sound Technician (Radio)
- Sound Recordist
- Singer
- Songwriter
- Music Marketing and Promotions Officer
- Booking Agent
- Musician
- Technician (General)
- Technician (Specialised)
- Sound Technician
- TV Screen Producers
- Performer
- Administration and Management
- Music Promoter
- Sound Designer
- Vocalist/Singer
- Composer
- Music/Artist Manager
- Music Researcher
- Band Leader
- Music Publisher
- Instrumentalist
- Music Producer
- Arts Administration Workers

Project 3D: Arts Health

Table 12 provides a summary of key drivers for change for this project informed through desktop research and consultations with industry.

Table 12: Arts Health Key Drivers for Change

Key drivers for change	
1	<p>The Department of Jobs and Small Business has predicted a significant rise in employment for health and community services sectors, with health therapy professionals expected to grow by 25 per cent over the next five years to 2022. The growth in the broader sector presents an opportunity for employment growth for arts health professionals and creative assistants. Industry further predicts that the ageing of the population and demand for diversified approaches to therapeutic treatment will positively impact growth in this sub-sector. Employers in the arts and health sector have provided feedback they are increasingly looking to employ arts health workers (as a separate vocation to art therapists) to address a gap not currently met within the health and community services sector. More specifically, workers that are providing support or assistance in a creative capacity alongside qualified professionals.</p>
2	<p>Given the upwards trends expected for health therapy professionals, there is strong industry demand for arts health workers with vocational qualifications, with direct job outcomes being for example, arts health workers or arts program coordinators . There are currently tertiary qualifications at a Bachelor and postgraduate level for arts therapist professionals. However, the application of arts health practices have many broader applications and are not limited to arts therapy practices. Vocational training at a qualification level is in demand for arts health workers, aged care workers, community arts workers, welfare support workers, disability workers, complementary health therapists and arts program coordinators providing services where a Bachelors or postgraduate level qualification may not be required. However, no nationally endorsed, industry-relevant training currently exists for these occupations at a vocational level. This lack of nationally endorsed training</p>

Key drivers for change

restricts the ability of learners to study arts health for a direct job outcome or as a pathway into tertiary qualifications in arts therapy.

- 3 **There are increasingly a large number of workers in the Culture and Related Industries sector that are looking into transitioning their career from being a performer, dancer, artist and musician to more community services and health orientated roles.** This can apply to workers who have been part of the creative industry for quite some time, to relatively new workers who do not wish to work in front facing entertainment roles, to name a few. Many transitioning workers are looking to Arts Health as a way to provide community and social services to others (particularly towards aged, disability, child care and youths) and utilise their existing knowledge and skills in creative arts. These individuals may not have the ability to enter Bachelor and postgraduate qualifications and therefore look to vocational education for many different reasons, including for providing pathways to tertiary qualifications, for lower level training (where tertiary qualifications may not be necessary) and for insights into the industry itself. Therefore there is demand, particularly in the CUA Training Package, to include arts health training for workers within the sector.
- 4 **Job outcomes and applications of arts health practices are varied for arts and health workers and graduates and this should be reflected through core units that are broad in application specialisations within the course so that graduates are able to distinguish themselves within the job market.** In addition, the content of core units should also provide context to the arts health environment, and provide learners with business and financial skills that will better equip them to derive income from their qualification. Industry has also highlighted the importance of supervised placement and evidence-based, practical assessment of learners to ensure their job readiness and that training provided reflects the current needs of industry and is relevant to real-world situations.
- 5 **The ability to engage others and utilise creative arts practices to improve health and wellbeing is becoming increasingly demanded in the health services industry.** Industry has highlighted the importance of particular skills such as psychology, social awareness, social understanding, counselling for self-reflection and self-care, emotional intelligence, communication and listening skills as important for health and therapeutic industry professionals. These same skills are highlighted as important for example, in arts health workers and arts program coordinators and need to be considered in any training that is developed.

Proposed Responses

Table 13: Proposed responses for Arts Health

Proposed Responses

- 1 Develop a new qualification: **Diploma of Arts Health**, to address a skills gap in arts health workers with vocational training.
 - **Develop seven new units of competency** to be included in the CUA Training Package in the Diploma of Arts Health:
 - Work effectively in arts health
 - Principles and techniques of arts health
 - Develop arts health practices
 - Assess arts health needs of clients
 - Deliver and monitor a client-specific arts health program
 - Assess arts health needs of clients with complex needs
 - Adapt arts health practices to meet complex needs of clients
 - Examples of existing units of competency that are proposed to be **imported** into the Diploma of Arts Health are:
 - BSBMED303 Maintain patient records
 - BSBMED401 Manage patient recordkeeping system
 - BSBWOR204 Use business technology
 - CHCAOD001 Work in an alcohol and other drugs context
 - CHCCOM005 Communicate and work in health or community services

Proposed Responses

- CHCCOM006 Establish and manage client relationships
 - CHCCCS001 Address the needs of people with chronic disease
 - CHCCCS004 Assess co-existing needs
 - CHCCSL001 Establish and confirm the counselling relationship
 - CHCCSL006 Select and use counselling therapies
 - CHCCSM004 Coordinate complex case requirements
 - CHCDIV001 Work with diverse people
 - CHCECE018 Nurture creativity in children
 - CHCLEG003 Manage legal and ethical compliance
 - CHCMHS001 Work with people with mental health issues
 - CHCPRP003 Reflect on and improve own professional practice
 - CHCPRP005 Engage with health professionals and the health system
 - CHCPRT001 Identify and respond to children and young people at risk
 - CUAWHS302 Apply work health and safety practices
 - CUAWHS405 Provide a safe performing arts environment for children
 - HLTAAP003 Analyse and respond to client health information
 - HLTWHS002 Follow safe work practices for direct client care
- 2** Develop a new skill set: **Skill Set in Arts Health**, to address a skills gap in arts health workers and enable individuals with existing creative arts skills or experience to develop specialised skills to work in a range of health environments, e.g. developing arts health practices and delivering and monitoring client-specific arts health programs. Units of competency proposed for inclusion in this skill set are:
- Assess arts health needs of clients with complex needs
 - Adapt arts health practices to meet complex needs of clients

Implication of proposed response for occupations in the industry

Graduates of vocational qualifications may work in community care, hospitals, and organisations providing health services or therapeutic care. Graduates may work alongside therapists, counsellors and professional practitioners, providing assistance and support in a creative capacity.

The following occupations may result from a qualification and skill set in Arts Health:

- Arts Therapy Creative Assistant
- Arts Health Worker
- Therapy Aide
- Community Worker
- Welfare Worker
- Health and Welfare Associate Professionals
- Complementary Health Worker
- Aged Care Worker
- Community Arts Worker
- Welfare Support Worker
- Disability Worker
- Complementary Health Therapist
- Diversional Therapist
- Artist or Writer in Residence
- Arts Facilitation Worker
- Arts Program Coordinator
- Health and Welfare Services Managers
- Wellbeing and Education Specialist

Implication of all proposed responses for stakeholders across all 2018-19 projects

Throughout the consultation process we have sought to gather multiple perspectives on impacts of the proposed changes to training products.

Table 14 provides a description of all expected impacts relative to stakeholders, given the proposed responses.

Table 14: Implication of proposed response for stakeholders

Stakeholder	Impact
Industry/Employers	<ul style="list-style-type: none"> • Improved alignment of training products to the needs of industry • Increased relevant skills to organisations • Increased efficiency in business operations • Reduced skills shortages • Increased staff retention
Employees	<ul style="list-style-type: none"> • Improved employability and job readiness • Less ‘on-the-job’ training required • Improved options in upskilling • Greater recognition of qualification and skill level
Students	<ul style="list-style-type: none"> • Less confusion when deciding on qualifications and electives due to clearer links between training and specific occupations • Skills and knowledge relevant to industry demands • Improved employment outcomes
Registered Training Organisations	<ul style="list-style-type: none"> • Increased flexibility in training product offerings • Increased flexibility in training product offerings • Clearer links between training and specific occupations • Potential increases in enrolments and completion rates
Other IRCs/Training Packages	<ul style="list-style-type: none"> • Qualifications may import units of competency from other training packages, including the Business Services (BSB) Training Package, Health (HLT) Training Package and Community Services (CHC) Training Package. However, there will be no training product development to other training packages outside the CUA Training Package, and therefore no changes to the content of imported units in this project.

