

Entertainment Industry Curriculum Framework

Stage 6 Syllabus

**based on the CUA Creative Arts and Culture
Training Package (version 4.1)**

for implementation from 2020

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Published by

NSW Education Standards Authority

GPO Box 5300

Sydney NSW 2001

Australia

educationstandards.nsw.edu.au

NCS-1412

D2019/187904 D2019/187905

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1 Introduction to the Entertainment Industry Curriculum Framework

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

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

1.1 AQF VET qualifications available in the Entertainment Industry Curriculum Framework

The Entertainment Industry Curriculum Framework is based on a qualification and units of competency contained in the nationally endorsed *CUA Creative Arts and Culture Training Package*.

The AQF VET qualifications available in the Entertainment Industry Curriculum Framework are:

- Statement of Attainment towards CUA30415 Certificate III in Live Production and Services
- CUA30415 Certificate III in Live Production and Services.

1.2 Industry context – entertainment industry

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

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

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

1.3 HSC VET course and AQF VET qualification completion requirements

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

1.3.1 HSC VET course requirements

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

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

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

- HSC VET course requirements (refer to Sections 2.2–2.5 of this Syllabus)
- requirements for satisfactory course completion (refer to the NSW Education Standards Authority (NESA) [Assessment Certification Examination \(ACE\) website](#)). There must be sufficient evidence that the student has:
 - followed the course developed by NESA
 - applied themselves with diligence and sustained effort to the set tasks and experiences provided in the course
 - achieved some or all of the course outcomes
 - undertaken the mandatory work placement.

1.3.2 AQF VET qualification requirements

To receive AQF VET qualifications, students must meet the assessment requirements of the *CUA Creative Arts and Culture Training Package* (training.gov.au).

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

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

Qualification packaging rules for the AQF VET qualification available through the Entertainment Industry Curriculum Framework are contained in the [CUA Creative Arts and Culture Training Package](#).

1.4 HSC VET course delivery

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

RTOs offering training programs for the delivery and assessment of the Entertainment Industry HSC VET courses must meet the requirements of the VET Quality Framework, the [CUA Creative Arts and Culture Training Package](#) and the HSC course.

Information about the delivery of HSC VET courses by RTOs other than school system RTOs or TAFE NSW is contained on the [ACE website](#).

Non-government schools outsourcing delivery of HSC VET courses to external providers also need to refer to the [Registered and Accredited Individual Non-government Schools \(NSW\) Manual](#) or [Registration Systems and Member Non-government Schools \(NSW\) Manual](#).

1.5 Outcomes and content

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

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

1.6 Assessment requirements and advice

HSC VET courses are competency-based. NESAs and the VET Quality Framework require that a competency-based approach to assessment is used. For more advice on appropriate assessment practice in relation to the Entertainment Industry Curriculum Framework see [Assessment and Reporting in Entertainment Industry](#).

An integrated or holistic approach to course delivery and assessment should be adopted.

2 Course structures and requirements

2.1 Entertainment Industry HSC VET courses

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

The Entertainment Industry Curriculum Framework contains the following courses:

- Entertainment Industry (120 indicative hours) – see Section 2.2 of this Syllabus
- Entertainment Industry (240 indicative hours) – see Section 2.3 of this Syllabus
- Entertainment Industry Specialisation Study (60 or 120 indicative hours)
– see Section 2.4 of this Syllabus.

2.1.1 Unit credit for the Higher School Certificate

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

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

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

Table 1 HSC credit units for Entertainment Industry HSC courses

HSC VET course	HSC credit units
Entertainment Industry (120 indicative hours)	2
Entertainment Industry (240 indicative hours)	4
Entertainment Industry Specialisation Study (60 indicative hours)	1
Entertainment Industry Specialisation Study (120 indicative hours)	2

2.1.2 NESA course numbers

NESA course name	Pattern of study	NESA course number	Schools Online entry advice
Entertainment Industry (120 hours)	2 units x 1 year	26400	Enter this course number for either Year 11 (Preliminary) or Year 12 (HSC)
Entertainment Industry (240 hours)	2 units x 2 years	26401	Enter this course number for both Year 11 (Preliminary) and Year 12 (HSC)
	or		
	4 units x 1 year	26402	Enter this course number for either Year 11 (Preliminary) or Year 12 (HSC)
Entertainment Industry Specialisation Study (60 hours)	1 unit x 1 year	26403	Enter this course number for either Year 11 (Preliminary) or Year 12 (HSC)
Entertainment Industry Specialisation Study (120 hours)	2 units x 1 year	26404	Enter this course number for either Year 11 (Preliminary) or Year 12 (HSC)
Entertainment Industry HSC Examination	n/a	26499	Enter this course number as an Year 12 (HSC) entry in the year the examination is undertaken

2.1.3 Allocation of HSC indicative hours of credit

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

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

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

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

It is anticipated the majority of students completing the 240-hour course plus the 60-hour or 120-hour Specialisation Study under regular course arrangements would have the opportunity to achieve the Certificate III qualification.

2.1.4 Work placement requirements

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

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

Recognition of Prior Learning (RPL) may be granted for mandatory work placement requirements. Students' outside employment (ie not under the auspices of the school) may be recognised towards the requirement for work placement in a VET course ([ACE 8051](#)).

Non-completion of work placement is grounds for withholding the HSC course. Schools and colleges are advised to follow the procedure for issuing 'N' determinations as outlined on the [ACE website](#).

Students must complete the following work placement for Entertainment Industry Curriculum Framework courses.

Table 2 Minimum work placement hours for Entertainment Industry HSC courses

Entertainment Industry Framework course	Minimum work placement requirement
Entertainment Industry (120 indicative hours)	35 hours [*]
Entertainment Industry (240 indicative hours)	70 hours [#]
Entertainment Industry Specialisation Study (60 or 120 indicative hours)	no additional hours required

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

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

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

For more information see [Work Placement in Entertainment Industry](#).

2.2 Entertainment Industry (120 indicative hours)

AQF VET qualification

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

- Statement of Attainment towards [CUA30415 Certificate III in Live Production and Services](#)

Course structure

This course consists of a selection of units of competency from the HSC mandatory and/or elective pool to a minimum of 120 HSC indicative hours.

