Industry Skills Forecast and Proposed Schedule of Work

Culture and Related Industries

May 2019

pwc

Executive summary

The Culture and Related Industries sector includes workers across the creative economy in visual and performing arts, music and screen production, dance, theatre, and Indigenous art. In 2016-17, cultural and creative activity was estimated to contribute $111.7 billion to Australia's economy, which is over 6 per cent of gross domestic product.[1] This includes the contribution that creative skills bring to all industries, illustrating the importance of Culture and Related Industries workers to the economy. Nationally recognised training for this sector is housed within the Creative Arts and Culture (CUA) Training Package, which provides the competency standards for learners working, or seeking work, in the sector.

PwC's Skills for Australia and the Culture and Related Industries Industry Reference Committee (IRC) have undertaken, and continue to undertake, projects to address new and emerging skills needs in the sector. In addition to these, this proposed schedule of work for 2019-20 includes the following projects:

- **Technical Live Production,** which proposes to update training products to address the industry demand for enhanced technical skills in operating and working with new technology and equipment, the need for greater understanding and knowledge of current Work, Health and Safety practices for front of house technicians, mechanists and designers in the live production sub-sector. It also aims to ensure training products include adequate transferable skills including oral communication, problem solving and building relationships.

- **Visual Arts, Crafts and Design,** which proposes to update training products to address industry demand for enhanced commercial skills (including writing grants, applying for proposals and drafting contracts) for visual arts and crafts professionals, designers, graphic designers, visual communications specialists, photographers and photo imaging specialists. This project also addresses the impact of changing technologies and the use of multimodal art forms.

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Skills Forecast

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1.1   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 who together make up the creative economy. While organisations in the Culture and Related Industries sector may operate for profit or not-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. This is demonstrated through the 'non-market' value communities place on cultural and artistic activity.[2] For example, it has been found that the Australian community places a non-market value on the Australian screen production industry that is four times the market value of the industry (i.e. what is paid to the industry).[3]

> *98 per cent of Australians engage with the arts, and 85 per cent of Australians agree that experiencing the arts makes for more engaging, enriching and meaningful lives.[4]*

Cultural and creative activity was estimated to contribute $111.7 billion to Australia's economy in 2016-17, which is over 6 per cent of gross domestic product.[5] This includes cultural and creative industries, workers in cultural and creative occupations in other industries, as well as the non-market value of volunteers and cultural goods and services provided for free. This contribution from creative workers in other industries shows that many sectors outside of the Culture and Related Industries benefit from cultural activities due to the interrelated nature of creative and other industries.

Additionally, a strong cultural sector can be valuable through creating related activity such as increased tourist expenditure, particularly for an international tourist attracted to Australia for cultural pursuits or events, or encouraged to spend money on cultural pursuits during a trip.

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. Although it is difficult to comprehensively count all these organisations, their diversity can be demonstrated by the data that is available. For example, at the end of 2016-17 there were almost 12,000 businesses operating as Creative Artists, Musicians, Writers and Performers, over 500 Performing Arts Venue Operation businesses and another 10,000 businesses of all sizes operating across Motion Picture and Video Production, Post-production Services, Music and Other Sound Recording, Radio Broadcasting, Museum Operation and Performing Arts Operation.[6] This does not capture every business in the Culture and Related Industries sector but helps illustrate the variety of the sector.

The Culture and Related Industries sector job roles can be examined at the sub-sector level to understand the complexity of the sector. All Culture and Related Industries roles in these sub-sectors are not static and may evolve with emerging technologies leading to the creation of new sub-sectors, such as interactive multimedia and gaming. Sub-sectors in the Culture and Related Industries sector are:

- **Live, performance & entertainment**, with subspecialties of dance and musical theatre (including acting); dance teaching; and live production and technical services

- **Music industry**, including music performance and composition; music sound production and music business

- **Screen, media and broadcasting**, with subspecialties of broadcast technology; and technical screen and media production

- **Visual arts, craft and design**, with subspecialties across a range of visual art disciplines

Additionally, Culture and Related Industries also includes a support workforce that sits across these sub-sectors that includes roles in arts administration, galleries and museums, and community arts and cultural development, as well as a number of specialities that do not neatly fit in to any sub-sector, such as professional writing and editing.

1.2 Training Package at a glance

1.2.1 Training Package description and use

Of the 4.2 million learners enrolled in vocational education and training qualifications in 2017, 69,000 learners were enrolled in the Creative Arts and Culture (CUA) Training Package, comprising approximately 1.64 per cent of all learners.[7] Table 1 shows these enrolments across qualification level and sub-sector of learning.

Table 1: Enrolments by qualification, level and sub-sector

		Qualification					
		Cert. I	Cert. II	Cert. III	Cert. IV	Dip.	Adv. Dip.
Sub-sector	Live performance & entertainment	105	5,915	6,955	1,080	1,015	200
	Music industry	-	3,790	6,610	1,000	1,470	375
	Screen, media & broadcasting	-	-	6,825	1,135	4,660	705
	Visual arts, craft & design	1,260	7,815	6,530	4,870	5,790	715
	Other specialties	-	60	50	55	-	-

Source: National Centre for Vocational Education Research (NCVER) (2018) *Total VET Students and Courses 2017*.
Note: Refer to Appendix B for qualifications by sub-sector

1.2.2 Challenges and opportunities with the Training Package

Based on our analysis and industry consultation to date, there are three key opportunities and challenges for employers and learners in the Culture and Related Industries sector, as follows.

- **Creative skills for all sectors.** It is expected that creative skills will be particularly resistant to the impact of changing technologies and are likely to be in relatively higher demand in to the future.[8] The World Economic Forum anticipates the most important skills in 2020 are complex problem solving, critical thinking and creativity that will underpin new ways of thinking, engaging and learning, which shows how highly sought after these skills will be across sectors.[9] Employees who can present information creatively, think critically and solve problems in new and novel ways are expected to be the most attractive to employers in the future. This presents an opportunity for the CUA Training Package, as it houses many core creative skills, to develop these in a way that can be accessed and used by VET learners across multiple industries.

- **Ability to keep pace with the changing nature of work in the sector.** Although the above shows that core creative skills are unlikely to be changed by technology and automation, the sector is still expected to be disrupted in other ways. Stakeholders have suggested that many Culture and Related Industries job roles are particularly impacted by the rise of the gig economy because they were inherently sole trader or portfolio based professions already. Ability to adapt may present a challenge for the industry, but there is an opportunity for the Training Package to prepare learners to harness the opportunities presented in this changing sector, such as accessing crowd funding or participating in emerging and established digital-only platforms of art and creativity.

- **Technology is changing how creative workers produce art and services.** The Culture and Related Industries IRC believes that changes in technology are creating more opportunities for new artistic experiences, such as interactive performances, exhibitions and media. For example, advances in 3D printing technology, augmented reality and virtual reality have opened new ways

for artists to create art. The technical skills required to keep pace with technological advances will be an important focus for the sector. Therefore, this provides an opportunity for the Training Package to expose learners to new technologies and to prepare them with the skills needed to succeed in the sector.

1.2.3   Training Package collaboration opportunities

Many of the skills most valued by industry are relevant across multiple sectors of Australia's economy. The Australian Industry and Skills Committee (AISC) has identified a number of cross sector projects arising from similarities in skills need across multiple sectors. These are areas where opportunities exist to create flexible and transferable Training Package components, which can be used in a wide range of industry contexts, and in addition, will streamline and remove duplication across the VET system.

The CUA Training Package already houses many areas of core skills used across other industries and Training Packages. It therefore offers many opportunities for cross sector collaboration. Of particular applicability to this sector are the following projects:

- **Customer engagement through online and social media** are core competencies for Culture and Related Industries workers, especially for those who work as sole operators and need to directly engage with their audience and customers. Therefore, these units will be important for the sector and will be assessed to be used where relevant.

