

# 22598VIC Diploma of Theatre Arts

This course has been accredited under Part 4.4 of the Education and Training Reform Act 2006



**Accredited for the period: 1 July 2022 to 30 June 2027**



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## Section A: Course ownership and classification information

<p><b>1. Course Owner</b></p>	<p>Copyright of this course is held by the Department of Education and Training, Victoria.</p> <p>© State of Victoria (Department of Education and Training) 2022</p>
<p><b>2. Address</b></p>	<p>Executive Director Higher Education and Workforce Development Higher Education and Skills Department of Education and Training (DET) GPO Box 4367 MELBOURNE Vic 3001</p> <p><b>Organisational contact</b> Manager, Training and Learning Products Unit Higher Education and Workforce Development Telephone: 13 18 23 Email: <a href="mailto:course.enquiry@education.vic.gov.au">course.enquiry@education.vic.gov.au</a></p> <p><b>Day-to-day contact</b> Human Services Curriculum Maintenance Manager Swinburne University of Technology PO Box 218 Hawthorn, VIC 3122 Telephone: (03) 9214 5034 / 9214 8501 Email: <a href="mailto:cmmhs@swin.edu.au">cmmhs@swin.edu.au</a></p>
<p><b>3. Type of submission</b></p>	<p>Re-accreditation of <i>22315VIC Diploma of Theatre Arts</i>.</p>
<p><b>4. Copyright acknowledgement</b></p>	<p>The following units of competency:</p> <ul style="list-style-type: none"> <li>• CUAFIM411 Obtain revenue to support operations</li> <li>• CUAFOH211 Undertake routine front of house duties</li> <li>• CUAFOH212 Usher patrons</li> <li>• CUAFOH311 Provide seating and ticketing services</li> <li>• CUAIND412 Provide freelance services</li> <li>• CUAIND413 Communicate effectively with arts professionals</li> <li>• CUAIND611 Work professionally in the creative arts industry</li> <li>• CUAINN511 Adopt an innovative approach to creating production elements</li> <li>• CUALGT413 Set up and operate lighting cues and effects</li> <li>• CUAMKG511 Manage the promotion of creative acts</li> <li>• CUAMUP311 Prepare personal appearance for performances</li> <li>• CUAMWB401 Develop and implement own self-care plan in the creative industries</li> <li>• CUAPPM432 Coordinate Production Operations</li> </ul>



	<ul style="list-style-type: none"> <li>• CUAPPM511 Manage small-scale live productions</li> <li>• CUAPPR515 Establish and maintain safe creative practice</li> <li>• CUAPPR512 Develop sustainability of own professional practice</li> <li>• CUAPRF314 Develop audition techniques</li> <li>• CUAPRF511 Refine performance techniques</li> <li>• CUAPRF513 Prepare for performances in competitive environments</li> <li>• CUARES403 Research history and theory to inform own arts practice</li> <li>• CUASOU513 Develop sound designs</li> <li>• CUAWRT512 Develop storylines and treatments</li> <li>• CUAWRT601 Write scripts</li> </ul> <p>are from the <b>CUA - Creative Arts and Culture Training Package (Release 5.1) Training Package</b> administered by the Commonwealth of Australia. © Commonwealth of Australia</p> <p>The following units of competency:</p> <ul style="list-style-type: none"> <li>• BSBCRT413 Collaborate in creative processes</li> <li>• BSBCRT512 Originate and develop concepts</li> <li>• BSBMKG434 Promote products and services</li> </ul> <p>are from the <b>BSB - Business Services (Release 8.0) Training Package</b> administered by the Commonwealth of Australia. © Commonwealth of Australia</p> <p>The following unit of competency:</p> <ul style="list-style-type: none"> <li>• CHCDIV001 Work with diverse people</li> </ul> <p>is from the <b>CHC - Community Services (Release 6.0) Training Package</b> administered by the Commonwealth of Australia. © Commonwealth of Australia</p> <p>The following unit of competency:</p> <ul style="list-style-type: none"> <li>• SITXFIN004 Prepare and monitor budgets</li> </ul> <p>is from the <b>SIT - Tourism, Travel and Hospitality (Release 1.2) Training Package</b> administered by the Commonwealth of Australia. © Commonwealth of Australia</p> <p>The following unit of competency:</p> <ul style="list-style-type: none"> <li>• SISXFIN001 Develop and review budgets for activities or projects</li> </ul> <p>is from the <b>SIS - Sport, Fitness and Recreation (Release 5.0) Training Package</b> administered by the Commonwealth of Australia. © Commonwealth of Australia.</p>
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<b>6. Course accrediting body</b>	Victorian Registration and Qualifications Authority						
<b>7. AVETMISS information</b>	<p>[Classification codes for AVETMISS data may be found on the <a href="#">NCVER website</a>]</p> <table border="1"> <tr> <td><b>ANZSCO code – 6 digit</b></td> <td>212311 Art Director (Film, Television or Stage)</td> </tr> <tr> <td><b>ASCED Code – 4 digit</b></td> <td>1001 Performing Arts</td> </tr> <tr> <td><b>National course code</b></td> <td>22598VIC</td> </tr> </table>	<b>ANZSCO code – 6 digit</b>	212311 Art Director (Film, Television or Stage)	<b>ASCED Code – 4 digit</b>	1001 Performing Arts	<b>National course code</b>	22598VIC
<b>ANZSCO code – 6 digit</b>	212311 Art Director (Film, Television or Stage)						
<b>ASCED Code – 4 digit</b>	1001 Performing Arts						
<b>National course code</b>	22598VIC						
<b>8. Period of accreditation</b>	1 July 2022 – 30 June 2027						