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

Course requirements – Entertainment Industry (120 indicative hours)

Students **must** attempt:

a selection of units of competency from the **HSC mandatory and/or elective pool** to a minimum of **120 HSC indicative hours**

(Section 2.5, Tables 3–4)

a minimum of **35 hours of work placement**

(Section 2.1.4)

2.3 Entertainment Industry (240 indicative hours)

AQF VET qualification

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

- Statement of Attainment towards [CUA30415 Certificate III in Live Production and Services](#)

Course structure

This course consists of:

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

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

Entertainment Industry HSC examination

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

The HSC Content (focus areas) for the HSC examination is detailed in Section 3 of this Syllabus.

Course requirements – Entertainment Industry (240 indicative hours)

Pathway to
CUA30415 Certificate III in Live Production and Services

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

with the following focus areas

Audio
Customer service
Lighting
Safety
Staging
Vision

Working in the entertainment industry and workplace
(Section 3)

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

a minimum of **70 hours work placement**
(Section 2.1.4)

2.4 Entertainment Industry Specialisation Study (60 or 120 indicative hours)

Course eligibility

The Entertainment Industry Specialisation Study provides students with the opportunity to complete the qualification that they commenced in the 240-hour Entertainment Industry course.

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

AQF VET qualification

The Entertainment Industry Specialisation Study (60 or 120 indicative hours) course provides a pathway to [CUA30415 Certificate III in Live Production and Services](#).

Course structure

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

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

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

Students **must** attempt:

a minimum of **60 or 120 HSC indicative hours** of units of competency not previously undertaken from the **elective pool**.

(Section 2.5, Table 4)

no additional **work placement hours**

(Section 2.1.4)

2.5 Entertainment Industry units of competency

Details of units of competency listed in Tables 3–4 are available in the *CUA Creative Arts and Culture Training Package* at training.gov.au.

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

Attempt the following units of competency:

Unit code and title	HSC indicative hours of credit
Audio	
CUASOU301 Undertake live audio operations	25
Customer service	
SITXCCS303 Provide service to customers	20
Lighting	
CUALGT301 Operate basic lighting	25
Safety	
CPCCOHS1001A Work safely in the construction industry	10
CUAWHS302 Apply work health and safety practices	15
Staging	
CUASTA301 Assist with production operations for live performances	25
Vision	
CUAVSS302 Operate vision systems	25
Working in the entertainment industry and workplace	
CUAIND301 Work effectively in the creative arts industry	20
Total HSC indicative hours for mandatory:	165

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

Table 4 HSC elective pool

Unit code and title	HSC indicative hours of credit
Core for the CUA30415 qualification	
<u>BSBWOR301 Organise personal work priorities and development</u>	20
<u>CUAPPR304 Participate in collaborative creative projects</u>	20
Group A electives for the CUA30415 qualification	
<u>CPCCCM2010B Work safely at heights</u> Prerequisite: <u>CPCCOHS2001A</u>	20
<u>CPCCOHS2001A Apply OHS requirements, policies and procedures in the construction industry</u>	0
<u>CPCCSC2002A Erect and dismantle basic scaffolding</u> Prerequisite: <u>CPCCOHS2001A</u>	20
<u>CUAACD301 Produce drawings to communicate ideas</u>	25
<u>CUACOS301 Apply art finishing</u>	20
<u>CUACOS303 Modify, repair and maintain costumes</u>	20
<u>CUACOS304 Develop and apply knowledge of costume</u>	25
<u>CUADIG301 Prepare video assets</u>	20
<u>CUAFOH301 Provide seating and ticketing services</u>	15
<u>CUAFOH302 Monitor entry to venues</u>	15
<u>CUALGT303 Install and test lighting equipment</u>	30
<u>CUALGT304 Install and operate follow spots</u>	20
<u>CUALGT305 Operate floor electrics</u>	20
<u>CUAMKG301 Assist with marketing and promotion</u>	20
<u>CUAPPM301 Assist with designing performance spaces</u>	20
<u>CUAPRP202 Repair, maintain and alter props</u>	20
<u>CUAPRP301 Assemble and maintain props</u>	15
<u>CUASCE203 Repair, maintain and alter scenic art</u>	25
<u>CUASCE301 Paint scenic art elements</u>	25
<u>CUASET301 Construct soft scenery</u>	25

Table 4 cont/d

Unit code and title	HSC indicative hours of credit
Group A electives for the CUA30415 qualification cont/d	
<u>CUASET302 Assemble and maintain sets</u>	30
<u>CUASFX301 Maintain and repair special effects items</u>	25
<u>CUASMT301 Work effectively backstage during performances</u>	25
<u>CUASOU302 Compile and replay audio material</u>	20
<u>CUASOU303 Repair and maintain audio equipment</u>	20
<u>CUASOU304 Prepare audio assets</u>	20
<u>CUASOU306 Operate sound reinforcement systems</u>	20
<u>CUASOU308 Install and disassemble audio equipment</u>	30
<u>CUASTA302 Install staging elements</u>	30
<u>CUASTA303 Operate staging elements</u>	25
<u>CUASTA304 Maintain physical production elements</u>	20
<u>CUAVSS301 Install and test vision systems</u>	30
<u>MEM05001B Perform manual soldering/desoldering – electrical/electronic components</u>	20
Group B electives for the CUA30415 qualification	
<u>BSBCRT301 Develop and extend critical and creative thinking skills</u>	20
<u>BSBDES301 Explore the use of colour</u>	20
<u>BSBDES302 Explore and apply the creative design process to 2D forms</u>	25
<u>BSBDIV301 Work effectively with diversity</u>	15
<u>BSBITU302 Create electronic presentations</u>	15
<u>CUACMP311 Implement copyright arrangements</u>	10
<u>CUAIND304 Plan a career in the creative arts industry</u>	15
<u>CUAIND313 Work effectively in the music industry</u>	5
<u>CUAMPF304 Make a music demo</u>	25
<u>HLTAID003 Provide first aid</u>	20

Table 4 cont/d

Unit code and title	HSC indicative hours of credit
Group C electives for the CUA30415 qualification	
<u>BSBCMM201</u> <u>Communicate in the workplace</u>	15
<u>CUAFOH201</u> <u>Undertake routine front of house duties</u>	10
<u>CUAFOH202</u> <u>Usher patrons</u>	10
<u>CUASTA202</u> <u>Assist with bump in and bump out of shows</u>	20
<u>ICTTEN202</u> <u>Use hand and power tools</u>	25
Other electives for the CUA30415 qualification (according to packaging rules, maximum 3)	
<u>CUAMUP401</u> <u>Design, apply and remove make-up</u>	30
<u>CUAPRP401</u> <u>Coordinate props</u>	15
<u>CUAPRP403</u> <u>Make props using mixed media</u>	30
<u>CUAPRP404</u> <u>Make prop furniture</u>	30
<u>CUASET401</u> <u>Make sets</u>	30

3 HSC Content

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

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

The Entertainment Industry Curriculum Framework **mandatory** focus areas are:

- Audio
- Customer service
- Lighting
- Safety
- Staging
- Vision
- Working in the entertainment industry and workplace.