- **Teamwork and communication** are used across the Culture and Related Industries sector as core transferable skills.
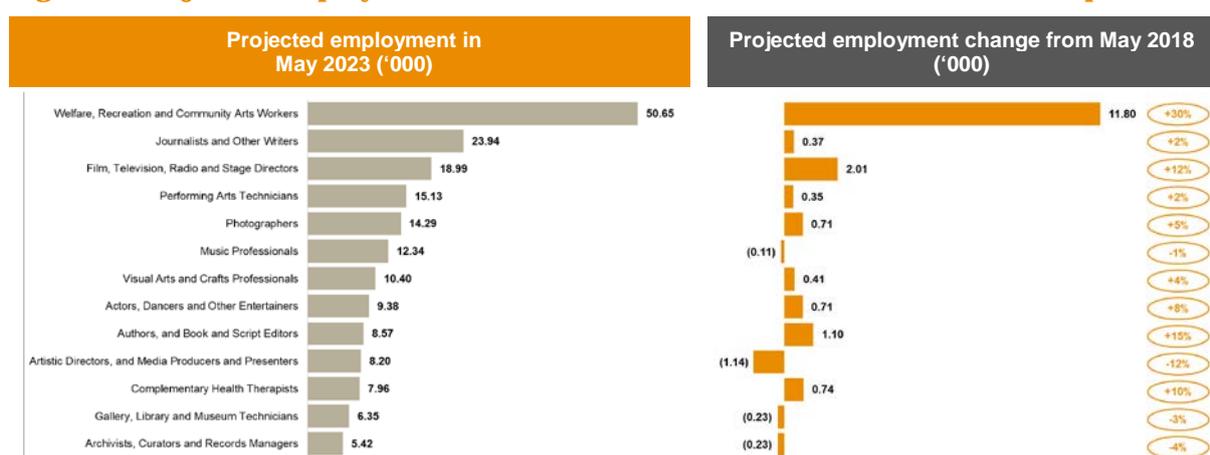
PwC's Skills for Australia and the Culture and Related Industries IRC will continue to look for, and participate in, opportunities for collaboration across industries.

2 Employment and skills outlook

2.1 Employment outlook

As set out above, employment within the Culture and Related Industries sector encompasses workers that operate across a diverse range of industries within a variety of organisations. Therefore, the employment outlook is reflected as a job roles or occupations. A number of occupations have been determined to be indicative of job roles in the sector,[10] and the forecast level of employment in these roles is set out in *Figure 1* below.

Figure 1: Projected employment levels for Culture and Related Industries occupations

	Projected employment in May 2023 ('000)	Projected employment change from May 2018 ('000)	
Welfare, Recreation and Community Arts Workers	50.65	11.80	+30%
Journalists and Other Writers	23.94	0.37	+2%
Film, Television, Radio and Stage Directors	18.99	2.01	+12%
Performing Arts Technicians	15.13	0.35	+2%
Photographers	14.29	0.71	+5%
Music Professionals	12.34	(0.11)	-1%
Visual Arts and Crafts Professionals	10.40	0.41	+4%
Actors, Dancers and Other Entertainers	9.38	0.71	+8%
Authors, and Book and Script Editors	8.57	1.10	+15%
Artistic Directors, and Media Producers and Presenters	8.20	(1.14)	-12%
Complementary Health Therapists	7.96	0.74	+10%
Gallery, Library and Museum Technicians	6.35	(0.23)	-3%
Archivists, Curators and Records Managers	5.42	(0.23)	-4%

Source: Department of Jobs and Small Business (2018) *2018 Occupational Projections – five years to May 2023*

2.2 Skills outlook

2.2.1 Current and emerging skills needs

The current skills needed in the Culture and Related Industries sector are highly dependent on the sub-sector that a particular worker is in, set out in the sub-sector descriptions in the previous section. In general, a Culture and Related Industries job role will need two specific sets of skills:

- **Technical skills**, which are skills specific to their role in the creative sector and can be highly specialised to each specific art form or creative service. For example:

    o **Visual arts and crafts technicians**, depending on their speciality, may need skills including those that allow them to produce computer-aided drawings and technical drawings; create 3D digital models; implement copyright arrangements; author interactive media; provide freelance services; and produce ceramics, video art, digital art, glasswork, sculptures and textile work.[11]

    o **Actors, dancers and other entertainers** will need skills including those that allow them to use a range of acting techniques in performance; create and perform dance pieces; develop expertise in various dance techniques; compose simple songs or musical pieces; perform in a musical theatre ensemble; and plan a career and work effectively in the creative arts industry.[12]

- **Enterprise skills**, such as managing and delivering quality customer service; teamwork; communication; self-promotion and marketing skills; critical and creative problem solving skills;

and work health and safety skills.[13] These are the transferable skills about 'how' a worker operates in the workplace and are transferable across roles and are critical for all Culture and Related Industries job roles.

The emerging skills needs of the sector are explored further in Section 3. Due to consistent change and evolution of technology, ensuring that technical skills keep pace with developments in each sub-sector will be a key focus for the sector as a whole. These technical skills will be a core part of ongoing work on the Training Package, and both PwC's Skills for Australia and the Culture and Related Industries IRC intend to continue to consult with industry to understand the emerging skills within the sector. The changing nature of employment and the continued rise of the gig economy will mean that enterprise skills will be of continued and growing importance for learners in the sector. Specific skill needs in these emerging areas explored further in the Project Details in Section 6.

2.2.2 Key generic skills

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 2*, with rank 1 being the highest ranking and 12 being the lowest ranking.

All skills listed in *Table 2* are important. Low ranking does not imply that the skill is not important, but rather lower ranking only indicates that the skill is not a critical priority for the Culture and Related Industries sector. Further, *Table 2* 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 by the Federal Department of Education and Training.

Table 2: Importance of 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
=5	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
Note: These skills are read in line with definitions provided by the Commonwealth Department of Education and Training.

3 Key drivers for change and proposed responses

3.1 Key drivers for change overview

This overview of key drivers of change in the Culture and Related Industries sector outlines trends that are likely to present changes, opportunities or threats in the medium term. These trends will lead to movements in the employment landscape (number and nature of jobs available), as well as the skills needed to succeed in those future roles.

3.1.1 Technological disruption

Disruptive innovation and emerging technologies 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*'.[14]

Depending on their sub-sector and artistic speciality, workers in the Culture and Related Industries sector can expect for technological disruption to impact:

- the way they collaborate and produce art and services

- the way they sell their art and expertise, including how they market themselves to employers and consumers and develop their career

- demand for skills of creativity and design.

How creative workers conduct their work

It can be expected that in the future there will be increasing overlap between Culture and Related Industries and the Information and Communications Technology industries. With the introduction of virtual and augmented reality and greater use of digital software and new technologies, creative workers will deliver products and services in fundamentally different ways. For example, live production roles require workers to use new technologies such as automation of lighting systems and mechanisation of certain pieces of staging equipment.[15] Furthermore, the prevalence of 3D printing technology has opened new ways for artists to create art.[16] An artist can draw a design by hand and then 3D print the design using various materials such as metal, glass and ceramics.[17]

Specialist technology used for specific job roles is also expected to continue to evolve, as explored for detailed projects in Section 6.

The way creative workers reach consumers

Technology has disrupted the way the Culture and Related Industries sector can reach consumers, display works, and make sales.[18] Artists, art dealers and galleries utilise technology and social media platforms to promote and distribute art, allowing them to reach a greater range of consumers. For example, 91 per cent of galleries surveyed said that they actively use social media to promote their gallery, art and artists.[19] Therefore, workers in the sector require the skills and knowledge to establish a digital presence, engage audiences through digital platforms, and distribute and promote art.

Workers in the sector appear to agree with the assessment that digital change will have a real impact on employment with:[20]

- **85 per cent of creative workers** stating that they believe that technology will open up more creative opportunities in the future

- **60 per cent of artists** reporting that they think it is likely or very likely for new technologies to improve their income earning potential.