Risks and sensitivities of not proceeding with proposed response

The base case (the ‘do nothing’) option must be considered as an alternative to the proposed changes in order to enable effective comparison between the two scenarios. This option negates the need for investment in training products, however does not address the current state issues identified. The likely impacts of this option include:

Table 15: Risk of not proceeding with proposed response

Existing issue	Likely impact(s) if not addressed
<i>Existing qualifications and training do not reflect industry expectations</i>	<ul style="list-style-type: none"> • Graduates are not able to meet industry requirements and require further “on the job” training at a cost to the employer • Employers create their own non-accredited training, which does not support the COAG principles to ensure training supports individuals across Australia
<i>Graduates of qualifications have inadequate digital, enterprise, business and professional skills</i>	<ul style="list-style-type: none"> • Employers are required to provide training in new technology, business and enterprise skills which is time-consuming and costly • Learners are not equipped with the appropriate skills for their job roles or freelance working arrangements
<i>Existing training in mental wellbeing is not existent or insufficient for the needs of the creative industries</i>	<ul style="list-style-type: none"> • The workforce progress further away from addressing the critical need for mental wellbeing training clearly identified by industry • Learners are not equipped with the appropriate skills for their job roles or freelance working arrangements

Existing issue	Likely impact(s) if not addressed
<i>There is no current vocational level training for arts health professionals despite a predicted rise in employment, resulting in a critical skills gap</i>	<ul style="list-style-type: none"> No nationally accredited vocational training is provided to assist learners entering the Culture and Related Industries sector with mental wellbeing There will be skills shortages, or time lost, as people are required to complete additional training to meet the skills need for arts health professionals Learners cannot train to qualify as an arts health worker or an arts therapy creative assistant worker A vocational training pathway to tertiary training in arts therapy remains unavailable for learners

Further, a number of sensitivities were raised during consultation which will be important to consider throughout the review of the CUA Training Package, including:

Table 16: Sensitivities raised in consultation

Sensitivity	Likely impact(s)
<i>Stakeholder fatigue with review</i>	<ul style="list-style-type: none"> Stakeholders expressed over-consultation can be a potential concern across sub-sectors. Saturation of consultation across the CUA sector has the potential to affect the number and variety of stakeholders willing to contribute to projects and training product development. PwC's Skills for Australia intends to take measures to ensure consultation with industry does not result in stakeholder fatigue.
<i>Difficulties engaging certain types of stakeholders</i>	<ul style="list-style-type: none"> Due to a variety of environmental factors in the Culture and Related Industries sector including that some workers do not have regular contact with large organisations and centralised bodies, certain groups of stakeholders can be difficult to engage in consultation. PwC's Skills for Australia intends to engage stakeholders and find methods of reaching a broad range of industry to encompass as wide a range of views as possible in consultation for training product development.

PwC's Skills for Australia will ensure future consultations address these sensitivities to reach a consensus around the most appropriate response and training product development.

D Proposed Schedule of Work

Sections C and D serve as the cases for change for projects scheduled in 2018-19. Section D outlines:

- **Status of 2016-17 projects and Proposed Schedule of Work 2017-18 to 2021-22**
- **2018-19 project details including rationales behind projects, scope of the projects, consultation plans and Ministers' priorities addressed**

Please refer to **Appendix D** for a summary of the training product changes being proposed in 2018-19.

Status of 2016-17 projects and Proposed Schedule of Work 2017-18 to 2021-22

Table 17 presents a status of the 2016-17 projects and proposed schedule of work for 2017-18 to 2021-22 projects. Specifically, it contains the activities endorsed by the IRC through to June 2022 in the previous Industry Skills Forecast. Previously endorsed projects have been reviewed to ensure alignment with AISC and COAG Industry and Skills Ministers' priorities, following advice from the Department. Specifically, the Department asks that the review of UoCs is aligned to the qualifications that form part of the VET Student Loans Scheme, review of qualifications with low or no enrolments, reduction of duplication across the system, creation of cross-industry UoCs and great recognition of skill sets.

Table 17: Status of 2016-17 to 2021-22 projects

Year	Project type	Status	Project code	Project name	Number of Native UoCs
2016-17	Training Product Development	Case for Endorsement approved	1A	Endorse the working with children in performing arts skill set	3
2016-17	Training Product Development	Case for Endorsement to be submitted to the AISC	1B	Endorse the Professional Writing and Editing qualifications	18
2016-17	Training Product Development	Case for Endorsement approved	1C	Review UoCs for Legal Rights and Obligations	12
2016-17	Training Product Development	Case for Endorsement approved	1D	Review UoCs for Arts Access	14
Total UoCs reviewed					47

Year	Project type	Status	Project code	Project name	Number of Native UoCs
2017-18	Case for change activities	IRC commissioned development of a case for change	2A	Arts Administration	23
2017-18	Case for change activities	IRC commissioned development of a case for change	2B	Screen, Media and Broadcasting	74
Total UoCs planned to be reviewed in year 2					97
2018-19	Training Product Development	IRC to submit case for endorsement in year 3	3A	Live Performance and Entertainment (Dance and musical theatre, dance teaching)	127
2018-19	Training Product Development	IRC to submit case for endorsement in year 3	3B	Music	74
2018-19	Training Product Development	IRC to submit case for endorsement in year 3	3C	Mental Wellbeing	17
2018-19	Training Product Development	IRC to submit case for endorsement in year 3	3D	Arts Health	N/A
Total UoCs planned to be reviewed in year 3					218
2019-20	Training Product Development	IRC to submit case for endorsement in year 4	4A	Technical Live Production	136
2019-20	Training Product Development	IRC to submit case for endorsement in year 4	4B	Visual Arts, Crafts and Design	138
Total UoCs planned to be reviewed in year 4					274
2020-21	Training Product Development	IRC to submit case for endorsement in year 5	5A	Review training products originally in scope of 2016/2017 work that were not amended for currency and relevance	N/A
Total UoCs planned to be reviewed in year 5					N/A

Year	Project type	Status	Project code	Project name	Number of Native UoCs
2021-22	Training Product Development	IRC to submit case for endorsement in year 6	6A	Review training products originally in scope of 2017/2018 work that were not amended for currency and relevance.	N/A
2021-22	Training Product Development	IRC to submit case for endorsement in year 6	6B	Review the need for the creation of new training products to cater for new and emerging technologies and related skills.	N/A
Total UoCs planned to be reviewed in year 6					N/A

2018-19 Project Details in the Proposed Schedule of Work

The Department has advised that the AISC will use the recommendations made by all IRCs, together with an analysis of the relevant Industry Skills Forecast and Proposed Schedule of Work reports, to develop a national schedule of all UoCs across Training Packages. Table 18 summarises how these projects relate to workforce and training demand to assist the AISC to form a national schedule that maximises that prioritises future workforce needs.

Table 18: Link 2018-19 Projects to workforce and training demand

	Occupations/skills impacted	Evidence of future workforce demand ⁵³	Evidence of VET training demand	Project outcomes
See sections for more information:	Section C – <i>Implications of proposed response</i>	Section B - <i>Industry Employment Outlook</i>	Section C – <i>Key Drivers for change</i> ⁵⁴	Section C – <i>Key Drivers for change</i>
Project 3A: Live Performance and Entertainment (Dance, Dance Teaching and Musical Theatre)	Anticipated to impact 23 occupations . These include: <ul style="list-style-type: none"> Dance Teacher, Manager, Fitness instructor Elite dancer and performer Community Theatre Performer Arts Administrative Assistant 	Moderate occupational growth is projected over the next five years with a 4.5% increase in employment of actors, dancers, and other entertainers.	High enrolments: <ul style="list-style-type: none"> 3,278 in Live Performance and Dance. 769 in Live Performance and Entertainment. Current gap in formal training - employers and industry report “on the job” training is often required to upskill workers in basic industry knowledge and assessment requirements do not currently address the standards expected by industry.	Dancers and musical theatre professionals will have improved industry and commercial skills (e.g. digital media, contracting, financial management) allowing them to find secure, financially viable work options . Clearer communication of skills to industry, with specialisations for dance qualifications (e.g. contemporary, commercial).

⁵³ Please note employment projections at an industry level are confined to specific industry definitions (as defined by Australian Bureau of Statistics under ANZSCO), and therefore may not reflect industry terminology. For more information, please refer to Section C.

⁵⁴ Also see Appendix C for enrolments.

	Occupations/skills impacted	Evidence of future workforce demand ⁵³	Evidence of VET training demand	Project outcomes
Project 3B: Music	Anticipated to impact 22 occupations . These include: <ul style="list-style-type: none"> • Musician • Sound Technicians • Music Promoter • Music Producer • Music Marketing and promotions manager 	Music professional numbers are expected to decline by 7% over the next five years. However, there is strong demand for new skills – collaboration, self-publishing – for the 8,700 musical professionals in the industry.	Very high enrolments across all levels – 13,802 in music and music industry. Demand to update formal training to include development of new skills.	Music professionals will have more contemporary skills such as digital collaboration and self-publishing, as well as improved business and industry skills, to help them thrive in a competitive sector .
Project 3C: Mental Wellbeing	Anticipated to impact 39 occupations . These include all listed above, as well as: <ul style="list-style-type: none"> • Technicians • Administration and Management • Music/Artist Manager 	Culture and related industries occupations are expected to grow by 2.3% over the next five years. Mental wellbeing is a necessary skill for success of this workforce.	No CUA specific training available . Current units in other Training Packages are irrelevant or difficult to tailor to the industry context.	Improved mental wellbeing in the sector. Better performance by professionals, who are able to use techniques to improve mental wellbeing including in self-care, and dealing with difficult, confronting and traumatic material.
Project 3D: Arts health	Anticipated to impact 18 occupations . These include: <ul style="list-style-type: none"> • Arts Health Worker • Disability Worker • Aged Care Worker • Artists or Writers in Residence • Arts Program Coordinator • Community Arts Worker 	Strong occupational growth is projected: <ul style="list-style-type: none"> • 25% increase in health therapy workers. • 19% increase in welfare, recreation and community arts workers. • 14% increase in Complementary Health Therapists. 	No national vocational level training exists – there are Bachelor and postgraduate level for arts therapist professionals, but a gap in training for arts health workers, assistants, aides and other arts and health professionals.	More trained professionals, to reduce the skills shortage and improve the quality of health therapy and arts health in Australia. Especially important given ageing population. Provides additional income streams for culture and related industries workers looking to use their skills in new and different ways.

