
Case for Change Culture and Related Industries (CUA)

Arts Administration and Screen,
Media and Broadcasting

CUA

Case for Change

April 2018



Administrative information

Name of IRC: Culture and Related Industries IRC

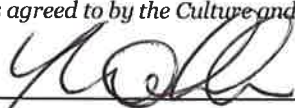
Name of SSO: PwC's Skills for Australia

Name of Training Package: Creative Arts and Culture Training Package

Case for Change: Arts Administration; and Screen, Media and Broadcasting

This Case for Change was agreed to by the Culture and Related Industries IRC.

Yvonne Webb



30/4/18

Name of chair

Signature of chair

Date

This case for change was established as a result of initial research and consultations outlined in the Industry Skills Forecast and Proposed Schedule of Work (2018) for the Culture and Related Industries IRC and subsequent endorsement by the Australian Industry and Skills Committee (AISC).

The case for change

This case for change is proposed in response to the following industry drivers for change:

Industry drivers

Arts Administration

- A. There is a projected **18.3% rise in employment in archivists, curators and records manager occupations over the next five years**¹. It is necessary to address any skills gaps in current training to ensure adequate employment opportunities exist for students in VET pathways for employment in these areas.
- B. Industry feedback has identified that **in rural and regional areas there is demand for higher level skills from arts administration workers**, however tertiary education in arts administration is not as accessible in these areas.
- C. Due to the increasing number of arts organisations across states and regions, there is a **need for knowledge of types and sizes of arts organisations, governance, and organisational structures** such as not-for-profit and commercial aspects of organisations.
- D. Industry has a **low level of confidence in the literacy and financial skills of arts administration workers without formal qualifications**, and workers are therefore unable to meet all aspects of job requirements. Arts administration workers also need to have entrepreneurial, problem solving, creative collaboration and innovation skills when working in the industry, given the structure of arts organisations. It is necessary to embed these skills within training, so that learners are equipped to fulfil job roles.
- E. There is a **need for broad knowledge of arts history and cultural practices** and how to apply this knowledge to understand contemporary practices, programs, policies and organisations, and to ensure learners have sufficient cultural awareness when working with communities and artists.
- F. Feedback suggests that **community arts and cultural development**² should be considered within training, especially where arts administration workers are facilitating community-led, collaborative and inclusive initiatives.
- G. **Arts administration workers need to make better use of digital technology**, including cloud-based Customer Relationship Management (CRM) systems, booking systems, project planning tools and marketing and social media.

Screen, Media and Broadcasting

- A. **Radio broadcasting and internet publishing is a growth area**, with a projected rise in employment in the areas of broadcasting (except internet) of 0.6% and specifically, radio broadcasting, of 5.3% over the next five years. In addition, employment in internet publishing and broadcasting is projected to rise by 20.9% over the next five years.³ It is necessary to address any skills gaps in the current VET qualifications to ensure adequate opportunities exist for students in VET pathways for employment in these areas.
- B. **Digital and technological change is rapidly impacting the sector at an increasing pace**.⁴ Vocational training needs to be revised to equip learners with the digital and technological skills and knowledge required by employers when working in the screen, media and broadcasting sector.
- C. A **large increase in the volume and variety of digital content** consumed by individuals requires workers in the sub-sector to produce and distribute content across a range of platforms to reach target audiences. Learners need to have knowledge of how to produce, edit and broadcast content across a multitude of platforms. They must

¹ Department of Jobs and Small Business, 2017 Occupational Projections - five years to May 2022, <http://lmip.gov.au/default.aspx?LMIP/EmploymentProjections>

² The Australian Council defines community arts and cultural development as encompassing collaborations between professional artists and communities based on a community's desire to achieve artistic and social outcomes. <http://www.australiacouncil.gov.au/artforms/community-arts-and-cultural-development/>

³ Department of Jobs and Small Business, 2017 Industry Employment Projections - five years to May 2022, <http://lmip.gov.au/default.aspx?LMIP/EmploymentProjections>

⁴ Current technology shifts include animation, virtual reality, augmented reality, 360 filming, VFX, gaming, broadcast technologies, online content delivery, streaming, app-based skills, immersive sound, digital collaboration, sound production, podcasting, use of social media and metadata analysis.