The impact of technological change on creativity, expression and consumption of the arts is accepted across the world, with a United Nations report stating:[21]

> *'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'*

Demand for creative skills

The magnitude of technological change across the economy is expected to drive demand for creative skills in all industries.[22] It is predicted that 40-60 per cent of work tasks are susceptible to automation by 2030, which could suggest the creation of new types of jobs that do not presently exist and could also impact the skills required for current job roles.[23] As new technologies and automation take over more routine tasks previously performed by human labour, industry will need more workers who possess twenty-first century skills (i.e. creative skills, higher-order cognitive skills, interpersonal and emotional intelligence, system-thinking skills and collaborative skills) that can complement automated machines.[24] In particular, it is expected that creative skills will be particularly resistant to the impact of changing technologies and are likely to face relatively higher demand into the future.[25]

3.1.2   Gig economy and the changing nature of employment

Another major change in the arts labour market is the rise of the gig economy, in which freelance workers operate on a task-by-task basis within a marketplace. This shift to contingent work is only accelerating with no signs of slowing down.[26]

Under a gig economy working conditions can range from full-time and traditionally secure employment through to part-time, contract freelance work or portfolio careers. This broad spectrum in the nature of employment represents both a challenge and opportunity for the sector.[27] With flexibility, there is also uncertainty, which causes working conditions to be challenging for some artists, where some workers forgo benefits of sick leave, maternity leave, superannuation contributions and holiday pay.[28] Although work is considered highly valuable and rewarding, working conditions in many cases are considered inconsistent with traditional working arrangements outside the sector.

While freelancing has been common for many years in the Culture and Related Industries sector, the landscape of freelance work has been changing,[29] and may impact on the capacity to provide trainee and apprenticeship models of employment. The changes to the landscape of freelancing work will affect the Culture and Related Industries in different ways based on sub-sector and specific job roles. In some areas it may be prevalent, for example, more visual arts, craft and design professionals, have chosen to self-manage their career rather than to depend on galleries or other third parties to help with management. In other areas, such as technical live production, workers are anecdotally expected to continue to be employed consistently by a production company.

3.1.3   New service offerings

As the structure of Australia's economy continues to focus towards services, there will be increasing opportunities for arts and culture offerings within non-traditional sectors. For example, Australia's growing ageing population is driving the consumption of health products and services.[30] 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. 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.

According to a report from The Department of Jobs and Small Business, the health care and social assistance sector will see the highest employment growth over the next five years, with jobs increasing by 14.9 per cent from 2018 to 2023.[31] Upward trends in employment of health care and social assistance professionals will also increase demand for vocational graduates in arts health.

3.1.4   Funding and income environment

The availability of income, which is represented in funding and economic conditions for businesses and wages for individuals, can be both a challenge and an opportunity for the Culture and Related Industries sector.

Artists and workers in the cultural sector often rely upon and generate multiple sources of income, with most reporting 43 per cent of total cash income related to a creative activity.[32] Data indicates that there may be a wide range of incomes across different creative workers.[33]

Traditionally, the sector has relied on sources of income that are exposed to shocks in economic conditions. In particular, reliance on government funding and discretionary consumer spending means there is more available income in strong economic conditions, but less so in tougher times. In 2016, 37 per cent of artists applied for and received financial assistance (from government and private sources), 18 per cent applied for financial assistance but did not receive it and the remaining 45 per cent did not apply for financial assistance.[34]

In response to the nature of government funding, which can be uncertain, non-government funding sources are becoming increasingly important for creative workers. Therefore, opportunities are presented for workers in the sector if they can engage philanthropy and corporate sponsorship. 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.

Stakeholders and the IRC have raised that this funding challenge can result in a compounding issue of a lack of socioeconomic diversity in Culture and Related Industries sector. If participation in the sector is only accessible to those who can afford it (both in training and employment),[35] this will inherently reduce the diversity of the workforce. Diversity in the art and culture that the community is exposed to is increasingly being highlighted as of critical importance. For example, writer Benjamin Law has stated that 'growing up without seeing yourself reflected back in your nation's stories is a quietly dehumanising thing' and the former Race Discrimination Commissioner Tim Soutphommasane has stated that diversity in our culture and media 'goes to the mission of the arts when they flourish: to nurture creativity, to foster exchange, to encourage understanding and respect'.[36]

Diversity concerns of the industry are reflected and aimed to be addressed in government policies such as the Victorian Government's First Peoples Action Plan for Creative Industries.[37] The Action Plan is designed to expand employment opportunities for First Peoples in the cultural sector, and increase exposure and availability of local Aboriginal arts and creative products. Through a tailored employment program, new traineeships, cultural exchange opportunities, and initiatives to build business capability, the goal is to address current barriers to employment and training for First Peoples in the sector.[38]

However, as with several trends in the Culture and Related Industries sector, this will not be applicable in every occupation and sub-sector. Specific impacts on job roles impacted by projects is set out in Section 6.

3.2   Proposed responses

PwC's Skills for Australia and Culture and Related Industries IRC are currently undergoing a number of projects to ensure that training products in the CUA Training Package are fit for purpose and that workers in the sector have the skills required to adapt to these key drivers of change. The current projects in Arts Administration, Arts Health, Dance and Musical Theatre, Mental Wellbeing, Music, and Screen, Media and Broadcasting are addressing these drivers as follows:

- To ensure that workers have the skills they need to adapt to technological and workplace change, current projects are reviewing units that provide learners with the skills to adapt to digital and technology changes in the sector, and the exposure to new technologies in order to meet occupational outcomes.

Key drivers for change and proposed responses

- To ensure that workers have the skills they need to self-manage their careers within a gig economy, the current projects are reviewing units and skill sets that provide business and enterprise skills so that all learners can develop a stronger core of transferable business and financial skills in order to sustain a career and successfully generate and manage income in the sector.

Alongside the responses already underway, this document proposes responses for the training products that are not yet adapted to these trends. The proposed responses are in two areas technical live production; and visual arts, crafts and design. The changes will update training products to ensure that live production technicians and artists in a variety of specialities have improved enterprise and commercial skills (including digital media, contracting, financial management) allowing them to find secure, financially viable work options.

Project details for each of these proposed responses are included in Section 6.

4 *Consultation undertaken*

Approach to consultation for proposed responses

In the Culture and Related Industries sector, consultations have highlighted the need for the Training Package to be updated in two sub-sectors of the industry listed below. Consultations were targeted to these two sectors and include views from industry, peak bodies, training organisations, employee associations and other relevant stakeholders. Individuals were consulted in person, via telephone interviews, group teleconferences, focus groups and an online public survey. The table in the next section shows those who were consulted during the development of the 2019-20 proposed projects:

- **Technical Live Production** (49 individuals consulted)

- **Visual Arts, Craft and Design** (31 individuals consulted)

Please see Appendix C for further detail on consultation and a list of stakeholders consulted to date during the development of the 2019-20 proposed projects, including spread across states and territories and stakeholder type.

Key issues and sensitivities from consultation

'Industry' opinions in the proposed projects refer to views raised and validated in consultations outlined above. It is acknowledged that additional consultation will be conducted in future project work to confirm that these opinions are largely agreed upon by a broader group of stakeholders and to determine specific changes required in the Training Package.