Project 3A: Live Performance and Entertainment (Dance and Musical Theatre, Dance Teaching)

Table 19: Project 3A – Rationale and Scope

Project 3A - Live Performance and Entertainment (Dance and Musical Theatre, Dance Teaching)	
Description	<ul style="list-style-type: none"> Review 127 Units of Competency for currency, adaptability to digital trends, industry demand for business and enterprise skills and clearer structuring of specialisation streams in qualifications.
Rationale	<p>Key drivers for change include:</p> <ul style="list-style-type: none"> Dancers and musical theatre performers are increasingly reliant on multifaceted income streams, and current training does not include contract-drafting, invoicing, marketing and other skills needed to manage multiple income streams. Employers and industry report “on the job” training is often required to upskill workers in basic industry knowledge, such as how the sector operates and how to navigate it, that could be taught through formal training. Qualification titles and specialist stream names are misaligned with industry’s perception of skills acquired in that qualification. Graduates of dance and dance teaching qualifications have varied skills and levels of knowledge relevant to job outcomes. Digitisation of equipment, social media, online music and video streaming, licensing and technology are changing how dancers and musical theatre performers engage with audiences and distribute their work. <p>See Section C Key Drivers and Proposed Responses – Live Performance and Entertainment on page 17 for more information.</p>
Scope of Project	<ul style="list-style-type: none"> We anticipate the Case for Endorsement to be provided to the AISC in July 2019. <p>Training Package to be developed/revised:</p> <ul style="list-style-type: none"> Creative Arts and Culture Training Package <p>11 existing Qualifications to be revised:</p> <ul style="list-style-type: none"> Certificate I in Dance Certificate II in Dance Certificate III in Dance Certificate IV in Dance Diploma of Dance (Elite Performance) Advanced Diploma of Dance (Elite Performance) Certificate III in Assistant Dance Teaching Certificate IV in Dance Teaching and Management Diploma of Dance Teaching and Management Certificate IV in Musical Theatre Diploma of Musical Theatre

Project 3A - Live Performance and Entertainment (Dance and Musical Theatre, Dance Teaching)

1 existing Skill set to be revised:

- CUASS00017 Acting Performance Skill Set

127 existing UoCs to be revised

- Please refer to **Appendix D Detailed Proposed Schedule of Work for 2017-18 to 2019-20** for list of UoCs

Consultation Plan for Project 3A

PwC's Skills for Australia intends to engage a wide range of stakeholders relevant to the live performance and entertainment sub-sector of the Culture and Related Industries sector.

To ensure training product development is a reflection of broad industry-driven demand, PwC's Skills for Australia intends to seek feedback for all projects via the following methods:

- Industry Project Working Groups (PWGs)
- Open forums across a variety of states and locations
- Focus groups (in person and/or via teleconference)
- Targeted one-on-one consultations (in person and/or via teleconference)
- Online nationwide survey
- Desktop research

PwC's Skills for Australia intends to engage a wide range of stakeholders relevant to each sub sector of the creative industries. Types of stakeholders to be consulted with include:

- *Employers*, essential to the VET sector given the role that they play in demanding the skills that lead to vocational outcomes.
- *Industry associations/Peak bodies*, who act on behalf of the cultural industries to represent their needs and promote the interests of their member organisations.
- *Registered Training Organisations*, who deliver either existing CUA training products or national/state accredited courses relevant to the area of scope.
- *Public/Government bodies*, who are often responsible for legislative requirements and funding arrangements affecting the cultural sector.

Types of stakeholders to be consulted with include, but is not limited to:

Employers	Industry associations/Peak bodies	Registered Training Organisations	Public/Government bodies
<ul style="list-style-type: none"> Andrew Kay & Associates Australian Ballet Western Australian Academy of Performing Art, Dance Sydney Dance Company Bangarra Dance Theatre RAW Dance Company Bell Shakespeare 	<ul style="list-style-type: none"> Live Performance Australia Ausdance WA & VIC CircuitWest Association of Artist Managers (AAM) Staging Connections DanceSport Australia Australian Dancing Society Australasian Dance Association Royal Academy of Dancing Commonwealth Society of Teachers of Dance Ltd 	<ul style="list-style-type: none"> Sydney Film School National Institute of Dramatic Art (NIDA) Western Australian Academy of Performing Arts (WAAPA) Australian Dance Institute Australian Dance Vision Movement & Dance Education Centre Academy of Film, Theatre and Television (AFTT) 	<ul style="list-style-type: none"> Sydney Film School State Departments of Education e.g. NSW Department of Education

Refer to **Figure 5** on page 42, for an indicative approach to stakeholder consultation for this project.

Project 3B: Music

Table 20: Project 3B – Rationale and Scope

Project 3B - Music	
Description	<ul style="list-style-type: none"> Update 74 units of competency and five qualifications to ensure that the currency of qualifications meets industry changes in technology and industry demand for collaboration, business and enterprise skills
Rationale	<p>Key drivers for change:</p> <ul style="list-style-type: none"> Existing training does not fully prepare learners to begin and sustain a career in the music industry. New technologies are creating new opportunities for music performers but are not reflected in existing qualifications. Specialised technical skills are needed so learners can differentiate themselves from their peers. ‘Creative collaboration’ and ‘real time collaboration’ is increasingly relevant to how work occurs in the music industry, and there is an absence of these skills in the current content. Music industry workers are increasingly reliant on freelancing and self-publishing for employment. With technological advances impacting the reach of musicians and performers, there is an increasing industry demand for music business skills particularly in data analysis.

Project 3B - Music

- Songwriting has been highlighted by industry as a career option currently in demand, but that is not sought after by those graduating from vocational qualifications.

Please see **Section C Key Drivers and Proposed Responses – Music** on page 20 for more information.

Scope of Project

- We anticipate the Case for Endorsement to be provided to the AISC in July 2019.
- Training Package to be developed/revised:**
- Creative Arts and Culture Training Package
- 5 existing Qualifications to be revised:**
- Certificate II in Music Industry
 - Certificate III in Music Industry
 - Certificate IV in Music Industry
 - Diploma of Music Industry
 - Advanced Diploma of Music Industry
- 74 existing UoCs to be revised**
5. Please refer to **Appendix D Detailed Proposed Schedule of Work for 2017-18 to 2019-20** for list of UoCs
- 2 new UoCs to be developed**
6. Develop technical skills in songwriting (*'New'*)
 7. Apply audio theory to work practices (*'New'*)

Consultation Plan for Project 3B

PwC's Skills for Australia intends to engage a wide range of stakeholders relevant to the music sub-sector of the Culture and Related Industries sector. Types of stakeholders to be consulted with include:

Employers	Industry associations/Peak bodies	Registered Training Organisations	Public/Government bodies
<ul style="list-style-type: none"> • AON Entertainment • West Australian Symphony Orchestra • Music Sales Pty. Ltd. • Various freelance musicians • 4ward Productions • Bakehouse Studios • Newmarket Studios • Soundfirm • Risk Sound 	<ul style="list-style-type: none"> • Music Australia • Australian Prudential Regulatory Authority Australasian Mechanical Copyright Owners Society (APRA AMCOS) • Music NT • FutureNow • Association of Artist Managers 	<ul style="list-style-type: none"> • College of Sound and Media Production (COSAMP) • Charles Darwin University • TAFE NSW • Sydney TAFE • Victoria University • Royal Melbourne Institute of Technology (RMIT) • Wollongong TAFE 	<ul style="list-style-type: none"> • Commonwealth Department of Education and Training • Music Development Office South Australia • Chamber of Commerce & Industry of Western Australia • Brisbane City Council • City of Sydney (Sydney City Council)

Employers	Industry associations/Peak bodies	Registered Training Organisations	Public/Government bodies
<ul style="list-style-type: none"> E-Audio Edensound Supersonic Coloursound Australian Broadcasting Corporation (ABC) Production Workshop Ninety Nine 100 		<ul style="list-style-type: none"> QLD College of Music WA Academy of Performing Arts North Metro TAFE Australian National Academy of Music Australian Institute of Music 	<ul style="list-style-type: none"> City of Melbourne (Melbourne City Council)

Refer to **Figure 5** on page 42, for an indicative approach to stakeholder consultation for this project.

Project 3C: Mental Wellbeing

Table 21: Project 3C – Rationale and Scope

Project 3C – Mental Wellbeing	
Description	<ul style="list-style-type: none"> Update 17 existing units of competency and develop 4 new units of competency around mental wellbeing of workers in the creative arts and culture industry to address a skills gap in current vocational training
Rationale	<p>Key drivers for change:</p> <ul style="list-style-type: none"> Industry research indicates that workers in the creative sector experience levels of anxiety, depression and suicide at rates far greater than the general population. The current scope of existing units in vocational training is insufficient to address needs particular to creative workers. Improving mental wellbeing in the Culture and Related Industries sector requires an increased focus on the “self” and individual and a basic understanding of psychology. There is a need for nationally-accessible training products for creative workers who are exposed to difficult and traumatic content in or around their workplace. <p>Please see Section C Key Drivers and Proposed Responses – Mental Wellbeing on page 22 for more information.</p>
Scope of Project	<ul style="list-style-type: none"> We anticipate the Case for Endorsement to be provided to the AISC in July 2019. <p>Training Package to be developed/revised:</p> <ul style="list-style-type: none"> Creative Arts and Culture Training Package <p>17 existing UoCs to be revised</p> <ul style="list-style-type: none"> Please refer to Appendix D Detailed Proposed Schedule of Work for 2017-18 to 2019-20 for list of UoCs