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

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

Table 5 Focus areas and associated units of competency

Mandatory

Focus area	Unit code	Unit title
Audio	CUASOU301	Undertake live audio operations
Customer service	SITXCCS303	Provide service to customers
Lighting	CUALGT301	Operate basic lighting
Safety	CPCCOHS1001A CUAWHS302	Work safely in the construction industry Apply work health and safety practices
Staging	CUASTA301	Assist with production operations for live performances
Vision	CUAVSS302	Operate vision systems
Working in the entertainment industry and workplace	CUAIND301	Work effectively in the creative arts industry

3.1 Audio – mandatory focus area

3.1.1 Outcomes

The student:

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

3.1.2 Associated unit of competency

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

- [CUASOU301 Undertake live audio operations](#)

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

CUASOU301 Undertake live audio operations

Application This unit describes the performance outcomes, skills and knowledge required to interpret audio production requirements, participate in technical run-throughs and operate professional audio equipment during live performances in the screen, media, entertainment and events industries.

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

Assessment requirements for [CUASOU301 Undertake live audio operations](#) are detailed in the Training Package.

3.1.3 Scope of learning for the HSC

production context
<ul style="list-style-type: none">• difference between ‘audio’ and ‘sound’• industry-accepted terminology and commonly used jargon in the entertainment industry:<ul style="list-style-type: none">– specific to audio– variations:<ul style="list-style-type: none">▪ between analogue and digital audio systems▪ across different production environments/contexts and workplaces• general scope of audio operations across different production contexts• role and responsibilities of personnel in relation to audio operations:<ul style="list-style-type: none">– director– producer– audio designer– audio engineer– audio technician– radio technician– technical manager– venue manager• protocols for communicating with the customer/client, colleagues, a performer/presenter and supervisor about audio operations:<ul style="list-style-type: none">– pre-production– during production– post-production• documentation commonly used in audio operations:<ul style="list-style-type: none">– audio cue sheet/plot– signal flow chart/input list• for each of these documents:<ul style="list-style-type: none">– purpose– standard format(s) and common features– content– abbreviations, terms and conventions• modifying/updating documentation:<ul style="list-style-type: none">– personnel with authority to modify/update– processes• importance of ensuring currency of version and the status of any amendment• application of documentation for audio operations to specific job roles and work tasks• read and interpret documentation for audio operations to obtain and convey information

production context cont/d
<ul style="list-style-type: none">• how audio requirements vary across different:<ul style="list-style-type: none">– live performances and events– indoor and outdoor venues– various media (such as film, television and theatre)• interrelationship between audio operations and other technical and creative areas in the production of live performances and events
audio concepts
<ul style="list-style-type: none">• characteristics of sound in different environments• measurement of sound/sound pressure level:<ul style="list-style-type: none">– decibels– frequency (Hertz)• fundamentals of sound in a circuit• balancing and adjusting audio and signal levels• tonal balance and equalisation• audio effects and how and when to use them• how signal flows through the audio chain and application when undertaking audio set-up tasks• features and meaning of a signal flow chart for a typical sound system• phase and phase cancellation• power isolation• application of audio concepts to the set-up and operation of sound systems• music amplification techniques and their application to suit various production environments/contexts
equipment
<ul style="list-style-type: none">• analogue and digital audio equipment commonly used in the entertainment industry including:<ul style="list-style-type: none">– audio accessories– audio mixing console/desk– cables and connectors– input sources– output sources– signal processing

equipment cont/d
<ul style="list-style-type: none"> • for a range of audio equipment: <ul style="list-style-type: none"> – name and general features – purpose/function – operation/use during live performances and events
audio cues
<ul style="list-style-type: none"> • purpose/function of audio cues • standard procedures used in the entertainment industry to plot, record, modify and operate standard audio cues • sequencing, timing and speed of audio cues in accordance with production requirements • how audio information is recorded and used within the prompt copy • use of documentation for audio operations, including the cue sheet/plot, during a technical rehearsal
safe work procedures and practices
<ul style="list-style-type: none"> • safe work procedures and practices when: <ul style="list-style-type: none"> – undertaking audio operations – positioning and rigging equipment – working with: <ul style="list-style-type: none"> ▪ cables and electricity ▪ noise – dealing with unexpected situations or unplanned events • risk management when undertaking audio operations
workplace procedures and practices
<ul style="list-style-type: none"> • workplace procedures and practices for: <ul style="list-style-type: none"> – determining and confirming technical and performance/event requirements for audio – set-up, cabling and power-up of audio equipment and accessories – conducting audio checks – power-down and disconnection of audio equipment and accessories – re-setting audio equipment and accessories – checks, functionality tests and routine maintenance of audio equipment and accessories – packing, storing and transporting audio equipment and accessories – security of audio equipment and accessories – dealing with hired, lost and damaged audio equipment and accessories
troubleshooting and problem-solving
<ul style="list-style-type: none"> • sources of information for reference when troubleshooting and solving problems: <ul style="list-style-type: none"> – manufacturer/supplier – equipment manual

troubleshooting and problem-solving cont/d

- workplace documentation
- colleagues and supervisor(s)
- typical issues and challenges and common faults and problems that arise during audio operations for a live performance or event
- importance of considering:
 - potential effect on production and performance schedules
 - level of authority and approval to proceed
 - work health and safety
- troubleshooting and problem-solving process:
 - identify the fault or problem:
 - investigate likely cause(s)
 - eliminate unlikely options
 - conduct tests
 - consider possible solutions
 - take remedial action:
 - in accordance with:
 - manufacturer/supplier recommendations
 - colleague and/or supervisor instructions
 - within scope of responsibility:
 - rectify
 - refer to appropriate personnel
 - evaluate effectiveness of action taken
- known solutions to a range of common/predictable problems in relation to audio operations for live performances and events
- workplace practices for recording and reporting