Proposed Schedule of Work

5 Proposed schedule of work overview

PwC's Skills for Australia works in an ongoing manner to ensure training products provided in the CUA Training Package are fit for purpose and that workers in the Culture and Related Industries sector have the skills required to adapt to these key drivers for change. The currently ongoing projects are:

- **Arts Administration**, to address the gap in high level skills from arts administration workers demanded by industry and update training products to include skills in community arts and cultural development and to make better use of digital technology

- **Arts Health**, to ensure there are adequate training products for the growing arts health workforce and provide pathways into the social service sector for current creative workers

- **Dance and Musical Theatre**, to update training products to ensure that qualifications and specialist streams align with industry perceptions and skill needs and to ensure learners are prepared to work in the gig economy

- **Mental Wellbeing**, to address the issue of mental wellbeing in the sector by ensuring there are nationally accessible training products contextualised for the mental health needs of creative workers

- **Music**, to ensure adequate specialised technical skills are provided in training products and to update training products to provide learners with enough industry knowledge and enterprise skills to develop their career

- **Screen, Media and Broadcasting**, to update training products to ensure it keeps pace with the rapid digital and technological change in the sector.

The previous projects were:

- **Arts Access**, to update training products to address a skills gap ensuring the arts are accessible to people with a disability

- **Legal Rights and Obligations**, to update training products to provide workers in the creative industries with an improved understanding of their legal rights and obligations in the areas of intellectual property and copyright and industrial relations

- **Professional Writing and Editing**, to address the gap in nationally endorsed training products for writers, editors and communications workers, especially in new fields such as social media strategy, digital communications and communications for business.

Given the scope of that ongoing work, the proposed schedule of work for the next four years, shown below, only has proposed projects for 2019-20. It is important that both training organisations and employers have time to understand and implement the changes made in this ongoing work before any future projects are scheduled. It is also important to note that for projects across the four years 2016-17 to 2019-20, all units of competency in the CUA Training Package will have been reviewed, either through a project (where they are added, edited or removed) or in assessing if they are relevant for a project (and were found to not require editing or deletion).

However, it is also acknowledged that training products needs to be adaptable and flexible. Therefore, if any significant but unforeseen technological, regulatory or other changes impact the sector, projects may be proposed for 2020-21 or further years to ensure that the training products stay relevant.

2019-20	**4A Technical live production** To address the industry demand for enhanced technical skills in operating and working with new technology and equipment, the need for great understanding and knowledge of current work, health and safety practices and to provide adequate transferable enterprise skills. **4B Visual arts, craft and design** To address industry demand for enhanced commercial skills (including writing grants, applying for proposals and drafting contracts), as well as addressing the impact of changing technologies and use of multimodal art forms.

6 2019-20 Project details

This section serves as the cases for change for projects scheduled in 2019-20. It outlines the how the key drivers for change and how they will be reflected in 2019-20 training product development work.

6.1 Project 4A: Technical live production

The objective of this project is to conduct a comprehensive update of Technical Live Production units of competency (UoCs) and qualifications. The project will address industry demand for enhanced technical skills in operating and working with new technology and equipment, the need for greater understanding and knowledge of current Work, Health and Safety practices and how to manage mental wellbeing in the workplace. This project will also address the increased demand for transferable skills in problem solving, building relationships and understanding cultural differences. The proposed scope includes updating 6 qualifications and 101 UoCs.

6.1.1 Rationale

Job roles affected

This project will impact job roles in the following technical live production sub-sectors:

- **Front of house**: front of house assistant, accommodation coordinator, venue attendant, stage door attendant.

- **Mechanist**: radio production assistant, technical assistant (productions), assistant sound technician, audio and staging assistant, pyrotechnician, sound recordist, sound technician, audiovisual technician, venue technician, lighting technician and operator, technical services manager, assistant stage manager.

- **Design**: dresser, wardrobe assistant, visual merchandiser, special effects assistant, costume maker, costume assistant, set maker, props maker, model making assistant, scenic artist, special effects designer, props master, wardrobe supervisor.

Drivers for change

Industry consultation supported the need to update the training products in technical live production to reflect the following:

1. **Technological change, automation, and the convergence of multimedia in productions, is creating a need for updated technical skills**.

    a. Modern theatre productions are highly responsive to new technologies. Live production designers and technicians are increasingly using multimedia and a mixture of live and pre-recorded footage to provide immersive and entertaining shows. Staging equipment, lighting displays, flooring and sets are being mechanised. Automated audio and lighting systems are used across a range of festivals, theatres, events and live production venues. Sound and special effects design with computer sound design packages are increasingly being layered with ease within productions.

    b. 3D printers, used in the creation of sets, props and stage design, are simplifying design processes across the industry. Advances in 3D printing technologies are changing the way set prototypes and set designs are being created. Set designers can now create prototypes online and send them to be printed off in plastic form, rather than more lengthy traditional processes of constructing and gluing prototypes. Set makers, costume designers and prop makers increasingly design, source and print props and costumes through 3D printers. The skills required to perform these tasks are not currently available in live production design qualifications.

New skills required to perform these tasks are not yet reflected within current competency standards. These skills include: blending video and CGI with live productions; mixing live and pre-recorded footage, incorporating virtual and augmented reality into performance; operating automated lighting and display systems; using 3D printing in set and stage design; and understanding and performing technical ICT 'networking' processes.

2. **Changes to industry expectations, in work, health and safety practices and sustainability, are increasing the need for technical skills and knowledge across all roles in the sector.**

   a. Working at heights, operating mechanical equipment, working in confined and dark spaces and under hazardous conditions is common within the technical live production sector. Workers are increasingly expected to know how to safely operate electrical equipment, work around scaffolding and at heights, operate powered and non-powered lifting devices as well as understand the basic legal and safety requirements. This includes knowledge of jurisdictional regulator requirements for High Risk Work Licences, and how these apply to the live performance and entertainment industries

   b. There is an increasing expectation from clients relating to environmental sustainability practices. Production crew, venues and clients report an increasing demand for technical live production crew to understand and apply sustainable practices including more energy efficient equipment and promoting sustainable practices at venues. For example, promoting reduced energy consumption through use of LED lights and practising sustainable waste management with items such as old props and set pieces.

   Workers do not currently have the required skills and knowledge in rigging, dogging and operating staging equipment and the required environmental sustainability knowledge currently expected in the industry. The range of current Construction, Plumbing and Services (CPC) UoCs, Work, Health and Safety UoCs and sustainability UoCs and assessment arrangements were identified as not sufficiently covering the skills required to work in technical roles in the entertainment and performance sectors.

3. **'Soft' and transferable skills, including mental wellbeing, are increasingly important in the success of all live production technicians in the sector.**

   a. Freelance and contracting work is typical of the sector and therefore heightens the need for establishing strong improved 'soft' and transferable skills including building industry networks and dealing with difficult clients and situations. Consultees noted skills that are not sufficiently covered in vocational training include: basic communication, building relationships, problem solving, managing stress, dealing with confronting material and understanding cultural differences.

   b. Mental wellbeing is recognised as a prevalent issue in the technical live production industry. Due to the nature of the work in the sector being characterised by unstable and short-term contracts, the susceptibility of mental illness among workers is heightened. Feedback suggests employees require the knowledge to both understand how to cope with their personal mental wellbeing as well as manage mental health issues in the workplace.

Current training products

Current training products spans from Certificate I to Advanced Diploma. There are two qualifications in Live Production and Technical Services as well as one qualification in each Creative Industries, Live Production Design and Live Production and Management Services. Enrolment numbers for the CUA20215 Certificate II in Creative Industries and CUA30415 Certificate III in Live Production and Services were strong in 2017 at 5,054 and 6,293 respectively, while enrolments in the CUA50513 Diploma of Live Production Design and CUA60213 Advanced Diploma of Live Production and Management Services were at 19 and 66 respectively.[39]

Funding arrangements for the above courses vary. Notably, the CUA50513 Diploma of Live Production Design has appeared on the *VET Student Loans* list from 2016 to 2018 in a restricted category for learning undertaken at only one training provider, which may explain lower enrolment numbers.[40]

Industry consultation further suggested lower enrolment numbers at the higher AQF level may be because the qualifications do not currently offer clear specialisation streams no clear pathways between qualifications that align to vocations in the sector. At the same time, the number of production managers is predicted to grow by 5.6 per cent over the next four years and performing arts technicians by 2.4 per cent.[41] Despite lower enrolments, industry evidence showed demand for training products for these job roles, confirming specialisations should be maintained at Diploma and Advanced Diploma levels.