Project 3C – Mental Wellbeing

4 new UoCs to be developed

- Implement self-care techniques in the creative industry (*'New'*)
- Responding to feedback in the creative industry (*'New'*)
- Evaluating mental wellbeing risks and applying risk management strategies (*'New'*)
- Develop and implement coping strategies when working with traumatic material (*'New'*)

Consultation Plan for Project 3C

PwC's Skills for Australia intends to engage a wide range of stakeholders relevant to the arts, Culture and Related Industries, work health and safety and psychology sub-sectors. Types of stakeholders to be consulted with include:

Employers	Industry associations/Peak bodies	Registered Training Organisations	Public/Government bodies
<ul style="list-style-type: none"> • Bell Shakespeare • Healthcare and Sense Connexion • Milkcrate Theatre • Entertainment Assist • Support Act • Australian Major Performing Arts Group • Queensland Ballet • Programmed 	<ul style="list-style-type: none"> • Australian Society for Performing Arts • Media Entertainment and Arts Alliance (MEAA) • National Advocates for Arts Education • New Safe Working • SANE Australia • Headspace • Mental Health Australia • Mental Health Association NSW (WayAhead) • Psychiatric Disability Services of Victoria (VICSERV) 	<ul style="list-style-type: none"> • TAFENSW • Queensland University • Mental Health First Aid Australia 	<ul style="list-style-type: none"> • NSW Mental Health Commission • Sydney South West Area Health Service • Safe Work NSW • Safe Work Australia

Refer to **Figure 5** on page 42, for an indicative approach to stakeholder consultation for this project.

Project 3D: Arts Health

Table 22: Project 3D – Rationale and Scope

Project 3D – Arts Health	
Description	<ul style="list-style-type: none"> The purpose of this project is to create a Diploma of Arts Health and Skill Set in Arts Health using a combination of existing units of competency and new units of competency to meet industry demand for vocational qualifications in Arts Health.
Rationale	<p>Key drivers for change:</p> <ul style="list-style-type: none"> Significant rise in employment for health and community services sectors, with health therapy professionals expected to grow by 25 per cent over the next five years to 2022. Given the upwards trends expected for health therapy professionals, there is strong industry demand for arts health workers with vocational qualifications, with direct job outcomes being an arts health workers or arts program coordinators. There are increasingly a large number of workers in the Culture and Related Industries sector that are looking into transitioning their career from being a performer, dancer, artist and musician to more community services and health orientated roles. Job outcomes are varied for arts therapy graduates and this should be reflected through core units that are broad in application and specialisations within the course so that graduates are able to distinguish themselves within the job market. The ability to engage others and utilise creative arts practices to improve health and wellbeing is becoming increasingly demanded in the health and therapeutic services industry. <p>Please see Section C Key Drivers and Proposed Responses – Arts Health on page 24 for more information.</p>
Scope of Project	<ul style="list-style-type: none"> We anticipate the Case for Endorsement to be provided to the AISC in July 2019. <p>Training Package to be developed/revised:</p> <ul style="list-style-type: none"> Creative Arts and Culture Training Package <p>1 new Qualification to be developed:</p> <ul style="list-style-type: none"> Diploma of Arts Health (<i>New</i>) <p>1 new Skill Set to be developed:</p> <ul style="list-style-type: none"> Skill Set in Arts Health <p>7 new UoCs to be developed:</p> <ul style="list-style-type: none"> Work effectively in arts health (<i>New</i>) Principles and techniques of arts health practices (<i>New</i>) Develop arts health practices (<i>New</i>) Assess arts health needs of clients (<i>New</i>) Deliver and monitor a client-specific arts health program (<i>New</i>)

Project 3D – Arts Health

- Assess arts health needs of clients with complex needs (*'New'*)
- Adapt arts health practices to meet complex needs of clients (*'New'*)

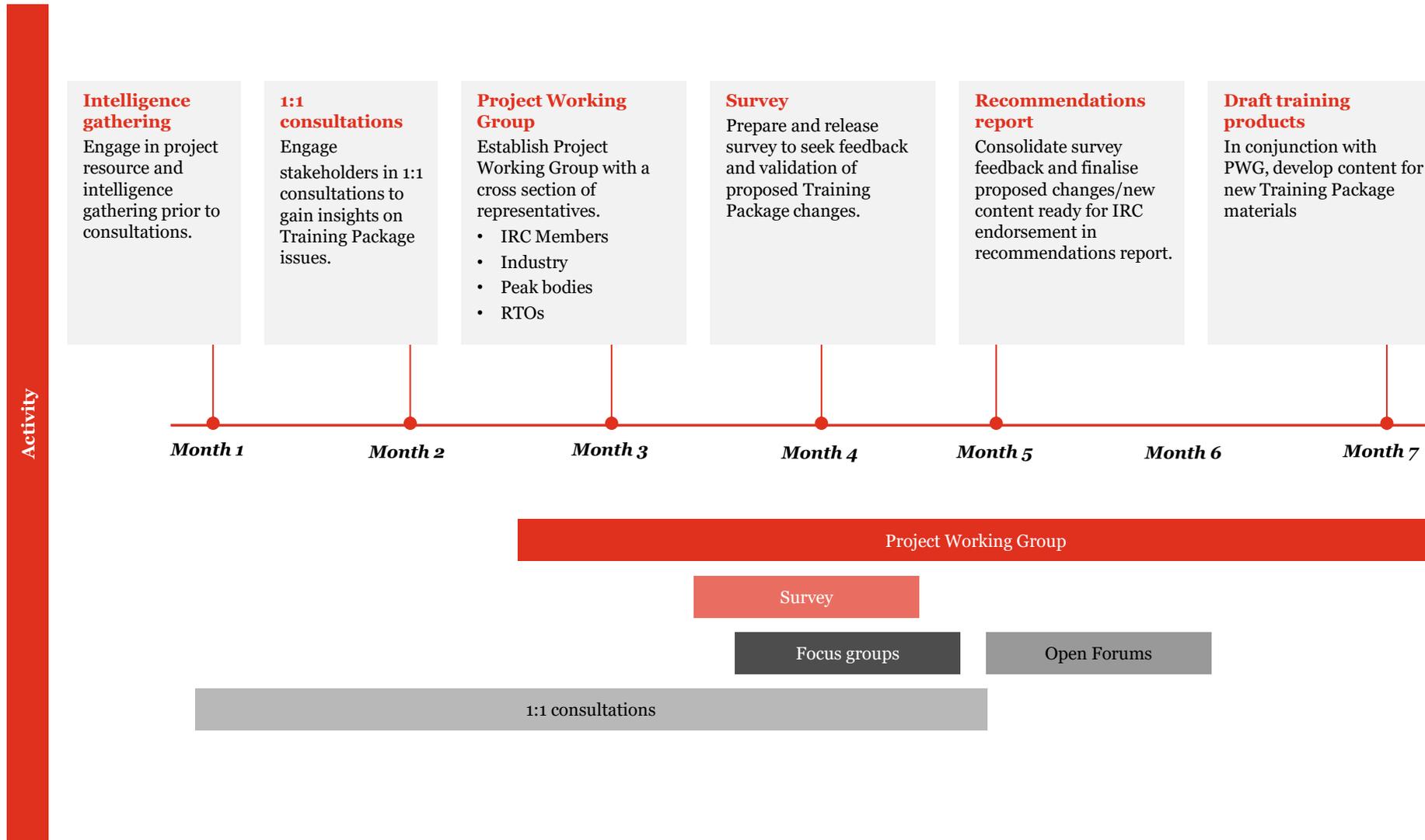
Consultation Plan for Project 3D

PwC's Skills for Australia intends to engage a wide range of stakeholders relevant to the arts, health and community services sectors. Types of stakeholders to be consulted with include:

Employers	Industry associations/Peak bodies	Registered Training Organisations	Public/Government bodies
<ul style="list-style-type: none"> • EduEvents • West Australian Symphony Orchestra • Nordoff Robbins Music Therapy • Monash Health • St John of God Burwood Hospital • Arterie, Chris O'Brien Lifehouse 	<ul style="list-style-type: none"> • Creative Partnerships Australia • Creative Victoria • Ausdance NSW • The Australian and New Zealand Arts Therapy Association (ANZATA) • Australian Creative Arts Therapies Association (ACATA) • Accessible Arts NSW • Chamber of Arts and Culture WA • Community Child Care Association VIC • Leading Age Services Australia • National Disability Services • Youth Affairs Council of Victoria 	<ul style="list-style-type: none"> • Sydney Centre for Creative Change • IKON Institute of Australia 	<ul style="list-style-type: none"> • Australian Council for the Arts

Refer to **Figure 5** on page 42, for an indicative approach to stakeholder consultation for this project.

Figure 5: Consultation Plan for Training Product Development for all 2018-19 projects



Ministers' Priorities for all 2018-19 projects

PwC's Skills for Australia, throughout consultation and training product development, intends to address each of the Ministers' Priorities in informing any changes made to the Creative Arts and Culture Training Package. Table 22 addresses how the proposed responses for the 2018-19 projects address the Ministers' priorities.