3.2 Customer service – mandatory focus area

3.2.1 Outcomes

The student:

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

3.2.2 Associated unit of competency

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

- [SITXCCS303 Provide service to customers](#)

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

SITXCCS303 Provide service to customers

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

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

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

Evidence of the ability to:

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

3.2.3 Scope of learning for the HSC

customers
<ul style="list-style-type: none">• types of customers:<ul style="list-style-type: none">– internal– external– new– repeat• customers with special needs and implications for customer service• a range of customers with different service requirements• difference between customer needs, preferences and expectations• establishing customer needs, preferences and expectations through:<ul style="list-style-type: none">– active listening– open, closed and reflective questions– observation and recognition of non-verbal cues• communicating effectively with customers:<ul style="list-style-type: none">– verbal, written and non-verbal communication– face-to-face, over the telephone and electronically– importance of being accurate, clear, concise and courteous
quality customer service
<ul style="list-style-type: none">• industry approaches to service delivery:<ul style="list-style-type: none">– underpinning principles– standards of customer service for industry personnel– how work is organised and undertaken– timing and designated response times for service to workplace and industry standard• the relationship between customer service and business success• concept of a ‘customer focused’ workplace• characteristics and benefits of quality customer service• role of communication in the provision of quality customer service• establishing quality customer service:<ul style="list-style-type: none">– detailed knowledge of a range of products and services offered within an entertainment industry workplace– matching customer needs, preferences and expectations to appropriate product(s) and/or service(s):<ul style="list-style-type: none">▪ meet the customer need, preference and/or expectation▪ seek assistance from others as necessary in order to meet the customer need, preference and/or expectation▪ refer to appropriate person where unable to meet the customer need, preference and/or expectation

quality customer service cont/d
<ul style="list-style-type: none">– seeking opportunities to deliver additional level of service beyond customer’s immediate request or expectation– developing collegial working relationships with others involved in the provision of customer service– using/adopting a teamwork approach– seeking assistance to improve customer service– dealing with problems and/or delays in the delivery of products and/or services– seeking feedback on customer service practices:<ul style="list-style-type: none">▪ the value of feedback from staff and customers▪ its use in improving and enhancing service delivery
workplace policy and procedures for customer interaction
<ul style="list-style-type: none">• workplace policy and procedures for establishing contact with customers:<ul style="list-style-type: none">– techniques for approaching a customer– developing rapport• workplace policy and procedures for dealing with:<ul style="list-style-type: none">– customers from diverse backgrounds– customers with special needs– difficult and abusive customers• workplace policy and procedures for directing customers to relevant personnel and/or more experienced staff
customer inquiries
<ul style="list-style-type: none">• a range of customer inquiries common to the entertainment industry workplace• establishing the details of the inquiry by questioning, summarising and clarifying• paper-based and electronic methods for recording customer inquiries• sources of information that can be used when handling customer inquiries• effective responses to a range of customer inquiries common to the entertainment industry within appropriate timeframes
communication technology
<ul style="list-style-type: none">• features, purpose and limitations of a range of communication technologies common to the entertainment industry including:<ul style="list-style-type: none">– telephone– electronic devices– social media– other• selection of communication technologies appropriate to work tasks• working knowledge of a range of communication technologies

customer dissatisfaction, problems and complaints

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

3.3 Lighting – mandatory focus area

3.3.1 Outcomes

The student:

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

3.3.2 Associated unit of competency

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

- [CUALGT301 Operate basic lighting](#)

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

CUALGT301 Operate basic lighting

Application This unit describes the performance outcomes, skills and knowledge required to plot, record, modify and operate standard lighting cues on lighting consoles typically used in small-scale productions and events.

- Elements*
1. Prepare for lighting operations
 2. Plot and operate lighting cues
 3. Conduct basic troubleshooting
 4. Complete post-show procedures.

Assessment requirements for [CUALGT301 Operate basic lighting](#) are detailed in the Training Package.

3.3.3 Scope of learning for the HSC

production context
<ul style="list-style-type: none">• industry-accepted terminology and commonly used jargon in the entertainment industry:<ul style="list-style-type: none">– specific to lighting– variations:<ul style="list-style-type: none">▪ between analogue and digital lighting systems▪ across production environments/contexts and workplaces• general scope of lighting operations across different production contexts• role and responsibilities of various personnel in relation to lighting operations:<ul style="list-style-type: none">– director– producer– lighting designer– lighting technician– followspot operator– lighting operator– production electrician– technical manager– venue manager• protocols for communicating with the customer/client, colleagues, a performer/presenter and supervisor about lighting operations:<ul style="list-style-type: none">– pre-production– during production– post-production• documentation commonly used in lighting operations:<ul style="list-style-type: none">– lantern schedule– lighting plan– lighting cue sheet/plot• for each of these documents:<ul style="list-style-type: none">– purpose– standard format(s) and common features– content– abbreviations, terms and conventions (including notations, universal lighting symbols and scale)• modifying/updating documentation:<ul style="list-style-type: none">– personnel with authority to modify/update– processes• importance of ensuring currency of version and the status of any amendment• application of documentation for lighting operations to specific job roles and work tasks• read and interpret documentation for lighting operations to obtain and convey information

production context cont/d

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

basic theory

- electricity:
 - Ohm's Law:
 - principle ($V=IR$)
 - relationship between voltage, current and resistance
 - calculation of power loadings
 - electrical power (watts and kilowatts)
 - electric current (ampere)
 - three-phase and single-phase power
- lighting:
 - beam angles and throws
 - colour and colour mixing
 - effect of colour on objects and mood
 - key, fill and back light
 - light sources:
 - tungsten-lamp
 - LED (light-emitting diode)
 - positioning of lights for particular effects
- application of electrical and lighting theory to the set-up and operation of lighting