Feedback across consultations suggests there is a strong need to update content within qualifications as well as individual units of competency in technical live production to remove duplication, clarify and reduce superfluous content in existing training products.

These training products were last updated in 2016. The timeline for this proposed project is to present training products for AISC consideration in August 2020.

Demand for training product change

Feedback received across six qualifications that align to roles in the technical live production sector has demonstrated a strong demand for updates to existing vocational education and training products. As technology is increasingly updated and changing in the sector, there are changes in the skills required to handle certain pieces of equipment including LED lights and automated playback software, commonly used by technicians and on-stage staff.

Consultation feedback suggests that training products need to be updated to ensure units of competency that cover knowledge in understanding and dealing with mental wellbeing in the workplace are imported into all qualifications, given workers in the entertainment industry are more susceptible to mental health problems. This demand is emphasised with 70 per cent of national survey respondents stating they believe understanding mental health and wellbeing is a knowledge gap for workers in the sector.

Consultees have emphasised that workers require improved 'soft' and transferable skills in line with their work being strongly involved with their teams and clients. Specific areas that were identified for improvement include problem solving, basic communication, building and sustaining relationships and collaboration. 63 per cent of respondents stated they believe there is a skills gap for workers in dealing with difficult clients and situations.

Industry feedback has suggested that clear specialisation streams are required in the Diploma and Advanced Diploma level qualification for a clearer understanding of the skills undertaken in those training products. Qualifications need to be assessed to update and delete irrelevant occupations listed. In particular, some front of house occupations (including customer service representative, account coordinator and accommodation coordinator) and those aligned units of competency are not always relevant to the technical live production training products.

6.1.2 Ministers' Priorities

The Ministers' priorities directly addressed by this project are as follows:

- **More information about industry's expectations of training delivery is available to training providers to improve their delivery and to consumers to enable more informed choices.** Training Package components in this project 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.

- Additionally, **improved efficiency of the training system through UoCs that can be owned and used by multiple industry sectors** was examined in the formulation of this project but was unable to be addressed. The enhancements to this Training Package requires the development of technical live production specific UoCs in order to meet industry needs. These UoCs cannot be used across multiple sectors.

- **Obsolete and duplicate units of competency are removed from the system.** The update and consolidation of technical live production would provide clearer pathways for learners and equip them with adequate skills for the future workforce.

6.1.3   Consultation Plan

PwC's Skills for Australia intends to engage a wide range of stakeholders in Technical Live Production targeting audio, sound and lighting technicians, fly operators, front of house workers and designers including props makers and costume makers.

Representation across industry, peak bodies, government and regulatory bodies, employee associations and registered training organisations will be consulted for the project, via a number of methods including:

- A Project Working Group (PWG) with experienced representatives from industry

- Focus Groups and open forums across a variety of states and regions

- Targeted one on one consultations

- Online nationwide survey(s).

Stakeholders to be consulted with include, but are not limited to:

Employers	Industry associations / Peak bodies	Registered Training Organisations	Public / Government bodies
- Bell Shakespeare - Design Centre Enmore - Sydney Opera House - Brolga Theatre - ABC - Pacific Broadcast	- Encore Event Technologies - Bell Shakespeare - NEP Group - Sydney Theatre Company - Arts Centre Melbourne - Poster Child - Regent Theatre - Lee Academy - FutureNow Creative and Leisure Industries Training Council	- NM TAFE - TAFE NSW - Design Centre Enmore - Western Australia Performing Arts Academy - Queensland Performing Arts Centre - RMIT University	- State Departments of Education e.g. NSW Department of Education - Townsville City Council - Cairns Regional Council

6.1.4   Scope of Project

We anticipate the Case for Endorsement to be provided to the AISC in August 2020. Based on these insights, this project proposes the following changes to existing training products:

1. **Update qualification descriptions, packaging rules and review entry requirements across all six qualifications in scope with the following criteria:**

   a.   Update job roles and job taxonomies to improve clarity and alignment with new or updated industry roles (Key drivers for change 1-3)

   b.   Strengthen pathway options and update 'competency streams' in units of competency to ensure strong skill development through specialisation streams (e.g. front of house services, production design and mechanist roles) (Key drivers for change 1-3). This may include the development of a new specialisation in the CUA60213 Advanced Diploma of Live Production and Management Services to address demand for higher-level specialist skills in design that covers, for example prop design or costume design.

2. **Update 1 skill set relating to Specialist Entertainment Rigging (CUASS00033 Entertainment Industry Rigging Skill Set) with the following criteria:**

   a. Review 7 units of competency currently included in this skill set to service rigging, dogging and other specialist entertainment rigging roles (Key driver for change 2) to ensure current work, health and safety and technical skills are adequately covered

   b. Consider industry demand for any other new skill sets where additional training is required for technical live production job roles.

3. **Update 101 units of competency (UoCs) relating to technical live production with the following criteria**:

   a. Update the content of 34 UoCs for currency where units do not match the skills needs of current technology due to advancements in the industry including 3D printing, automation and mechanisation of equipment (Key driver for change 1)

   b. Update the content of 12 UoCs for currency of work health and safety requirements (for example, covering hazardous action sequences and operating outdoor fireworks displays) and sector-specific practices as well as consider relevant units for import from the Construction (CPC08) Training Package and Business Services (BSB) Training Package (Key driver for change 2)

   c. Update the content of 14 UoCs for currency where units do not match the skills needs of current sustainable practices (Key driver for change 2)

   d. Update the content of 14 UoCs in the scope of this Technical Live Production project to include skills in mental health and wellbeing as well as consider relevant units for import into qualifications from the Mental Wellbeing project and/or the Business Services (BSB) Training Package (Key driver for change 3)

   e. Update the content of 38 UoCs for currency of soft and transferable skills (Key driver for change 3).

6.2 Project 4B: Visual Arts, Crafts and Design

This project addresses industry demand for enhanced business and commercial skills (for example, writing grants, applying for proposals and contract drafting) in visual arts and crafts professionals, designers, graphic designers, visual communications specialists, photographers and photo imaging specialists. This project also addresses the impact of changing technologies and use of multimodal art forms. The proposed scope includes updating 18 qualifications and 122 UoCs.

6.2.1 Rationale

Job roles affected

This project will impact the following job roles in the visual arts, craft and design sector:

- **Visual Arts, Craft and Aboriginal and Torres Strait Islander Visual Arts and Craft Professionals:** Aboriginal and Torres Strait Islander Arts educator, Aboriginal and Torres Strait Islander Arts teacher aide, Aboriginal and Torres Strait Islander creative arts workshop assistant, volunteer, painter, potter or ceramic artist, sculptor, digital artist, arts workshop assistant.

- **Designer and Graphic Designer:** junior graphic design assistant, branding assistant, prepress operators, integrated designer, graphic designer, digital media designer, social media coordinator, web designer, communication designer, designers in advertising agencies, content designer, jewellery designer and studio artist, print maker.

- **Photographer and Photo Imager:** photo imaging trainee, photographer's assistant (studio), assistant, photographer.