Table 23: Ministers' Priorities and proposed 2018-19 projects

Reform	Evidence of reform being addressed
<i>Removing obsolete and superfluous qualifications from the training system</i>	The training package components in the scope of each project are meeting skills needs for which either insufficient or no other training product currently exists. No explicitly obsolete or superfluous training package components were identified during industry consultations.
<i>Making more information available about industry's expectations of training delivery</i>	Training package components will be written so they align with industry expectations for training delivery, and will be released with a CUA Companion Volume that provides additional information.
<i>Ensuring the training system better supports individuals to move easily from one related occupation to another</i>	Training package components will be amended to ensure they are providing learners with skills that are transferable across industries and occupations.
<i>Improving the efficiency of the training system by creating units that can be owned and used by multiple industry sectors and housing these units in a work and participation bank</i>	CUA units will be amended to ensure they provide training which is relevant across multiple industries. Units from other training packages, particularly from the BSB, HLT and CHC Training Packages, will be considered for inclusion in training relevant to the CUA Training Package.
<i>Fostering greater recognition of skill sets</i>	Future training product development work will consider opportunities to develop skill sets.

E IRC signoff

This Industry Skills Forecast and Proposed Schedule of Work was agreed to by:



Yvonne Webb

Chair

Culture and Related Industries IRC

30 April 2018

Appendix A Administrative information

About PwC's Skills for Australia

PwC's Skills for Australia supports the Culture and Related Industries Industry Reference Committee (IRC). As a Skills Service Organisation (SSO), PwC's Skills for Australia is responsible for working with industry and our IRC to:

- Research what skills are needed in our industries and businesses, both now and in the future, to provide the right skills to match our job needs; helping us to stay at the forefront of global competitiveness and support continued economic prosperity.
- Identify and understand current and emerging trends in the global and domestic economy and how they impact on Australia's skills needs.
- Revise our vocational qualifications and training content to better match what people will learn with the skills needs of our industries and businesses, giving our population the best possible chance of developing work ready skills.

About the Industry Reference Committee

The Culture and Related Industries IRC includes **13** members. The Culture and Related Industries IRC Membership was constituted in 2017 by the AISC. The 2018 Industry Skills Forecast and Proposed Schedule of Work was reviewed and approved by the membership below in April 2018.

Table 24: Culture and Related Industries IRC membership

Name	Organisation	Title	IRC role
Yvonne Webb	Industry Skills Advisory Council (NT)	Industry Engagement Officer	IRC Chair
Michelle Silby	Ausdance NSW	Director	IRC Deputy Chair
Julie Hobbs	FutureNow, Creative and Leisure Industries Training Council; Design Institute of Australia (DIA)	CEO National Immediate Past President	IRC Member
Richard Barrett	TAFE QLD	Director	IRC Member
Matthew Chesher	Media, Entertainment and Arts Alliance (MEAA)	Director, Legal and Policy	IRC Member
Jana Gibson	Australasian Performing Right Association Limited Australasian Mechanical Copyright Owners Society Limited (APRA AMCOS)	Director, Writer Services	IRC Member
Peter Mousaferiadis	Cultural Infusion	Creative and Artistic Director, Producer, Music Director and Composer	IRC Member
Ben O'Hara	Collarts/Music Australia	Dean/Higher Education Councillor	IRC Member
Robert Potter	Australian Services Union	Acting Assistant National Secretary ASU	IRC Member
Lee Scott	Museums Australia	National Operations Manager	IRC Member
Bethwyn Serow	Australian Major Performing Arts Group (AMPAG)	Executive Director	IRC Member
Christian Tatchev	Queensland Ballet	Academy Director	IRC Member
Andrew Thorne	Staging Connections	Manager Safety and Training	IRC Member

Appendix B Creative Arts and Culture Training Package profile

There are 53 qualifications in the CUA Training Package. Of the 4.2 million learners enrolled in VET qualifications in 2016, **85,000 learners were enrolled in the CUA Training Package**, comprising approximately 2.3 per cent of all learners.⁵⁵ Table 25 below shows the number of RTOs permitted to deliver each CUA qualification (RTOs with scope) as of January 2018. Learner enrolments in qualifications remained stable between 2015 and 2016, while the number of RTOs with CUA qualifications on scope has remained broadly stable over the same period.

Table 25: Qualification scope and program enrolments

Qualifications	RTOs with scope (Jan 2018)	Program Enrolments (2016)
Live Performance and Entertainment (Dance)		
Certificate I in Dance	12	155
Certificate II in Dance	35	2055
Certificate III in Dance	22	291
Certificate IV in Dance	25	430
Diploma of Dance (Elite Performance)	21	210
Advanced Diploma of Dance (Elite Performance)	12	137
Live Performance and Entertainment		
Certificate III in Assistant Dance Teaching	16	111
Certificate IV in Dance Teaching and Management	9	500
Diploma of Dance Teaching Management	6	158
Live Performance and Entertainment (Musical theatre)		
Certificate IV in Community Culture	2	46
Certificate III in Community Dance, Theatre and Events	12	74
Certificate IV in Musical Theatre	8	103
Diploma of Musical Theatre	25	205
Live Performance and Entertainment (Technical live production)		
Certificate II in Creative Industries	84	5215
Certificate III in Live Production and Services	42	6299
Certificate IV in Live Production and Technical Services	11	156
Diploma of Live Production and Technical Services	15	3073

⁵⁵ National Centre for Vocational Education Statistics (2017) *Students and courses 2016*

Qualifications	RTOs with scope (Jan 2018)	Program Enrolments (2016)
Diploma of Live Production Design	3	50
Advanced Diploma of Live Production and Management Services	7	67
Music Industry		
Certificate II in Music Industry	70	3681
Certificate III in Music Industry	63	6437
Certificate IV in Music Industry	40	905
Diploma of Music Industry	37	2317
Advanced Diploma of Music Industry	20	462
Screen and Media (Broadcast)		
Certificate III in Broadcast Technology	2	N/A
Certificate IV in Broadcast Technology	1	N/A
Screen and Media (Screen and Media)		
Certificate III in Screen and Media	97	7234
Certificate IV in Screen and Media	42	1566
Diploma of Screen and Media	82	6684
Advanced Diploma of Screen and Media	25	1151
Visual Arts, Craft and Design (Aboriginal and Torres Strait Islander Cultural Arts)		
Certificate I in Aboriginal and Torres Strait Islander Cultural Arts	5	N/A
Certificate II in Aboriginal and Torres Strait Islander Cultural Arts	23	655
Certificate III in Aboriginal and Torres Strait Islander Cultural Arts	19	196
Certificate IV in Aboriginal and Torres Strait Islander Cultural Arts	12	131
Visual Arts, Craft and Design (Design)		
Certificate III in Design Fundamentals	32	2494
Certificate IV in Design	44	3801
Diploma of Graphic Design	46	4765
Advanced Diploma of Graphic Design	23	449
Advanced Diploma of Creative Product Development	11	76
Visual Arts, Craft and Design (Photography)		
Certificate IV in Photography and Photo Imaging	28	836
Diploma of Photography and Photo Imaging	38	1543
Visual Arts, Craft and Design (Visual Arts)		
Certificate I in Visual Arts	29	1305
Certificate II in Visual Arts	96	6321

Qualifications	RTOs with scope (Jan 2018)	Program Enrolments (2016)
Certificate III in Visual Arts	53	2918
Certificate IV in Visual Arts	39	798
Diploma of Visual Arts	39	1554
Diploma of Ceramics	6	130
Advanced Diploma of Visual Arts	27	322
Related industries		
Certificate II in Aboriginal and Torres Strait Islander Visual Arts Industry Work	3	30
Certificate II in Information and Cultural Services	3	4
Certificate III in Arts Administration	11	33
Certificate IV in Arts Administration	7	30
Diploma of Aboriginal and Torres Strait Islander Visual Arts Industry Work	2	N/A

Source: NCVER (2017) *Total VET Activity 2016*; Training.gov.au (2016) *RTO Scope Search Reports*

Note 1: enrolments are taken from 2016 data before Training Package consolidation and therefore numbers reflect all enrolments including those in superseded qualifications. Please note that, Registered Training Organisations with scope is current as at January 2018.

Licensing, regulatory or industry standards issues

Table 26 identifies licensing, standards or regulatory requirements that training in the CUA Training Package addresses. Due to its nature, the culture and related industries sector is not heavily regulated. However, certain activities borrowed from other occupations (such as construction activities used in theatre set construction) are regulated within their native industry. As such, the training to address that regulation already exists in another industry and can be included here through importing UoCs.

It is important to recognise these requirements and practicalities of change, as the impact of changing these training products will influence workers being able to meet these obligations. For example, PwC's Skills for Australia and the IRC will work to understand if training to comply with regulation of the use of electronics and power tools should be included below, as these are often used in stage production and similar tasks.

Table 26: License and regulatory requirements

Requirement	Purpose of requirement	Qualification/UoC
National Code of Practice for Induction Training for Construction Work	<ul style="list-style-type: none"> 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. This National Code of Practice for Induction for Construction Work is part of a package of Occupational Health and Safety (OHS) materials supporting the National Standard for Construction Work which aims to; reduce high incidence and high severity risks; improve the capacity of business operators and workers to manage OHS effectively; prevent occupational disease more effectively; eliminate hazards at the design 	<ul style="list-style-type: none"> The UoC 'CPCCWHS1001 Prepare to work safely in the construction industry' will meet this requirement, and is imported in to this Training Package from Construction, Plumbing and Services Training Package.