equipment

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

equipment cont/d

- lanterns/lamps/luminaires used in theatrical lighting:
 - main types including:
 - digital moving (intelligent)
 - flood
 - fresnel
 - parabolic aluminised reflector (PAR)
 - pebble convex (PC)
 - profile
 - for each type, general features, function(s) and operation/use (optical and mechanical)
 - accessories used with different types of lanterns/lamps/luminaires and their function(s)
 - cleaning
- dimmers:
 - main types
 - general features and function(s)
 - operation/use
- for cables and connectors commonly used in lighting operations, the main types and their use(s)
- requirements for automated light systems
- special effects equipment commonly used in lighting operations

lighting cues

- purpose/function of lighting cues
- standard procedures used in the entertainment industry to plot, record, modify and operate standard lighting cues
- difference between in and out times in the context of recording and operating standard lighting cues
- line of sight and visual cues
- function and use of groups and sub-groups when recording cues for a range of production types
- executing lighting cues within agreed timeframes:
 - industry-standards
 - production/event-specific
- how lighting information is recorded and used within the prompt copy
- use of documentation for lighting operations, including the cue sheet/plot, during a technical rehearsal

safe work procedures and practices

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

workplace procedures and practices

- workplace procedures and practices for:
 - determining and confirming technical and performance/event requirements for lighting
 - positioning and cabling lighting equipment and accessories
 - assembling and disassembling lighting equipment and accessories
 - power-up and power-down of console/desk, peripherals and dimmers
 - checks, functionality tests and routine maintenance of lighting equipment and accessories
 - packing, storing and transporting lighting equipment and accessories
 - security of lighting equipment and accessories
 - dealing with hired, lost and damaged lighting equipment and accessories

troubleshooting and problem-solving

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

troubleshooting and problem-solving cont/d

- within scope of responsibility:
 - rectify
 - refer to appropriate personnel
- evaluate effectiveness of action taken
- known solutions to a range of common/predictable problems in relation to lighting operations for live performances and events
- workplace practices for recording and reporting

3.4 Safety – mandatory focus area

3.4.1 Outcomes

The student:

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

3.4.2 Associated units of competency

The scope of learning for the HSC must be read and delivered in conjunction with the following associated units of competency:

- [CPCCOHS1001A Work safely in the construction industry](#)
- [CUAWHS302 Apply work health and safety practices](#)

The unit descriptor/application and elements for each of these units of competency are provided below.

CPCCOHS1001A Work safely in the construction industry

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

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

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

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

Evidence must confirm personal awareness of the following:

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

CUAWHS302 Apply work health and safety practices

Application This unit describes the skills and knowledge required to follow work health and safety (WHS) requirements in the creative industries.

- Elements*
1. Implement safe work practices
 2. Participate in hazard identification and risk assessment and control
 3. Follow emergency procedures.

Assessment requirements for CUAWHS302 Apply work health and safety practices are detailed in the Training Package.

3.4.3 Scope of learning for the HSC

work health and safety (WHS)
<ul style="list-style-type: none"> • meaning of health, safety, security and duty of care • implications of the cost of workplace injury: <ul style="list-style-type: none"> – human – social – economic – organisational • acknowledge that WHS is everyone’s responsibility in the workplace and the implications of this responsibility • concept of ‘participation’ and ‘consultation’ in relation to WHS • primary role/function of key bodies/authorities involved in WHS: <ul style="list-style-type: none"> – SafeWork NSW – Safe Work Australia – local councils – unions – professional associations • internal and external sources of workplace WHS information • importance of acting within scope of responsibility/level of authority in relation to WHS in the workplace: <ul style="list-style-type: none"> – taking initiative – problem-solving – decision-making
WHS compliance
<ul style="list-style-type: none"> • difference between an act, regulation, code of practice, guidance note, guideline and standard (Australian, industry and workplace) • purpose and intent of WHS legislation and codes of practice and their application to the entertainment industry and workplace and a specific job role: <ul style="list-style-type: none"> – WHS legislation: <ul style="list-style-type: none"> ▪ <i>Work Health and Safety Act 2011</i> (NSW) (as amended) ▪ <i>Work Health and Safety Regulation 2017</i> (NSW) (as amended) – codes of practice related to: <ul style="list-style-type: none"> ▪ amenities and induction for construction work ▪ first aid ▪ hazardous substances and dangerous goods ▪ manual handling ▪ risk management • purpose and intent of industry safety standards and guidelines and their application to the entertainment industry and workplace and a specific job role

WHS compliance cont/d

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

WHS consultation and participation

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

WHS consultation and participation cont/d
<ul style="list-style-type: none"> • importance of identifying and reporting: <ul style="list-style-type: none"> – WHS issues and concerns – workplace hazards – unsafe work practices – breaches of health, safety and security and examples of each for the entertainment industry and workplace
risk management
<ul style="list-style-type: none"> • difference between a hazard and a risk • risk management and its application in the entertainment industry workplace: <ul style="list-style-type: none"> – hazard identification: <ul style="list-style-type: none"> ▪ potential hazards to self, colleagues, customers/clients and others typical to the industry ▪ range of hazards: <ul style="list-style-type: none"> ○ hazardous and non-hazardous materials ○ human factors (self and others) ○ manual handling ○ tools, equipment and machinery ○ work environment ○ work processes and practices ○ working at heights; in a confined space; in the dark and/or in reduced/adverse lighting conditions; on special effects, stunts or action sequences; and with electricity and cabling – risk assessment – risk control (hierarchy): <ul style="list-style-type: none"> ▪ eliminate the risk ▪ minimise the risk: <ul style="list-style-type: none"> ○ substitution ○ modification ○ isolation ○ engineering control ▪ other controls: <ul style="list-style-type: none"> ○ administration ○ safe work practices ○ personal protective equipment (PPE) – monitor and review
safe work procedures and practices
<ul style="list-style-type: none"> • safe work procedures and practices and their purposes: <ul style="list-style-type: none"> – WHS induction training (general, work activity and site-specific) – adherence to: <ul style="list-style-type: none"> ▪ safe work method/job safety analysis (JSA) ▪ standard operating procedures (SOPs) ▪ work documentation and plans ▪ work instructions ▪ workplace policy – selection, use and maintenance of PPE – manual handling techniques:

safe work procedures and practices cont/d

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

safe work procedures and practices cont/d

- importance of safe work procedures and practices
- propose safe work procedures and practices for a workplace and specific job role within the entertainment industry

incidents, accidents and emergencies

- meaning of incident, accident and emergency
- a range of incidents, accidents and emergencies common to the entertainment industry
- distinguish between a manageable first aid situation and an emergency situation
- range of potential injuries common to an entertainment industry workplace, their cause(s) and basic first aid for these injuries
- strategies to reduce workplace accidents, injury and impairment
- responding to incidents, accidents and emergencies:
 - emergency situations
 - seeking assistance
 - emergency contact numbers
 - emergency signals, alarms and exits:
 - location
 - use
 - procedures to follow:
 - notification
 - workplace policy and procedures:
 - evacuation
 - security
 - reporting
 - basic process of fighting a fire and use of firefighting equipment:
 - fire blanket
 - fire extinguishers
 - fire hose and reel
 - role of personnel in an emergency
 - first aid:
 - basic principles
 - personnel responsible
- apply workplace policy and protocols and regulatory requirements when recording and reporting in relation to incidents, accidents and emergencies