- also understand basic marketing techniques in order to respond to consumer patterns quickly.
- D. Due to this large increase in content, **technical recording and content editing skills are in high demand**. Skills in operating digital software, synthesising information, digital editing and storytelling are being increasingly demanded by industry, as well as skills in sound recording, production, editing and podcasting.
 - E. Productions increasingly vary in size and scale and **require multi-skilled individuals who can collaborate digitally**. Skills gaps are seen in practical project management and basic technical skills, particularly in graduates from higher level qualifications.
 - F. **Practical industry experience** was identified as most important in defining vocational outcomes and an important component of training to ensure graduates are job ready across all of the sub-sector. Learners need to be equipped with job-ready skills through practical experience in addition to study.

Recommended changes

The recommended changes are in response to the industry drivers and the key issues identified by stakeholders. Where applicable, specific links between the recommended changes, key drivers and issues identified are indicated in brackets.

Recommended changes

Arts Administration

1. **Update 23 of 29 units of competency (UoCs) related to arts administration occupations** with the following criteria:
 - a. Update content of UoCs for currency and industry relevance to arts administration roles, specifically:
 - i. Update UoCs for content relating to the use of booking systems, customer relationship management (CRM) systems and technology for project management to ensure they are able to be contextualised to current technological changes, as well as future technological advancements. For example, CUAADM301 Administer bookings for rehearsals and performances. (*Driver G, Issue IV*)
 - ii. Update UoCs that include content relating to learners working in diverse cultural contexts. Where applicable, improve existing content in these UoCs to address the need for learners to have cultural awareness when working in administrative roles for cultural exhibitions and performances. For example, CUACNM403 Work with cultural material. (*Drivers E, F*)
 - b. Review relevance of UoCs, with the intention of removing or combining units where there is significant duplication.
2. **Update 7 qualifications related to arts administration occupations** with the following criteria:
 - a. Update structure of qualifications, specifically naming conventions and core and elective unit options for their relevance to arts administration and whether additional units can be added in the elective options from the CUA Training Package or imported from other training packages in the following areas: business skills, entrepreneurial skills, problem solving and creative collaboration skills, social media and marketing, finance and literacy and organisational governance. For example, Certificate IV in Arts Administration. (*Drivers A, C, D, Issues I, III*)
 - b. Update specialisation groupings in qualifications and review whether groupings require amendment or additional groupings need to be created. For example, specialisation options within qualifications may be updated to include marketing, venue management, exhibition management and governance specialisations. (*Drivers A,C, Issue III*)
 - c. Review relevance of qualifications and use within industry for direct employment or pathways to further study. Review enrolment numbers and employer and learner demand for all qualifications in scope.
3. **Develop a new qualification: Diploma of Arts Administration**, to address a skills gap in arts administration workers with higher level training and to provide a pathway into higher education (*Drivers A, B, Issues II, III*):
 - a. Develop **two new UoCs** to include in the CUA Training Package in the Diploma of Arts Administration:
 - i. Develop grants, proposals and briefs, and
 - ii. Manage partnerships and negotiations
 - b. Examples of existing UoCs proposed to be added to the Diploma of Arts Administration include: CUACMP501 Manage copyright arrangements, BSBPMG520 Manage project governance, CUAFIM501 Source funding for projects, BSBDIV501 Manage diversity in the workplace, BSBPMG517 Manage project risk, BSBPUB402 Develop public relations campaigns, BSBPUB503 Manage fundraising and sponsorship activities, FNSORG501 Develop and manage a budget, CUAIND403 Communicate effectively with arts professionals. (*Drivers B, C, D, Issues I, II, III*)
4. **Update skill sets** to ensure their relevance and consider whether there is employer and learner demand for additional skill sets to be created. For example, CUASS00045 Deliver Public Programs Skill Set. (*Drivers A,C, E, F*)