Requirement	Purpose of requirement	Qualification/UoC
	<p>stage; and strengthen the capacity of government to influence OHS outcomes.⁵⁶</p> <ul style="list-style-type: none"> • Sets and staging for some performances or events may fall within the definition of construction work and therefore workers involved will require this training. 	
Licensing of pyrotechnics	<ul style="list-style-type: none"> • Licensing of pyrotechnics is state based, but usually requires proof of training, experience and/or knowledge. • Any pyrotechnics used in productions would require a licence. 	<ul style="list-style-type: none"> • There is no defined UoC set to meet this requirement, but there is a skill set 'CUASS00022 Close Proximity Pyrotechnics Skill Set' which would be evidence towards required training or knowledge. • Included UoCs are: 'CUAPYR401 Manage health and safety requirements at fireworks displays', 'CUAPYR404 Operate close proximity fireworks displays' and 'CUAPYR405 Plan close proximity fireworks displays'.
Licence to drive a light rigid vehicle	<ul style="list-style-type: none"> • Drivers licences are state based but all require non-standard licences for light rigid vehicles. • Workers in technical production who are involved with transporting equipment in such a vehicle will require a licence. 	<ul style="list-style-type: none"> • The UoC 'TLILIC2014B Licence to drive a light rigid vehicle' is currently included in the Training Package to meet the skills and knowledge needed to gain a licence. However, it is noted that this UoC has been superseded and will need updating in the Training Package.
Restricted cabling registration	<ul style="list-style-type: none"> • The Australian Communication Media Authority (ACMA) Restricted Rule is necessary to meet the current ACMA restricted cabling registration requirements. • Workers in the broadcast sector may need to meet this requirement. 	<ul style="list-style-type: none"> • The UoC 'ICTCBL236 Install, maintain and modify customer premises communications cabling' meets this requirement.
National Standard for Licensing Persons Performing High Risk Work	<ul style="list-style-type: none"> • This National Standard aims to facilitate the operation of a nationally uniform; competency based licensing system for persons performing certain types of high risk work. The Standard applies to both people performing the high risk work and the people who employ others to do high risk work.⁵⁷ • Activities in the culture and related industries sector that would be covered by this standard are: dogging and rigging work, operation of forklift trucks, operation of boom-type elevating work platforms and use of scaffolding. 	<ul style="list-style-type: none"> • Dogging: completing 'CPCCLDG3001A Licence to perform dogging' would meet the requirements. • Rigging: more advanced UoCs are available but completing 'CPCCLRG3001A Licence to perform rigging basic level' would meet the requirements. • Forklift truck: completing 'TLILIC2001A Licence to operate a forklift truck' would meet the requirements. • Boom-type platform: completing 'TLILIC2005A Licence to operate a boom-type elevating work platform

⁵⁶ Australian Safety and Compensation Council (2007) National Code of Practice for Induction Training for Construction Work, available at <http://www.safeworkaustralia.gov.au/sites/swa/about/publications/Documents/244/InductionForConstructionWork_2007_PDF.pdf>

⁵⁷ Australian Safety and Compensation Council (2007) National Standard for Licensing Persons Performing High Risk Work, available at <http://www.safeworkaustralia.gov.au/sites/SWA/about/Publications/Documents/268/NationalStandard_LicensingPersonsPerformingHighRiskWork_2006_PDF.pdf>

Requirement	Purpose of requirement	Qualification/UoC
		<p>(boom length 11 metres or more) would meet the requirements.</p> <ul style="list-style-type: none"> • Scaffolding: The UoC 'CPCCLSF2001A Licence to erect, alter and dismantle scaffolding basic level' meets the outcomes requirements for licencing, as based on the National Standard. • It is noted that TLILIC2001A and TLILIC2005A have been superseded and will need updating in the Training Package.
Responsible service of alcohol	<ul style="list-style-type: none"> • Liquor licensing laws are set on a state and territory basis but certification is required for any employee serving alcohol. • Some employees in the live performance or event management sub-sectors may be required to serve alcohol. 	<ul style="list-style-type: none"> • The UoC 'SITHFAB201 Provide responsible service of alcohol' incorporates the knowledge required that is common to all state and territory licensing systems. • It is noted that this UoC has been superseded and will need updating in the Training Package.
Food safety	<ul style="list-style-type: none"> • Employees who handle food must comply with the requirements in the Australia New Zealand Food Standards Code and other requirements vary on a jurisdiction basis. • Some employees in the live performance or event management sub-sectors may be required to serve food. 	<ul style="list-style-type: none"> • The UoC 'SITXFSA101 Use hygienic practices for food safety' contains the knowledge required to comply with the code. • It is noted that this UoC has been superseded and will need updating in the Training Package.

Workers in the Culture and Related Industries sector may be required to comply with licensing and regulation outside the scope of this Training Package. Examples include:

- A restricted electrical licence is required to conduct electrical work in a technical production context. However, this is not addressed within this Training Package and would require separate specialised training.
- Radio frequency workers must complete an electromagnetic emissions (EME) awareness course to understand the risks of EME and the necessary precautions to mitigate the risks, but this is not included in the Training Package.
- Stunt people are subject to a broad range of grading and licensing. A variety of VET training combined with many other factors can be used to provide evidence in pursuing this.

Appendix C Training development opportunities across industry sectors

Training Packages are not always developed in a way that recognises the importance of skills in multiple sectors and which can be used to their full potential in various industry contexts. The AISC has identified several cross sector skill areas where opportunities exist to create flexible and transferable package components that will benefit industry, learners and the broader VET sector.

PwC's Skills for Australia has been commissioned to develop Training Package components that address skill needs across industries in four cross sector skill areas: Cyber Security, Big Data, Teamwork and Communication, and Inclusion of People with Disability in VET. The expected outcomes of these cross sector projects include:

- significant reduction in the level of duplication across the national training system
- better support for individuals to move between related occupations; and
- improved flexibility and efficiency in Australia's VET system.

The table below identifies opportunities for linkages between existing cross sector project work and the CUA Training Package.

Cross sector project	Project scope	Link to CUA Training Package
Automation	Identify related skill and knowledge needs in automated processes and the use of robotics, drones and remote operations systems shared by multiple industry sectors.	May affect current UoCs in music, live performance, screen, media and broadcasting and visual arts, crafts and design that are relevant to digital applications, technology, design and media.
Big Data	Identify related skill and knowledge needs in data management, data analytics and data driven decision-making that apply across multiple industries.	May impact current music UoCs and qualifications as big data is now used by streaming services to improve marketing strategies for musicians and producers.
Teamwork and Communication	Develop common teamwork and communication units that address common skill and knowledge needs and can be contextualised across multiple industries.	May affect sub-sectors such as live performance where the working environment is highly competitive, particularly amongst colleagues. Separately, the music production sector is seeing a greater level of collaboration between producers with cloud technology revolutionising the way in which music is made.
Consumer Engagement through Online and Social Media	Identify related skill and knowledge needs in cultural awareness, customer service, marketing, communication and social media skills shared by multiple industry sectors.	May impact the CUA Training Package due to changes to social media ticketing, online advertising and marketing, particularly in arts administration. It may also impact professional writing units which are currently being developed as part of the CUA Training Package that may require consideration of this project.

Cross sector project	Project scope	Link to CUA Training Package
Digital Skills	Identify related skill and knowledge needs in digital literacy, 3D printing/additive manufacturing and coding skills that apply across multiple industries.	May impact the CUA Training Package due to the shift in delivery mediums available to artists and increases in the role that technology can play in the creation of artistic products. For example visual artists using coding skills to develop innovative new installations.
Environmental Sustainability	Identify related skill and knowledge needs in environmentally friendly products, manufacturing and waste processes, and sustainable energy production that apply across multiple industries.	May affect the structure of skill sets such as CUASS00036 Sustainability skill set and its component units.
Inclusion of People with Disability in VET	Develop training package components that can be used by multiple industries to build the capability of VET educators and employers to foster greater inclusion of people with disability in vocational education and training, employment, and customer service contexts.	May impact the role that people with a disability play as consumers of the arts and organisations need to be aware of accessibility considerations.
Cross sector projects with no identified overlap with CUA Training Package		
Cyber Security	Identify related skill and knowledge needs in information security, data protection and privacy shared by multiple industry sectors.	Currently no identified overlap, however any unit created as part of the project will be considered for importation into the CUA Training Package where they are relevant and required by the industry.
Supply Chain	Identify related skill and knowledge needs in traditional supply chain management practices as enabling services for the economy that apply across multiple industry sectors.	Currently no identified overlap, however any unit created as part of the project will be considered for importation into the CUA Training Package where they are relevant and required by the industry.

Appendix D Detailed Proposed Schedule of Work for 2017-18 to 2019-20

Below is the Culture and Related Industries IRC Detailed Proposed Schedule of Work for 2017-18 through to 2019-20. Because projects have been defined on a UoC basis, only indicative qualifications have been included to show where a project has a focus aligned with a qualification. This does not mean that all the UoCs from that qualification are included in the project, nor that they are the only qualifications that contain the included units.