3.5 Staging – mandatory focus area

3.5.1 Outcomes

The student:

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

3.5.2 Associated unit of competency

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

- [CUASTA301 Assist with production operations for live performances](#)

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

CUASTA301 Assist with production operations for live performances

Application This unit describes the performance outcomes, skills and knowledge required to assist with a broad range of tasks associated with technical and staging aspects of live performances.

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

Assessment requirements for [CUASTA301 Assist with production operations for live performances](#) are detailed in the Training Package.

3.5.3 Scope of learning for the HSC

production context
<ul style="list-style-type: none">• industry-accepted terminology and commonly used jargon in the entertainment industry:<ul style="list-style-type: none">– specific to staging and production operations– variations across production environments/contexts and workplaces• general scope of staging operations across different production contexts• role and responsibilities of various personnel in relation to staging operations:<ul style="list-style-type: none">– creative:<ul style="list-style-type: none">▪ director▪ designer▪ choreographer– production:<ul style="list-style-type: none">▪ producer▪ production manager (PM)▪ production assistant (PA)▪ stage manager (SM)▪ deputy stage manager (DSM)▪ assistant stage manager (ASM)– staging:<ul style="list-style-type: none">▪ stage manager▪ fly operator▪ mechanist▪ stage hand– venue:<ul style="list-style-type: none">▪ manager• difference between and reasons for an in-house/venue crew and a production-specific crew, and the relationship between them• lines of communication and reporting between personnel• protocols for communicating with the customer/client, colleagues, a performer/presenter and a supervisor about staging operations:<ul style="list-style-type: none">– pre-production– during production– post-production• documentation commonly used in staging operations:<ul style="list-style-type: none">– production plan– stage plan– prompt copy– performance run sheet• for each of these documents:<ul style="list-style-type: none">– purpose– standard format(s) and common features

production context cont/d

- content
- abbreviations, terms and conventions
- modifying/updating documentation:
 - personnel with authority to modify/update
 - processes
- importance of ensuring currency of version and the status of any amendment
- application of staging documentation to specific job roles and work tasks
- read and interpret staging documentation to obtain and convey information
- how staging requirements and operations vary across different:
 - live performances and events
 - indoor and outdoor venues
- interrelationship between creative and technical areas and the importance of collaboration and teamwork
- an understanding that various regulatory requirements apply across the entertainment industry
- examples of regulatory requirements applying to a variety of live performances and events to be considered when undertaking staging operations

production operations

- an understanding of what typically occurs during the operational phases of a live performance or event:
 - pre-production
 - production
 - post-production
- staging requirements and tasks specific to each operational phase
- staging elements used in productions, including:
 - furniture and other set items
 - lighting equipment
 - props
 - revolves
 - scenery (framed, non-weight bearing, soft, weight bearing)
 - scenic art
 - sets
 - sound equipment
 - trucks
 - visual display equipment
- stage types and stage geography
- methods and techniques for marking out a stage

production operations cont/d

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

safe work procedures and practices

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

workplace procedures and practices

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

troubleshooting and problem-solving

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

3.6 Vision – mandatory focus area

3.6.1 Outcomes

The student:

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

3.6.2 Associated unit of competency

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

- [CUAVSS302 Operate vision systems](#)

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

CUAVSS302 Operate vision systems

Application This unit describes the performance outcomes, skills and knowledge required to operate a range of standard vision system equipment during live productions or events.

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

Assessment requirements for [CUAVSS302 Operate vision systems](#) are detailed in the Training Package.

3.6.3 Scope of learning for the HSC

production context

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

production context cont/d
<ul style="list-style-type: none">• interrelationship between vision system operations and other technical and creative areas in the production of live performances and events
basic electrical theory
<ul style="list-style-type: none">• meaning of:<ul style="list-style-type: none">– circuit state:<ul style="list-style-type: none">▪ energised▪ de-energised– current resistance– power insulation– voltage• application of electrical theory to the set-up and operation of vision systems
equipment
<ul style="list-style-type: none">• analogue and digital vision system equipment commonly used in the entertainment industry including:<ul style="list-style-type: none">– cables and connectors– camera– mixer– monitor– playback/recording device– projector– screen• for a range of vision system equipment:<ul style="list-style-type: none">– name and general features– purpose/function– capacities and limitations– operation/use during live performances and events
vision system cues
<ul style="list-style-type: none">• purpose/function of vision system cues• standard procedures used in the entertainment industry to plot, record, modify and operate vision system cues• sequencing, timing and speed of vision system cues in accordance with production requirements• how vision system information is recorded and used within the prompt copy• use of documentation for vision system operations, including the cue sheet, during a technical rehearsal

safe work procedures and practices

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

workplace procedures and practices

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

troubleshooting and problem-solving

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

troubleshooting and problem-solving cont/d

- within scope of responsibility:
 - rectify
 - refer to appropriate personnel
- evaluate effectiveness of action taken
- known solutions to a range of common/predictable problems in relation to vision system operations for live performances and events
- workplace practices for recording and reporting

3.7 Working in the entertainment industry and workplace – mandatory focus area

3.7.1 Outcomes

The student:

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

3.7.2 Associated unit of competency

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

- [CUAIND301 Work effectively in the creative arts industry](#)

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

CUAIND301 Work effectively in the creative arts industry

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

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

Assessment requirements for [CUAIND301 Work effectively in the creative arts industry](#) are detailed in the Training Package.