Screen, Media and Broadcasting

1. **Update 74 of 90 UoCs related to screen, media and broadcasting occupations** with the following criteria:
 - a. Update content of UoCs for currency and industry relevance to screen, media and broadcasting roles, specifically:
 - i. Update UoCs for their technical content to provide learners with a better understanding of the sub sector and the skills and knowledge required. For example, CUABRD401 Carry out television transmission operations. (*Drivers A, C, D, E, Issues II, III*)
 - ii. Update UoCs for their content relating to the use of technology, to ensure they are able to be contextualised to current digital and technological changes, as well as future digital and technological advancements. For example, CUAANM402 Create digital visual effects and CUADIG507 Design digital simulations. (*Drivers A, B, C, Issue III*)
 - b. Update assessment requirements and where possible assess assessment requirements against industry standards and benchmarks (*Driver F, Issues V, VI*):
 - i. Update UoCs where assessment requirements state that learners 'demonstrate consistent performance of typical activities experienced in creative arts industry environments' for its appropriateness. For example, CUAPPM507 Manage safety aspects of screen production.

- ii. Update assessment requirements where specific volume and frequency of tasks is not specified in the performance evidence for their appropriateness. For example, CUAPPM407 Create storyboards.
 - c. Review relevance of UoCs, with the intention of removing or combining units where there is significant duplication. (*Issue I*)
- 2. Update 6 qualifications related to screen, media and broadcasting occupations** with the following criteria:
- a. Update structure of qualifications, specifically naming conventions and core and elective unit options for their relevance to screen, media and broadcasting and whether additional units can be added in the elective options from the CUA Training Package or imported from other training packages. For example, Diploma of Screen and Media. (*Driver A, Issues II, V*)
 - b. Update specialisation groupings in qualifications and review whether groupings require amendment or additional groupings need to be created. For example, where applicable, specialisation options within qualifications can include areas such as digital content creation, animation, visual effects, film and tv and radio broadcasting and performance specialisations. For example, Advanced Diploma of Screen and Media. (*Driver A, Issue IV*)
 - c. Review relevance of qualifications and use within industry for direct employment or pathways to further study. Review enrolment numbers and employer and learner demand for all qualifications in scope. (*Issue I*)
- 3. Update skill sets** to ensure their relevance and consider whether there is employer and learner demand for additional skill sets to be created. For example, CUASS00040 Community Broadcasting Coordination Skill Set. (*Driver A, Issues II, IV*)

See also Attachment A – *Training product components to change*.

Industry support for change

Industry views were captured via targeted stakeholder interviews, group teleconferences and through a public online survey. The method and scale of stakeholder consultation undertaken in building the case for change, and stakeholders' outstanding issues and dissenting views are outlined in Attachment B – *Stakeholder consultation method and scale*.

Issues identified by stakeholders

Arts Administration

- I. Stakeholders highlighted that the **current qualifications and UoCs do not fully reflect the writing and financial skills** (including writing of briefs, proposals and grants, business planning and budgeting) employers require of arts administration workers at all levels.
- II. There is a **need for multi-skilled higher level arts administration workers in regional and rural areas**, where there are community arts centres. However, access to tertiary training in these areas is limited.
- III. Given the structure and operations of arts organisations, there is a **need for higher level training** in organisational governance and reporting, stakeholder partnership building and negotiations, grant writing and revenue sourcing for arts administration workers in arts organisations where there are governance and funding implications. There is also an emerging demand for business skills, entrepreneurial skills and creative collaboration skills to build partnerships with communities, other organisations and artists.
- IV. Bookings and other administrative services are now conducted via various systems and applications, and training has not fully kept pace with these changes. **Learners need to be able to adapt to digital change quickly** through the process of continuous improvement, whether they are providing front of house services, venue management or exhibition management.