Drivers for change

Industry consultation supports the need to update training products in visual arts, craft and design to reflect the following:

1. **The changing nature of employment, driven by technology and the gig economy, are creating new skills requirements for visual, arts and craft professionals.**

   a. Industry feedback suggests that the importance of establishing a digital presence and implementing a social media strategy is increasingly crucial within many visual arts job roles. However, a number of visual arts and craft professionals currently lack the skills to fully engage their audiences through digital platforms and social media, including having a website and general online presence as well as using online platforms to promote and distribute their work.

   b. Industry feedback suggests that forming a strong and reliable industry network is becoming as important as creating artwork, in order to sell artwork and develop revenue streams in the gig economy. These networks must be formed quickly and effectively in order to foster a sustainable career in the industry.

   c. While artists have been participating in the gig economy for many years, the landscape of freelance work has been changing. Consultees report several changes in industry practices including an increase in artists 'self-managing' sales of their artwork rather than relying on galleries to assist with sales. As a result, there is a greater need for artists to understand and have the ability to apply for grants, write proposals for artists in residence schemes and run artist initiatives (ARIs), as well as secure spaces through non-for-profits. These opportunities require artists to have strong business skills, self-promotion and marketing skills and an understanding of budgeting, contract-drafting, record keeping and invoicing.

   d. Visual arts professionals are increasingly working in collaborative teams. To work effectively across these teams, artists are required to build relationships and understand the contractual obligations by which these teams operate, including being equipped with the right knowledge to protect their work and enforce their copyright. Furthermore, collaboration has also increased the need for artists to have skills and knowledge to communicate, both verbally and virtually, negotiate effectively, and collaboratively make decisions.

2. **The new service offering and art forms in some sub-components of visual arts and design, is creating the need for new technical skills.**

   a. Aboriginal and Torres Strait Islander art disciplines are increasingly including multimodal forms of art that have broadened the scope of works produced by these professionals. Changes in traditional art forms such as printmaking, painting, sculpture and photography are now increasingly replaced with social practice and performance as well as the blending of disciplines in a mixed media and collaborative manner using video and other digital media.

   b. A number of new and emerging job roles are being created for designers, content creators, visual communications specialists and digital artists. There are increasing opportunities for these professionals to provide service offerings in social media marketing organisations, advertising and branding environments and within corporate organisations. The demand for presentation of content through visual methods is predicted to increase; and artists are increasingly requiring skills in social media, corporate marketing, interpreting and responding to a design brief as well as project and team management.

3. **Technological change, photography equipment and in 3D printing, is creating need for updated technical skills.**

   a. Industry feedback suggests there is an increased use of captured footage for a purpose (e.g. drones) and demand for videos in addition to more traditional photography. There are

significant regulatory and safety implications that arise when using this equipment, and industry reports a significant knowledge gap in this area. With the increased use of these technologies, learners now increasingly require training products in regulation around drones, as well as in the technical skills required to operate the new equipment for an entertainment or artistic purpose.

b.   As 3D printing technologies become more accessible, jewellery designers are increasing using this technology as part of the design process. Industry feedback suggests that the training products in jewellery design needs to be updated to incorporate 3D elements in the design phase.

Current training products

Current training products spans from Certificate I to Advanced Diploma. There are four qualifications in Aboriginal and Torres Strait Islander Cultural Arts, five qualifications in Visual Arts, five qualifications in Graphic Design, two qualifications in Photography as well as one qualification each in Ceramics and Creative Product Development. Most of these qualifications show relatively strong enrolments (between 1,000 and 10,000), especially at the lower AQF levels. [42] The exceptions to these strong enrolments are Advanced Diploma level qualifications and the CUA51215 Diploma of Ceramics, which appear to have lower demand, and the Aboriginal and Torres Strait Islander Cultural Arts qualifications.

The reason for lower enrolments in the Aboriginal and Torres Strait Islander Cultural Arts qualifications may be influenced by the fact that qualifications are restricted to learners of Aboriginal and Torres Strait Islander descent. It also may reflect a smaller population of learners and limited access to appropriate trainers. However, industry consultees have confirmed that these pathway courses allow for training that is of significant cultural importance.

Industry consultation also identified that there is demand to address the significant duplication across multiple units of competency, with several units of competency including unclear or broad performance criteria and performance and knowledge evidence that does not align with industry work practices. Several consultees suggested there is a need to update content within individual units of competency in visual arts, craft and design to remove duplication, clarify and reduce superfluous content in existing training products.

These training products were last updated in 2016. The timeline for this proposed project is to present training products for AISC consideration in August 2020.

Demand for training product change

Feedback received across 18 qualifications that align to roles in the visual arts, craft and design sector has highlighted a strong demand for updates to existing vocational education and training. As professionals in the sector are increasingly reliant on freelance work, there is an increased demand for training products to include competencies that allow learners to understand how to form strong industry networks, apply for grants, write proposals and understand how to engage with audiences across a range of different social media platforms.

Industry consultees highlighted the need to maintain these Aboriginal and Torres Strait Islander Cultural Arts qualifications due to the significant benefit they provide for both industry and learners. However, industry feedback has suggested the Training Package needs to more clearly articulate pathways in competency streams between each qualification.

Consultation feedback suggested there is demand for Graphic Design training products to be updated in line with significant changes and expansion in the range of work environments and roles demanding these skills. Specific areas that were identified for update include expanding flexibility in elective selection as well as reviewing titling of qualifications to increase applicability of design training products to a broad range of vocational roles. Industry consultees have suggested that there is demand to update current training products to increase use of digital skills, collaborative and teamwork skills, ability to interpret and respond to client briefs as well as a basic understanding of corporate or commercial objectives in an advertising or branding environment. Consultations have also suggested the existing training products insufficiently cover the broad range of creative occupations in design and that the large growth in design roles are not yet reflected within the CUA Training Package.

Consultation feedback has suggested Photography and Photo Imaging training products need to be updated in line with changes in technology in relation to drones and a greater demand for video products. Training products in 3D printing is not currently offered to learners across qualifications despite the growth in the use of this technology. Industry feedback has suggested that current training products do not sufficiently cover the extent of skills required in freelancing, particularly in relation to contracting and invoice writing.

6.2.2   Ministers' Priorities

The Ministers' priorities directly addressed by this project are as follows:

- **Obsolete and duplicate qualifications are removed from the system.** Updating the Training Packages and removing obsolete qualifications would provide clearer pathways for learners and equip them with the relevant skills for the entering the workforce.

- **More information about industry's expectations of training delivery is available to training providers to improve their delivery and to consumers to enable more informed choices.** Training Package components in this project 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.

6.2.3   Consultation Plan

PwC's Skills for Australia intends to engage a wide range of stakeholders in Visual Arts, Craft and Design targeting visual arts and crafts professionals, designers, graphic designers, visual communications specialists, photographers and photo imaging specialists.

Representation across industry, peak bodies, government and regulatory bodies, employee associations and registered training organisations will be consulted for the project, via a number of methods including:

- A Project Working Group (PWG) with experienced representatives from industry

- Focus Groups and open forums across a variety of states and regions

- Targeted one on one consultations

- Online nationwide survey(s).

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

Employers	Industry associations / Peak bodies	Registered Training Organisations	Public / Government bodies
- CJSC ArtsHouse - Art on the Move - Araluen Arts Centre - Desart - Museums Australia - LAVA Art Glass Gallery and Studio - Petek Jewellry - USQ Artworx	- NAVA - Artsource - Arts Hub - Australian Institute of Professional Photography - Australian Graphic Design Association - Design Institute of Australia - The Australian Ceramics Association	- NM TAFE - TAFE NSW - Eora College Redfern - Chisholm Institute of Australia - TasTAFE - TAFE SA - Charles Darwin University - Nungalinya College	- State Departments of Education e.g. NSW Department of Education - City Councils e.g. Logan City Council - Australia Council for the Arts

6.2.4 Scope of Project

This project proposes to:

1. **Update 18 qualifications with the following criteria:**

   a. Update qualification titles and descriptions to better align with changes to industry job roles where required. For example: CUA50715 Diploma of Graphic Design to be retitled as Diploma of Design (Graphic Design) (Key drivers for change 1 -3)

   b. Update qualifications to better align to industry job roles and amalgamate or streamline where there is significant duplication and/or limited enrolments. For example: CUA60415 Advanced Diploma of Creative Product Development may be merged with the retitled Advanced Diploma of Design (Creative Product Development)

   c. Update packaging rules and restructure elective groupings to identify clear specialisations that align with specialist industry job roles. Specialisations include, for example: Ceramics, Drawing and illustration, Digital art, Sculpture, and Jewellery design

   d. Update elective banks of 18 qualifications in scope with the view to import relevant units of competency from Printing and Graphic Arts (ICP) and Business Services (BSB) Training Packages to improve learners' access to units that cover relevant skills in 3D print, digitisation and social media (Key driver for change 1 and 3).