3.7.3 Scope of learning for the HSC

information on the industry
<ul style="list-style-type: none"> • basic research skills in order to obtain information: <ul style="list-style-type: none"> – identifying and accessing relevant information – questioning techniques to obtain information – validating information – interpreting and using information – sorting, summarising and presenting information • sources of information that can be used when gathering current and emerging information on the entertainment industry: <ul style="list-style-type: none"> – colleagues and manager/supervisor/team leader – experienced industry personnel – industry bodies and professional associations – internet – journals – libraries – participation in industry events and activities – training courses – unions – workplace manuals • opportunities to source and use a range of current and emerging information on the entertainment industry: <ul style="list-style-type: none"> – utilise online information systems and other information and communications technologies – integrate into daily work activities and operational duties – share researched information with colleagues
nature of the industry
<ul style="list-style-type: none"> • main industries within ‘cultural industries’ including: <ul style="list-style-type: none"> – community cultural development – entertainment – film, television and radio – interactive digital media – library and information services – museums, galleries and cultural heritage sites – performing arts – visual arts, craft and design • the relationship of these industries to the entertainment industry • examples of live performances and events within the entertainment industry including: <ul style="list-style-type: none"> – charitable events – concerts – corporate theatre and communication – cultural events – dance competitions and performances

nature of the industry cont/d

- drama
- festivals
- filmed performances
- public celebrations
- screen and media
- sporting events
- departments/functional areas within an entertainment industry workplace including:
 - audio
 - costume
 - front of house
 - hair and make-up
 - lighting
 - sets, props and scenic art
 - staging
 - vision systems
- the tasks performed by these departments/functional areas and the interrelationship between the areas
- primary role and duties of key personnel within an entertainment industry workplace
- current issues and trends affecting the entertainment industry and implications for an entertainment industry workplace, own work practices and delivery of service
- potential effect of the entertainment industry on a community and the environment

working in the industry

- purpose and intent of legislative requirements relevant to the entertainment industry, including:
 - Australian Consumer Law
 - Fair Work System
 - copyright
 - intellectual property
 - local council regulations
 - working with animals
 - working with children
- application of legislative requirements to a specific entertainment industry workplace and job role
- definition of quality assurance and an overview of the role of employees
- industry accreditation schemes:
 - purpose
 - examples
 - requirements
 - responsibilities of the participant
 - business benefits of participation

working in the industry cont/d

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

employment

- career pathways across the entertainment industry and the knowledge and skills required for different job roles
- types of employment in the entertainment industry:
 - full-time
 - part-time
 - casual
 - contract
- the difference between an award, agreement and contract and how they apply to workers in the entertainment industry
- investigate the employment terms and conditions for a specific job role

employment cont/d
<ul style="list-style-type: none">• working knowledge of employer and employee rights and responsibilities in relation to employment and work• purpose and value of a code of conduct for the entertainment industry and worker• equal employment opportunity (EEO):<ul style="list-style-type: none">– principles– intent of EEO legislation– reciprocal rights and responsibilities of employers and employees– workplace policy and procedures relating to EEO• primary role/function(s) of a range of industry bodies for both employers and employees:<ul style="list-style-type: none">– employer groups– professional associations– unions– employee groups
anti-discrimination
<ul style="list-style-type: none">• bullying and harassment in the workplace:<ul style="list-style-type: none">– indirect– direct– types:<ul style="list-style-type: none">▪ verbal▪ physical▪ psychological▪ sexual• principles of anti-discrimination• intent of anti-discrimination legislation• rights and responsibilities of employers and employees in relation to anti-discrimination• workplace policy and procedures relating to anti-discrimination• strategies to eliminate bias and harassment in the workplace• consequences, including legal ramifications, of discriminatory workplace behaviour• recourse available to individuals in the event of inappropriate workplace behaviour
entertainment industry worker
<ul style="list-style-type: none">• entertainment industry worker:<ul style="list-style-type: none">– personal attributes and work ethic valued by the entertainment industry– interpersonal skills beneficial to an individual working in an entertainment industry workplace

entertainment industry worker cont/d

- importance of personal presentation and standards of personal hygiene
- presentation standards for a specific entertainment industry workplace and job role
- behaviour to support a safe and sustainable entertainment industry work environment
- how personal values, opinions and ethics can affect everyday work
- duties and responsibilities:
 - for a specific job role within the entertainment industry
 - relationship between individual worker and the team/work group
 - difference between individual and workplace goals and plans
- industry currency:
 - importance of maintaining currency
 - individual and workplace strategies to maintain currency, including training and professional development
- feedback:
 - value of feedback to an individual worker, the workplace and the industry
 - types of feedback:
 - formal and informal
 - direct and indirect
 - strategies for obtaining and interpreting feedback from supervisor(s), colleagues and customers/clients
 - dealing with positive feedback and negative feedback
 - responsibility of a worker to use personal reflection, seek and provide feedback and improve

work practices

- an understanding that work practices and experiences differ between workplaces
- how work practices are implemented and maintained in accordance with industry standards and workplace policy, guidelines and procedures
- effect of poor work practices on colleagues, customers/clients, the workplace and the industry
- tasks typical to an entertainment industry workplace (routine, rostered and non-routine)
- access and use a range of sources containing information relating to work responsibilities (work instructions)
- strategies for understanding and clarifying work instructions
- a range of opportunities to read, interpret and follow instructions for work tasks of varying degrees of difficulty
- time and task management:
 - principles

work practices cont/d

- techniques
- prioritisation
- constraints
- planning and organising for a range of tasks/activities applicable to daily work routines in an entertainment industry workplace
- production flows, interruptions and time variances typical to live performances and events
- application of time-management techniques to work tasks/activities in an entertainment industry workplace
- an awareness of current environmental issues affecting the entertainment industry
- strategies to work in an environmentally sustainable manner in an entertainment industry workplace
- quality improvement in the entertainment industry:
 - role of employees in improving skills and productivity
 - connection between evaluating work performance and improving work practices
 - strategies to improve work practices and customer/client outcomes
- recording and reporting in the entertainment industry:
 - workplace policy and procedures applying to record-keeping and reporting
 - legislative requirements for confidentiality and privacy
 - lines of communication and reporting typical of an entertainment industry workplace