Screen, Media and Broadcasting

- I. Stakeholder feedback highlights **repetition and duplication of units across qualifications** in the training package, particularly from Certificate IV to Diploma levels in Screen and Media.
- II. There is a **need to align qualification titles with industry demand and include more practical training** for on-set technical crafts (including directing, script supervisors, cinematographers (and assistants), sound recordists and boom operators, art/set design, production managers (and assistants)).
- III. Industry has highlighted the **current qualifications and UoCs need more focus** on virtual and augmented reality, animation, visual effects, digital content editing, streaming servicing, and internet broadcasting, in addition to broad foundation skills, to meet demand for specific roles. For example, the Diploma of Screen and Media is the only qualification that currently incorporates animation and there is a need for a review of animation and drawing units and their inclusion in additional qualifications.
- IV. There is **industry demand for specialist streams** such as animation, motion capture, augmented reality and virtual reality, digital software, radio, radio automation, digital content production, film and television, journalism, media and story-writing, editing and directing in higher level qualifications.
- V. Stakeholders report **issues with the structure of qualifications and the core units of competency**; there are concerns there is duplication of core units of competency (such as copyright and WHS units) at the lower level certificates and diploma levels. While these units are important, in some cases content is repeated across qualifications and units of competency need to be reviewed for their appropriateness.
- VI. Industry reports that **employability (particularly in remote regions) is about skills, not qualifications**. Training organisations' feedback also suggests that there are inflexible delivery options and difficulties in assessment of competencies for learners (including Aboriginal and Torres Strait Islander and culturally and linguistically-diverse learners). In some cases, the issues lie within the structure of qualifications and more specifically in assessment requirements.

Impacts of change

Throughout the case for change process we have sought to gather multiple perspectives on impacts of the proposed changes to training products. Expected impacts relative to stakeholders for this project are outlined below.

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
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
Learners	<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
Other IRCs/Training Packages	<ul style="list-style-type: none"> Qualifications may import units of competency from other training packages, including the BSB Training Package. As part of this case for change, there will be no training product development to other training packages and therefore no changes to the content of imported units.

Implications of not implementing proposed changes

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. Likely impacts of this option are outlined below:

Existing Issue	Likely impacts of not being addressed
<i>Existing training in these areas requires a review for currency and suitability for the needs of the creative industries.</i>	Choosing not to review training in arts administration and screen, media and broadcasting for its currency and relevance now may mean not reviewing it for another four years. It is likely that the skills learners require in these occupations will have progressed even further away from the skills provided through training today.
<i>There is a need within the sector for various skills that are not fully reflected in the current training in these areas.</i>	Choosing not to review the current Training Package to address skills gaps in arts administration and screen, media and broadcasting areas may result in learners being unable to meet industry requirements and will therefore require greater "on the job" training. Learner employment outcomes may also reduce, if the skills and knowledge in demand by employers are not reflected in training.

Timeframes

PwC's Skills for Australia anticipates that a Case for Endorsement for the CUA Training Package will be submitted to the AISC by June 2019.

Implementing the COAG Industry and Skills Council reforms for Training Packages

The table below outlines how the changes recommended support the CISC reforms for Training Packages:

Reform	Evidence of reform being addressed
<i>Removing obsolete and superfluous qualifications from the training system</i>	Ongoing project work will involve the review of training package components with the intention of removing or combining units where there is significant duplication. This includes removing obsolete and superfluous training package components where applicable.
<i>Making more information available about industry's expectations of training delivery</i>	An Implementation Guide will be released with the updated CUA Training Package, containing information about industry's expectations of training delivery.
<i>Ensuring the training system better supports individuals to move easily from one related occupation to another</i>	The proposed new training package components will focus on the creative industries but will also provide learners with broader skills that are transferable across industries and occupations outside the creative industries.
<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, such as the BSB Training Package, will be considered for inclusion in training relevant to the CUA Training Package.
<i>Fostering greater recognition of skill sets</i>	Ongoing project work will consider options and industry demand for creating skill sets.