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
Arts Administration	2017-18	CUA Creative Arts and Culture Training Package	CUA20315	Certificate II in Aboriginal and Torres Strait Islander Visual Arts Industry Work
			CUA20515	Certificate II in Information and Cultural Services
			CUA30615	Certificate III in Arts Administration
			CUA40815	Certificate IV in Arts Administration
			CUA50615	Diploma of Aboriginal and Torres Strait Islander Visual Arts Industry Work
			CUA30213	Certificate III in Community Dance, Theatre and Events
			CUA40213	Certificate IV in Community Culture

Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
CUAADM301	Administer bookings for rehearsals and performances	CUAIND202	Develop and apply knowledge of information and cultural services organisations
CUAADM302	Book performance venues	CUAEVP401	Present information on activities, events and public programs
CUACMP301	Implement copyright arrangements	CUAIND302	Develop and maintain relationships with Indigenous Australian performance mentors
CUACMP501	Manage copyright arrangements	CUAEVP402	Design and develop interpretive displays
CUACNM403	Work with cultural material	CUAEVP502	Develop and implement exhibition interpretive strategies
CUAIND301	Work effectively in the creative arts industry	CUALLN201	Use basic measuring and calculating skills
CUAIND401	Extend expertise in specialist creative fields		

Proposed Schedule of Work for 2017-18 to 2019-20

CUA EVP403	Install and dismantle exhibition elements	CUAPP M401	Contribute to the organisation of productions
CUA EVP501	Coordinate the installation and dismantling of exhibitions	CUARE S402	Conduct research
CUA EVP201	Assist with the staging of public activities and events	CUAFIM401	Obtain revenue to support operations
CUA EVP202	Provide visitors with venue information and assistance	CUAIND403	Communicate effectively with arts professionals
CUAIND201	Develop and apply creative arts industry knowledge	CUAMKG301	Assist with marketing and promotion

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
2B Screen, Media and Broadcasting	2017-18	CUA Creative Arts and Culture Training Package	CUA30815	Certificate III in Broadcast Technology
			CUA41015	Certificate IV in Broadcast Technology
			CUA31015	Certificate III in Screen and Media
			CUA41215	Certificate IV in Screen and Media
			CUA51015	Diploma of Screen and Media
			CUA60615	Advanced Diploma of Screen and Media

Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
CUAAIR201	Develop techniques for presenting information on air	CUADIG405	Produce innovative digital images
CUAAIR301	Present programs on air	CUADIG406	Produce innovative video art
CUAAIR302	Develop techniques for presenting to camera	CUADIG501	Coordinate the testing of interactive media products
CUAAIR401	Conduct interviews	CUADIG502	Design digital applications
CUAAIR402	Present a wide range of material on air	CUADIG503	Design e-learning resources
CUAAIR501	Explore issues on air	CUADIG504	Design games
CUAANM301	Create 2D digital animations	CUADIG505	Design information architecture
CUAANM302	Create 3D digital animations	CUADIG506	Design interaction
CUAANM303	Create 3D digital models	CUADIG507	Design digital simulations
CUAANM401	Create advanced 3D digital models	CUADRT401	Direct television programs and segments

Proposed Schedule of Work for 2017-18 to 2019-20

CUAANM402	Create digital visual effects	CUADRT501	Direct rehearsals of performers
CUAANM403	Create titles for screen productions	CUADRT502	Direct performers for screen productions
CUAANM501	Create 3D digital character animation	CUADRT601	Establish the creative vision for screen productions
CUAANM502	Create 3D digital environments	CUADRT602	Audition and select performers
CUAANM503	Design animation and digital visual effects	CUADRT603	Direct screen production crews
CUABRD301	Perform basic transmission operations	CUADRT604	Devise camera coverage
CUABRD302	Provide production support for television productions	CUADRT605	Collaborate with editors during post-production
CUABRD303	Prepare video material for television transmission	CUAPOS201	Perform basic vision and sound editing
CUABRD401	Carry out television transmission operations	CUAPOS401	Edit screen content for fast turnaround
CUABRD403	Transfer film to digital formats	CUAPOS402	Manage media assets
CUABRD501	Operate master control	CUAPOS501	Edit complex screen productions
CUABRT401	Install or upgrade broadcast equipment and facilities	CUAPOS502	Perform primary and secondary colour correction
CUABRT402	Maintain broadcast equipment and facilities	CUAPPM302	Plan and prepare program content
CUABRT403	Ensure quality of broadcast output	CUAPPM404	Produce programs and program segments
CUABRT404	Coordinate outside broadcasts	CUAPPM405	Schedule radio playlists
CUABRT501	Collaborate on the design of broadcasting facilities	CUAPPM406	Coordinate film and media production services and resources
CUACAM201	Assist with a basic camera shoot	CUAPPM407	Create storyboards
CUACAM301	Shoot material for screen productions	CUAPPM408	Floor manage studio shoots
CUACAM302	Rig camera infrastructure	CUAPPM409	Organise production locations
CUACAM402	Shoot screen content in a multi-camera environment	CUAPPM410	Coordinate continuity
CUACAM403	Install camera supports	CUAPPM505	Develop, implement and monitor program schedules
CUACAM404	Pull focus	CUAPPM506	Write pre-production safety reports
CUACAM501	Shoot material for screen productions under special conditions	CUAPPM507	Manage safety aspects of screen productions
CUACAM601	Direct cinematography for screen productions	CUAPPM508	Manage locations for film and media productions
CUADIG402	Design user interfaces	CUAPPM603	Plan and manage film and media pre-production
CUADIG403	Create user interfaces	CUASOU305	Compile audio material for broadcast
CUADIG404	Apply scripting language in authoring	CUASOU602	Manage production of sound recordings

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Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
3A Live Performance and Entertainment (Dance, dance teaching and Musical Theatre)	2018-19	CUA Creative Arts and Culture Training Package	CUA10113	Certificate I in Dance
			CUA20113	Certificate II in Dance
			CUA30113	Certificate III in Dance
			CUA40113	Certificate IV in Dance
			CUA50113	Diploma of Dance (Elite Performance)
			CUA60113	Advanced Diploma of Dance (Elite Performance)
			CUA30313	Certificate III in Assistant Dance Teaching
			CUA40313	Certificate IV in Dance Teaching and Management
			CUA50313	Diploma of Dance Teaching and Management
			CUA40513	Certificate IV in Musical Theatre
		CUA50213	Diploma of Musical Theatre	

Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
CUAIND402	Provide freelance services	CUADAN604	Extend ballet performance skills to a professional level
CUAACT301	Develop basic acting techniques	CUADAN605	Perform pas de deux at a professional level
CUAACT401	Use a range of acting techniques in performance	CUADAN606	Extend pointe work techniques to a professional level
CUAACT402	Develop acting techniques for musical theatre	CUADAN607	Extend contemporary dance technique to a professional level
CUAACT403	Develop comedy techniques for musical theatre	CUADAN608	Extend contemporary dance performance skills to a professional level
CUAACT404	Develop specialist acting techniques for musical theatre repertoire	CUADAN609	Extend cultural dance performance skills to a professional level
CUACHR301	Develop basic dance composition skills	CUADAN610	Extend allied contemporary dance techniques at a professional level
CUACHR401	Create and perform dance pieces	CUADAN611	Perform virtuoso contemporary dance technique
CUACHR402	Create short dance pieces	CUADLT301	Develop basic dance analysis skills
CUACHR403	Develop choreography skills	CUADLT401	Document dance
CUACHR501	Create and perform complex dance pieces	CUADLT402	Explore the relationship between music and dance

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CUACHR601	Create choreography for stage and screen	CUADTM301	Assist with dance teaching
CUACHR602	Develop skills in dance notation	CUADTM401	Plan and organise dance classes
CUACIR301	Perform basic on-ground acrobatic techniques	CUADTM402	Teach basic classical ballet dance technique
CUACIR401	Develop acrobatic techniques for theatrical performances	CUADTM403	Apply safe dance teaching methods
CUADAN101	Develop foundation dance techniques	CUADTM404	Teach basic jazz dance technique
CUADAN102	Develop foundation ballet dance technique	CUADTM405	Teach basic contemporary dance technique
CUADAN103	Develop foundation jazz dance technique	CUADTM406	Teach basic tap dance technique
CUADAN104	Develop foundation tap dance technique	CUADTM407	Teach basic cultural dance technique
CUADAN105	Develop foundation street dance technique	CUADTM408	Teach Cecchetti Ballet method at introductory level
CUADAN106	Develop foundation cultural dance technique	CUADTM409	Teach Cecchetti Ballet method at junior level
CUADAN201	Develop basic dance techniques	CUADTM410	Teach Cecchetti Ballet method at intermediate level
CUADAN202	Incorporate artistic expression into basic dance performances	CUADTM411	Teach basic dance technique
CUADAN203	Perform basic jazz dance technique	CUADTM501	Maintain professional practice as a dance school or studio manager
CUADAN204	Perform basic Aboriginal and Torres Strait Islander dance technique	CUADTM502	Teach medium level classical ballet dance technique
CUADAN205	Perform basic contemporary dance technique	CUADTM503	Teach medium level jazz dance technique
CUADAN206	Perform basic ballet technique	CUADTM504	Teach medium level contemporary dance technique
CUADAN207	Perform basic tap technique	CUADTM505	Teach medium level tap dance technique
CUADAN208	Perform basic street dance technique	CUADTM506	Teach medium level cultural dance technique
CUADAN209	Perform basic cultural dance technique	CUADTM507	Teach classical ballet pointe technique
CUADAN301	Integrate rhythm in dance or movement technique	CUADTM508	Refine dance teaching methodologies
CUADAN302	Increase depth of Aboriginal and Torres Strait Islander dance technique	CUADTM509	Refine professional practice as a dance teacher
CUADAN303	Develop dance partnering techniques	CUADTM510	Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method
CUADAN304	Develop dance improvisation skills	CUADTM511	Teach medium level dance technique
CUADAN305	Increase depth of jazz dance technique	CUADTM601	Teach high level classical ballet dance technique
CUADAN306	Increase depth of ballet dance technique	CUADTM602	Teach high level jazz dance technique
CUADAN307	Increase depth of cultural dance technique	CUADTM603	Teach high level contemporary dance technique
CUADAN308	Increase depth of contemporary dance technique		