2. **Update 122 of 178 units of competency (UoCs) related to visual arts, craft and design with the following criteria:**

   a. Update 28 units of competency to incorporate and update knowledge evidence and performance evidence to improve artists' and designers' skills as a result of technological changes, digitisation and social media within a range of visual arts, craft and design roles (Key drivers for change 1 - 3)

   b. Update 42 units of competency relating to art practice to incorporate additional expectations to use multimodal art forms across a broad range of specialist areas. These include, but are not limited to, ceramics, drawing, visual art and photography (Key driver for change 2)

   c. Update 12 units of competency to strengthen knowledge in sustaining a career and address a current skills gap in establishing industry networks and freelancing (Key drivers for change 1 and 3)

   d. Update 18 units of competency to better address the skills needs required of graduates in the freelance working environment (Key driver for change 1)

   e. Update 30 units of competency to address additional skills required in virtual and digital collaboration including the necessary Intellectual Property knowledge across several job roles across the visual arts, craft and design sector (Key driver for change 3).

3. **Create 1 new unit of competency and import existing units of competency to increase learner skill development in 3D printing and drone technology in the visual arts with the following criteria:**

   a. 'Create and incorporate 3D print into design' which will cover creating a design for 3D printing applicable to a range of different art forms, including ceramics, jewellery, visual arts, and design (Key driver for change 3)

b. Import any relevant Printing and Graphic Arts (ICP) units of competency relating to 3D printing into visual arts qualifications (Key driver for change 3)

c. Import relevant Aviation units of competency relating to operating drone technology. Consider the following units for relevance; AVIY3075 Control remote pilot aircraft systems in normal flight, AVIH3019 Navigate remote pilot aircraft systems in normal flight and AVIF3023 Apply regulations and policies during remote pilot aircraft systems operations (Key driver for change 3).

7 IRC Sign off

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

Yvonne Webb
Chair
Culture and Related Industries IRC

03/05/2019

Appendices

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, PwC's Skills for Australia is responsible for engaging with industry and working with our Industry Reference Committee to:

- Research what skills are needed in industries and businesses, both now and in the future, to provide the right skills to match 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 economies, and how they impact on Australia's skills needs.

- Revise vocational qualifications and training products to better match what people will learn with the skills needs of industries and businesses, giving workers the best possible chance of developing work ready skills.

About the Industry Reference Committee

The Culture and Related Industries IRC comprises 13 members. The Committee was constituted in 2017, and has set the review and development agenda for the Creative Arts and Culture Training Package over the coming four-year period.

Table 3: Culture and Related Industries IRC membership

Name	Organisation	Title	Role
Yvonne Webb	Industry Skills Advisory Council (NT)	Industry Engagement Officer	IRC Chair
Michelle Silby	Ausdance NSW and VIC	Director	IRC Deputy Chair
Julie Hobbs	FutureNow, Creative and Leisure Industries Training Council; Design Institute of Australia	CEO, National Immediate Past President	IRC Member
Richard Barrett	TAFE QLD	Director of Faculty, Creative Industries, Business, IT & Service	IRC Member
Stuart Halusz	Media, Entertainment and Arts Alliance	President, WA Equity Division	IRC Member
Catherine Gerrard	APRA AMCOS	Director Publisher Relations and Repertoire	IRC Member
Peter Mousaferiadis	Cultural Infusion	CEO, Founder	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	Australian Museums and Galleries Association Inc.	National Operations Manager	IRC Member
Bethwyn Serow	Australian Major Performing Arts Group	Executive Director	IRC Member
Christian Tatchev	Queensland Ballet	Academy Director	IRC Member
Rhiannon Koulinos	Encore Event Technologies	Human Resources Manager	IRC Member

Appendix B   Creative Arts and Culture Training Package profile

Table 4 shows the number of enrolments in CUA qualifications, by sub-sector.

Table 4: Enrolments by qualification

Program	2017 Program Enrolments
Live Performance and Entertainment (Dance)	
Certificate I in Dance	105
Certificate II in Creative Industries	4430
Certificate II in Dance	1,390
Certificate II in Live Production and Services	95
Certificate III in Assistant Dance Teaching	215
Certificate III in Community Dance, Theatre and Events	55
Certificate III in Dance	390
Certificate III in Live Production and Services	6295
Certificate IV in Community Culture	15
Certificate IV in Dance	545
Certificate IV in Dance Teaching and Management	310
Certificate IV in Live Production and Technical Services	130
Certificate IV In Musical Theatre	80
Diploma of Dance (Elite Performance)	455
Diploma of Dance Teaching and Management	10
Diploma of Live Production and Technical Services	260
Diploma of Live Production Design	15
Diploma of Musical Theatre	275
Advanced Diploma of Dance (Elite Performance)	135
Advanced Diploma of Live Production And Management Services	65
Music Industry	
Certificate II in Music Industry	3,790
Certificate III in Music Industry	6,610
Certificate IV in Music Industry	1,000
Diploma of Music Industry	1,470
Advanced Diploma of Music Industry	375
Screen, media & broadcasting	
Certificate III in Broadcast Technology	N/A
Certificate III in Screen And Media	6,825
Certificate IV in Broadcast Technology	N/A
Certificate IV in Screen and Media	1,135
Diploma of Screen and Media	4,660
Advanced Diploma of Screen and Media	705
Visual arts, craft & design	
Certificate I in Aboriginal and Torres Strait Islander Cultural Arts	265
Certificate I in Aboriginal or Torres Strait Islander Cultural Arts	20
Certificate I in Visual Arts	975
Certificate II In Aboriginal and Torres Strait Islander Cultural Arts	585

Program	2017 Program Enrolments
Certificate II in Aboriginal or Torres Strait Islander Cultural Arts	90
Certificate II in Visual Arts	7,140
Certificate III in Aboriginal and Torres Strait Islander Cultural Arts	255
Certificate III in Aboriginal or Torres Strait Islander Cultural Arts	5
Certificate III in Design Fundamentals	3,155
Certificate III in Visual Arts	3,115
Certificate IV in Aboriginal and Torres Strait Islander Cultural Arts	70
Certificate IV in Aboriginal or Torres Strait Islander Cultural Arts	-
Certificate IV in Design	2,720
Certificate IV in Photo Imaging	160
Certificate IV in Photography and Photo Imaging	1,170
Certificate IV in Visual Arts	750
Diploma of Ceramics	105
Diploma of Graphic Design	3,145
Diploma of Photo Imaging	330
Diploma of Photography and Photo Imaging	700
Diploma of Visual Arts	1,510
Advanced Diploma of Creative Product Development	50
Advanced Diploma of Graphic Design	345
Advanced Diploma of Visual Arts	320
Other specialties	
Certificate II In Aboriginal and Torres Strait Islander Visual Arts Industry Work	45
Certificate II in Information and Cultural Services	15
Certificate III in Arts Administration	50
Certificate IV in Arts Administration	55
Diploma of Aboriginal and Torres Strait Islander Visual Arts Industry Work	N/A

Source: NCVER (2018) *Total VET Students and Courses 2017*

Appendix C   Stakeholder consultations

As summarised in Section 4, the consultation approach to developing this proposed schedule of work included individual consultations, group consultations, a public survey and written submissions. The stakeholders who were consulted during the development of the projects are detailed in Table 5 below. Additionally, a draft version of this report was provided to all state and territory training authorities (STAs) and feedback was received and incorporated from STAs in the Northern Territory, Queensland and Victoria.