technology

- current and emerging technologies in the entertainment industry and workplace
- effect of current and emerging technology on operational duties and service delivery
- role of current and emerging technology in development of new and improved work practices
- selection and use of technology appropriate to day-to-day work activities and work tasks in the entertainment industry

working with others

- importance of developing collegial work relationships
- communication in the workplace with colleagues and customers/clients:
 - communication process/cycle
 - workplace examples of types of communication:
 - verbal
 - non-verbal
 - written

working with others cont/d

- effective verbal, non-verbal and written communication
- effective questioning and listening techniques
- barriers to effective communication and strategies to overcome them
- importance of teamwork when working in an entertainment industry workplace:
 - meaning of ‘team’ and ‘teamwork’
 - characteristics of effective teamwork
 - benefits of teamwork to an entertainment industry workplace
 - examples of teams or work groups in an entertainment industry workplace and their area(s) of responsibility
- supporting others to achieve team/work group goals and tasks
- delivering quality work outcomes through teamwork and work groups

cultural diversity

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

misunderstandings and conflict

- the difference between being passive, aggressive and assertive
- causes of misunderstandings and conflict when working with others and in the delivery of service
- the extent to which conflict can be a positive or negative experience
- conflict management:
 - conflict-resolution techniques
 - different approaches to conflict management, including problem-solving, negotiation and mediation
 - workplace policy and procedures regarding management of conflict
- identify own response to misunderstandings and conflict and evaluate personal approach to management and resolution of conflict
- identify when it is appropriate to seek assistance when misunderstanding or conflict arises and whose assistance should be sought when conflict escalates.

4 HSC examination

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

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

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

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

For the HSC examination specifications, which describe the format of the external HSC examination, see [Assessment and Reporting in Entertainment Industry](#).

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

4.1 Examinable outcomes and content

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

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

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

For a description of the relationship between the Entertainment Industry (240 indicative hours) course structure, the HSC Content and the HSC examination see [Assessment and Reporting in Entertainment Industry](#).

5 Other important information

5.1 Exclusions

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

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

Schools should check all [course exclusions](#) when determining an appropriate pattern of study for their students.

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

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

Find out more about arrangements for [RPL and credit transfer within VET courses](#), including processes, application form and examples of possible scenarios.

5.3 School-based trainees

Read information about provision for [school-based trainees within the HSC](#).

Information on requirements and arrangements for NSW school-based traineeships is available on the [Training Services NSW website](#).

5.4 Students with disability

Students with disability may access a VET course in one of two ways:

- by undertaking the course under regular course arrangements, or
- by undertaking selected units of competency within the course that have been identified through the collaborative curriculum planning process.

For more information, see [VET courses and students with disability](#) and [collaborative curriculum planning](#) advice.

5.5 Access by students in Years 9 and 10 (Stage 5)

In certain circumstances students in Years 9 and 10 (Stage 5) may access Stage 6 VET courses. Further information is available in the [Stage 5 VET section](#).

6 Glossary

AQF	Australian Qualifications Framework <p>The AQF is the policy framework that defines all qualifications recognised nationally in post-compulsory education and training in Australia. The AQF comprises titles and guidelines that define each qualification, as well as the principles and protocols covering cross-sectoral qualification links and the issuing of qualifications and statements of attainment.</p>
Australian Apprenticeships	Australian Apprenticeships encompass all apprenticeships and traineeships. They combine time at work with training and can be full-time, part-time or school-based. www.australianapprenticeships.gov.au .
competency	The broad concept of industry competency concerns the ability to perform particular tasks and duties to the standard of performance expected in the workplace. Competency requires the application of specified skills, knowledge and attitudes relevant to effective participation in an industry, industry sector or enterprise.
core units of competency	Units of competency required by the Training Package to be eligible for an AQF VET qualification.
elements of competency	The basic building blocks of a unit of competency which describe the key activities or elements of the work covered by the unit.
focus areas	HSC Content is organised into focus areas. HSC Content prescribes the scope of learning for the HSC.
mandatory units of competency	Units of competency that must be studied for an HSC VET course.
recognition of prior learning (RPL)	The result of an assessment of an individual's formal, non-formal and informal learning to determine the extent to which that individual has achieved the required learning outcomes, competency outcomes, or standards for entry to, and/or partial or total completion of, a qualification.
RTO	Registered Training Organisation <p>A training organisation registered by a registering body in accordance with the VET Quality Framework, within a defined scope of registration (including school system RTOs, TAFE NSW and other providers).</p>
scope of registration	The particular services and products an RTO is registered to provide. The RTO's scope defines the specific AQF VET qualifications, units of competency and accredited courses it is registered to provide, and whether it is registered to provide: <ul style="list-style-type: none">• both training delivery and assessment services, and to issue the relevant AQF VET qualifications and statements of attainment, or• only assessment services, and to issue the relevant AQF VET qualifications and statements of attainment.

Stage 5	In NSW, Stage 5 relates to Years 9 and 10 of schooling.
Stage 6	In NSW, Stage 6 relates to Years 11 and 12 of schooling.
Statement of Attainment	May be issued in the vocational education and training sector by an RTO when an individual has completed one or more units of competency from nationally recognised qualification(s)/course(s).
training.gov.au	http://training.gov.au The national register for recording information about RTOs, Training Packages and accredited courses.
Training Package	A nationally endorsed, integrated set of competency standards, assessment guidelines and AQF VET qualifications for a specific industry, industry sector or enterprise.
training plan	A documented program of training and assessment required for an apprenticeship/traineeship training contract. It is developed by an RTO in consultation with the parties to the contract as the basis for training and assessing a person undertaking an apprenticeship or traineeship.
unit of competency	Specification of industry knowledge and skill and the application of that knowledge and skill to the standard of performance expected in the workplace.
VET	Vocational Education and Training
VET qualification	Formal certification in the VET sector by an RTO that a person has satisfied all requirements of the units of competency or modules that comprise an AQF VET qualification, as specified by: <ul style="list-style-type: none">• a nationally endorsed Training Package, or• an accredited course that provides training for the qualification.
VET Quality Framework	The VET Quality Framework comprises: <ul style="list-style-type: none">• the Standards for Registered Training Organisations• the Fit and Proper Person Requirements• the Financial Viability Risk Assessment Requirements• the Data Provision Requirements, and• the Australian Qualifications Framework.