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CUADAN309	Increase depth of street dance technique	CUADTM604	Teach high level tap dance technique
CUADAN310	Increase depth of social dance technique	CUADTM605	Teach high level cultural dance technique
CUADAN311	Increase depth of tap dance technique	CUADTM606	Teach high level dance technique
CUADAN402	Improvise advanced dance sequences	CUAMUP301	Prepare personal appearance for performances
CUADAN403	Develop expertise in jazz dance technique	CUAMUP501	Apply theatrical make-up and hairstyles
CUADAN404	Develop expertise in bodyweather and butoh dance technique	CUAPRF301	Create and tell stories
CUADAN405	Develop expertise in street dance technique	CUAPRF304	Develop audition techniques
CUADAN406	Develop expertise in social dance technique	CUAPRF305	Perform in ways that respect customary law, ethics and traditions
CUADAN407	Develop expertise in dance performance technique	CUAPRF306	Develop musical theatre techniques
CUADAN408	Develop expertise in ballet technique	CUAPRF307	Develop performance techniques
CUADAN409	Develop expertise in contemporary dance technique	CUAPRF404	Refine movement skills for performance
CUADAN410	Develop expertise in tap dance technique	CUAPRF409	Perform in a musical theatre ensemble
CUADAN411	Develop expertise in cultural dance technique	CUAPRF410	Develop on-camera performance skills
CUADAN412	Develop dance techniques for musical theatre	CUAPRF504	Refine musical theatre techniques
CUADAN501	Refine ballet technique	CUAPRF601	Extend musical theatre performance techniques to a professional level
CUADAN502	Refine ballet performance skills	CUAVOS301	Use music and singing in performance
CUADAN503	Perform repertoire for corps de ballet	CUAVOS302	Develop vocal techniques for use in performance
CUADAN504	Perform ballet solo variations	CUAVOS401	Develop singing techniques for musical theatre
CUADAN505	Refine contemporary dance technique	CUAVOS402	Develop specialist singing techniques for musical theatre repertoire
CUADAN506	Refine cultural dance technique	CUAVOS403	Develop vocal techniques for musical theatre
CUADAN507	Refine dance partnering techniques	CUAWHS201	Develop a basic level of physical condition for dance performance
CUADAN508	Develop expertise in allied contemporary dance techniques	CUAWHS402	Participate in gym and weight training for performances
CUADAN509	Refine pointe work techniques	CUAWHS403	Incorporate anatomy and nutrition principles into skill development
CUADAN601	Perform dance repertoire at a professional level	CUAWHS404	Apply the Alexander technique in performance
CUADAN602	Perform advanced classical ballet technique	CUAWHS501	Maintain a high level of fitness for performance
CUADAN603	Extend ballet technique to a professional level	CUAWHS601	Apply advanced gym and weight training to ballet

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Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
3B Music	2018-19	CUA Creative Arts and Culture Training Package	CUA20615	Certificate II in Music Industry
			CUA30915	Certificate III in Music Industry
			CUA40915	Certificate IV in Music Industry
			CUA50815	Diploma of Music Industry
			CUA60515	Advanced Diploma of Music Industry

Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
CUAMGT401	Manage distribution of music and associated products	CUAMPF203	Develop ensemble skills for playing or singing music
CUAMGT402	Administer music publishing income	CUAMPF204	Play or sing music from simple written notation
CUAMGT403	Manage licensing and assignment of works	CUAMPF301	Develop technical skills in performance
CUAMGT404	Administer artists' royalty income	CUAMPF303	Contribute to backup accompaniment
CUAMGT501	Manage artists and their careers	CUAMPF304	Make a music demo
CUAMGT502	Develop artists and repertoire	CUAMPF305	Develop improvisation skills
CUAPUR501	Establish and manage recording contracts	CUAMPF401	Rehearse music for group performances
CUAGMT301	Repair and maintain production equipment	CUAMPF402	Develop and maintain stagecraft skills
CUAIND303	Work effectively in the music industry	CUAMPF403	Develop repertoire as part of a backup group
CUAIND501	Apply music industry knowledge	CUAMPF404	Perform music as part of a group
CUAMCP201	Incorporate technology into music making	CUAMPF405	Develop instrumental techniques
CUAMCP301	Compose simple songs or musical pieces	CUAMPF407	Develop vocal techniques
CUAMCP302	Write song lyrics	CUAMPF408	Develop performance techniques on a second instrument
CUAMCP303	Develop simple musical pieces using electronic media	CUAMPF409	Perform music using digital media
CUAMCP401	Develop techniques for arranging music	CUAMPF410	Perform music from written notation
CUAMCP402	Develop techniques for composing music	CUAMPF501	Prepare a program for performance
CUAMCP501	Compose music using electronic media	CUAMPF502	Incorporate interactive technology into performance

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CUAMCP502	Compose music for screen	CUAMPF503	Perform accompaniment
CUAMCP503	Prepare compositions for publishing	CUAMPF504	Perform improvisation for audiences
CUAMCP601	Extend techniques for arranging music	CUAMPF505	Develop technical skills and expand repertoire
CUAMCP602	Extend techniques for composing music	CUAMPF506	Present live audition programs
CUAMLT201	Develop and apply musical ideas and listening skills	CUAMPF507	Provide musical leadership in performance
CUAMLT202	Apply knowledge of music culture to music making	CUAMPF601	Present a music performance
CUAMLT301	Develop and apply aural perception skills	CUAMPF602	Manage stagecraft aspects of performances
CUAMLT302	Apply knowledge of style and genre to music industry practice	CUAMPF603	Refine performance techniques and expand repertoire
CUAMLT303	Notate music	CUAMPF604	Extend improvisation techniques
CUAMLT401	Notate music for performance	CUAMPF605	Develop advanced vocal techniques
CUAMLT402	Articulate ideas about music	CUAMPF606	Conduct musical performances
CUAMLT403	Develop skills in analysis of functional harmony	CUAMPF607	Lead music rehearsals
CUAMLT501	Refine aural perception skills	CUAPP604	Plan and manage film and media post-production
CUAMLT502	Apply concepts of music and society to professional practice	CUASOU204	Mix sound in a broadcasting environment
CUAMLT601	Analyse music	CUASOU303	Repair and maintain audio equipment
CUAMLT602	Analyse harmony	CUASOU307	Record and mix a basic music demo
CUAMPF101	Develop skills to play or sing music	CUASOU309	Restore audio tracks
CUAMPF102	Develop ensemble skills to perform simple musical parts	CUASOU310	Analyse soundtracks
CUAMPF201	Play or sing simple musical pieces	CUASOU311	Mix music in a studio environment
CUAMPF202	Incorporate music technology into performance	CUASOU409	Mix recorded music

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
3C Mental Wellbeing	2018-19	CUA Creative Arts and Culture Training Package	N/A	N/A

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Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
CUAPPR502	Develop own sustainable professional practice	CUAPRF503	Prepare for performances in a competitive environment
CUAPRF201	Prepare for performances	CUAWHS101	Follow safe dance practices
CUAPRF402	Develop conceptual and expressive skills as a performer	CUAWHS301	Condition the body for dance performance
CUAPRF403	Use a range of performance techniques	CUAWHS302	Apply work health and safety practices
CUAPRF405	Rehearse technique for performance	CUAWHS401	Apply movement and behavioural principles to physical conditioning
CUAPRF406	Use technique in performance	CUAWHS602	Develop techniques for maintaining resilience in a competitive environment
CUAPRF407	Develop expertise in musical theatre techniques	CUAMPF302	Prepare for performances
CUAPRF408	Perform solo in a musical theatre context	CUAMPF406	Perform music as a soloist
CUAPRF501	Refine performance techniques		

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
3D Arts Health	2018-19	CUA Creative Arts and Culture Training Package	N/A	N/A

Unit of competency code	Unit of competency name	Unit of competency code	Unit of competency name
N/A	N/A	N/A	N/A

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
4A Technical Live Production	2019-20	CUA Creative Arts and Culture Training Package	CUA20215	Certificate II in Creative Industries
			CUA30415	Certificate III in Live Production and Services
			CUA40415	Certificate IV in Live Production and Technical Services

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Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
			CUA50415	Diploma of Live Production and Technical Services
			CUA50513	Diploma of Live Production Design
			CUA60213	Advanced Diploma of Live Production and Management Services

Project code and name	Planned review year	Training Package code and name	Qualification code	Qualification Name
4B Visual Arts, Crafts and Design	2019-20	CUA Creative Arts and Culture Training Package	CUA10215	Certificate I in Aboriginal and Torres Strait Islander Cultural Arts
			CUA20415	Certificate II in Aboriginal and Torres Strait Islander Cultural Arts
			CUA30515	Certificate III in Aboriginal and Torres Strait Islander Cultural Arts
			CUA40615	Certificate IV in Aboriginal and Torres Strait Islander Cultural Arts
			CUA30715	Certificate III in Design Fundamentals
			CUA40715	Certificate IV in Design
			CUA50715	Diploma of Graphic Design
			CUA60315	Advanced Diploma of Graphic Design
			CUA60415	Advanced Diploma of Creative Product Development
			CUA41115	Certificate IV in Photography and Photo Imaging
			CUA50915	Diploma of Photography and Photo Imaging
			CUA10315	Certificate I in Visual Arts
			CUA20715	Certificate II in Visual Arts
			CUA31115	Certificate III in Visual Arts
			CUA41315	Certificate IV in Visual Arts
			CUA51115	Diploma of Visual Arts
CUA51215	Diploma of Ceramics			
CUA60715	Advanced Diploma of Visual Arts			