Although not explicitly called out as stakeholders consulted in the table below, this document and proposed project details has also relied on subject matter expertise gained from structured interviews, discussion in meetings and feedback on drafts of this document from members of the Culture and Related Industries IRC. These IRC members are from across jurisdictions and stakeholder types.

During our consultation process, attempts were made to cover all jurisdictions and stakeholder types. However, stakeholders were more readily available in regions where this training is currently delivered and where employment in the relevant sector is. Comparative size of the relevant sector is also a factor in the availability of stakeholders (especially in the Australian Capital Territory for technical live production).

It is acknowledged that additional consultation will be conducted in future project work to continue to refine stakeholder opinions and to determine specific changes required to training products.

Table 5: List of stakeholders consulted during the development of the projects proposed for 2019-20

Organisation	State	Stakeholder type	Project	Method of consultation
ADA	VIC	Industry	Visual Arts, Craft and Design	One-on-one consultation
All Access Crewing Pty Ltd	QLD	Industry	Technical live production	Survey
Artist (sculptor)	WA	Industry/RTO	Visual Arts, Craft and Design	One-on-one consultation
Arts Centre Melbourne	VIC	Industry/RTO	Technical live production	Survey
Artsource	WA	Industry/RTO	Visual Arts, craft and design	One-on-one consultation
Australian Institute of Professional Photography	SA	Industry	Visual Arts, craft and design	Survey
Auto mobile	SA	Industry	Technical live production	Survey
AVMelbourne	VIC	Industry	Technical live production	Survey
Bell Shakespeare	NSW	Industry	Technical live production	One-on-one consultation
Bell Shakespeare	NSW	Industry	Technical live production	Survey
Brolga Theatre	QLD	Industry	Technical live production	Survey
Bundaberg Regional Council	QLD	Industry	Technical live production	Survey
CDU	NT	RTO	Visual Arts, Craft and Design	Survey
Charters Towers Regional Council	QLD	Government	Technical live production / Visual Arts, Craft and Design	Survey
Chil3	WA	Industry	Visual Arts, craft and design	One-on-one consultation

Chisholm Institute	VIC	Industry/RTO	Visual Arts, Craft and Design	Survey
CJSC ArtsHouse	WA	Industry	Visual Arts, craft and design	One-on-one consultation
ClayMake Studio	WA	Industry	Visual Arts, craft and design	One-on-one consultation
Community Media Training Organisation	NSW	Industry/RTO	Technical live production	Survey
Crown Perth	WA	Industry	Technical live production	Survey
Department of Trade, Business and Innovation (Northern Territory Government of Australia)	NT	RTO	Technical live production	Contacted via email
Devonport Polytechnic Campus	TAS	Industry/RTO	Visual Arts, Craft and Design	Survey
Encore Event Technologies	NSW	Industry	Technical live production	One-on-one consultation
Encore Event Technologies	NSW	Industry	Technical live production	One-on-one consultation
Fraser Coast Regional Council/Brolga Theatre	QLD	Industry	Technical live production	Survey
Freelance (Audio Visual Engineer, musician and photographer)	VIC	Industry	Visual Arts, Craft and Design / Technical live production	Survey
FutureNow Creative and Leisure Industries Training Council	WA	Industry	Technical live production	Focus Group
GK productions	TAS	Industry	Technical live production	Survey
Harry the Hirer	VIC	Industry	Technical live production	Survey
Haynes Design Pty Ltd	VIC	Industry	Visual Arts, craft and design	Survey
HOTA, Home of the Arts	QLD	Industry	Technical live production	Survey
I am Lead Educator/Bendigo TAFE	VIC	Industry/RTO	Visual Arts, Craft and Design	Survey
Industry/NM TAFE	WA	Industry/RTO	Visual Arts, craft and design	One-on-one consultation
Ipswich Civic Centre	QLD	Industry	Technical live production	Survey
John Curtin Gallery	WA	Industry	Visual Arts, craft and design	One-on-one consultation
Judith Wright Centre of Contemporary Arts/Arts Queensland	QLD	Industry	Technical live production	Survey
La Boite Theatre Company	QLD	Industry	Technical live production	Survey
LAVA Art Glass Gallery & Studio	WA	Industry	Visual Arts, craft and design	Survey
Live Production and technical services	VIC	Student	Technical live production	Survey
Logan City Council	QLD	Industry	Visual Arts, craft and design	Contacted via email
Logan Entertainment Centre	QLD	Industry	Technical live production	Survey
Melbourne Convention and Exhibition Centre	VIC	Industry	Technical live production	Survey
Museums Australia	ACT	Industry	Visual Arts, craft and design	One-on-one consultation
NEP	NSW	Industry	Technical live production	Focus Group
NEP	NSW	Industry	Technical live production	Focus Group
NM TAFE	WA	Industry	Visual Arts, craft and design	Requested a 1:1 interview
North Metro TAFE	WA	Industry/RTO	Visual Arts, craft and design	One-on-one consultation

Open Colleges	NSW	RTO	Visual Arts, Craft and Design	Survey
Pacific Broadcast	VIC	Industry	Technical live production	Survey
Poster Child	NSW	Industry	Technical live production	One-on-one consultation
Prismatic Production and TAFE NSW	NSW	Industry/RTO	Technical live production	Survey
QLD Performing Arts Centre	QLD	Industry	Technical live production	Survey
QPAC	QLD	Industry	Technical live production	One-on-one consultation
QPAC	QLD	Industry	Technical live production	One-on-one consultation
QPAC	QLD	Industry	Technical live production	One-on-one consultation
QPAC	QLD	Industry	Technical live production	Survey
Queensland University of Technology	QLD	Industry	Technical live production	Survey
Regent Theatre	VIC	Industry	Technical live production	One-on-one consultation
RMIT University	VIC	RTO	Visual Arts, Craft and Design	Survey
Rockhampton Regional Council	QLD	Government	Technical live production	Survey
Rockhampton Regional Council	QLD	Industry	Technical live production	Survey
Sarah Abad	NSW	Industry	Visual Arts, Craft and Design	Survey
St Bede's College Mentone	VIC	Industry	Technical live production	Survey
St Peters Lutheran College	QLD	Industry	Technical live production	Survey
Swinburne	VIC	RTO	Visual Arts, Craft and Design	Survey
Sydney Opera House	NSW	Industry	Technical live production	One-on-one consultation
Sydney Theatre Company	NSW	Industry	Technical live production	One-on-one consultation
TAFE / Petek Jewellery	NSW	Industry/RTO	Visual Arts, craft and design	Survey
TAFE NSW	NSW	Industry/RTO	Visual Arts, craft and design	Survey
TAFE NSW	NSW	Industry/RTO	Visual Arts, craft and design	Survey
Toast Creative	NSW	Industry	Visual Arts, Craft and Design	Survey
University of Southern Queensland	QLD	Industry/RTO	Technical live production	Survey
USQ Artsworx	QLD	Industry/RTO	Visual Arts, craft and design	Survey
Victoria University Polytechnic	VIC	RTO	Visual Arts, Craft and Design	Survey
WAAPA	WA	Industry/RTO	Technical live production	One-on-one consultation
WAAPA	WA	Industry/RTO	Technical live production	One-on-one consultation
WAAPA	WA	Industry/RTO	Technical live production	One-on-one consultation
WAAPA	WA	Industry/RTO	Technical live production	One-on-one consultation
WAAPA	WA	Industry	Technical live production	Survey
FutureNow Creative and Leisure Industries Training Council	WA	Industry	Visual Arts, Craft and Design	Survey

1   Department of Communications and the Arts, Bureau of Communications and Arts Research (2018) *The economic value of cultural and creative activity*

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3   Statistics Working Group of the Meeting of Cultural Ministers (2018) *Measuring the economic value of cultural and creative industries*. For example, the direct use value of the screen industry was $3 billion in 2014-15 with the total direct use market and non-market value of the industry was $17 billion.

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