## Section B: Course information

1 Nomenclature	
<b>1.1 Name of the qualification</b>	<i>Standard 4.1 AQTF 2021 Standards for Accredited Courses</i> 22598VIC Diploma of Theatre Arts
<b>1.2 Nominal duration of the course</b>	<i>Standard 5.8 AQTF 2021 Standards for Accredited Courses</i> 1060 – 1275 hrs
2 Vocational or educational outcomes of the course	
<b>2.1 Outcome(s) of the course</b>	<p><i>Standard 5.1 AQTF 2021 Standards for Accredited Courses</i></p> <p>The <i>22598VIC Diploma of Theatre Arts</i> describes the skills and knowledge and outcomes required for multi-skilled theatre workers who work as performers and production team members in a variety of smaller performance settings and environments.</p> <p>These individuals develop concepts in production through to performing for audiences and working with the technical aspects of productions, including sets, lighting and audio. They also apply generic business and entrepreneurial skills to support the operations and production of small companies and community theatre, festivals, events and ceremonies.</p> <p>Graduates are provided with the range of knowledge and skills to undertake the following core functions associated with multi-skilled theatre workers:</p> <ul style="list-style-type: none"> <li>• Perform as a part of an ensemble and/or as a solo performer using voice, acting and movement.</li> <li>• Develop and refine performance styles through art forms, history and other performances.</li> <li>• Use investigative and critical thinking techniques to evaluate history and theory information and distil key themes and ideas inform own arts practice.</li> <li>• Collaborate with colleagues and professional experts on concepts and the creative and technical requirements for productions.</li> <li>• Prepare their own hair, make-up and costume for performances.</li> <li>• Present live and digital auditions.</li> <li>• Develop promotional plan, activities and materials and promote creative acts.</li> <li>• Undertake routine front of house duties.</li> <li>• Set up and operate lighting cues and effects.</li> <li>• Develop an overall sound design.</li> </ul>

	<ul style="list-style-type: none"> <li>• Plan and manage rehearsals through to performance of full production for audiences.</li> <li>• Plan and manage technical, creative and logistical aspects of small-scale productions.</li> </ul> <p>Possible job roles include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Independent theatre creator</li> <li>• Actor</li> <li>• Corporate entertainer</li> <li>• Event/ceremony worker</li> <li>• Festival worker.</li> </ul>
<p><b>2.2 Course description</b></p>	<p><i>Standard 5.1 AQTF 2021 Standards for Accredited Courses</i></p> <p>The <i>22598VIC Diploma of Theatre Arts</i> describes the skills and knowledge required for multi-skilled theatre workers who work as performers and production team members in a variety of smaller performance settings and environments.</p>
<p><b>3 Development of the course</b></p>	
<p><b>3.1 Industry, education, legislative, enterprise or community needs</b></p>	<p><i>Standards 4.1, 5.1, 5.2, 5.3 and 5.4 AQTF 2021 Standards for Accredited Courses</i></p> <p><b>Course background</b></p> <p>Initially accredited in 1994 as <i>Associate Diploma of Arts (Small Companies and Community Theatre)</i>, this course is now entering its sixth re-accreditation cycle (2022-2027 as 22598VIC and its fourth re-accreditation under the title <i>Diploma of Theatre Arts</i>.</p> <p>The outcomes of this course addresses the skill needs of multi-skilled theatre workers. This course recognises that people wishing to pursue a creative arts industry career need to have developed skills in several areas. Students are provided with specific skills in theatre craft and performance, technical production skills required in theatres and performance venues, as well as entrepreneurial skills in marketing themselves and theatrical productions. The course offers a balance in the development of performance, technical production, business and theatre event and festival production skills. In this respect, it is a unique course in comparison to other ‘performance-focussed’ or ‘technical-focussed’ training.</p> <p>Since its first accreditation, this course has addressed these significant skill areas leading to many past graduates leading successful career areas in different fields of theatre production and performance. Feedback gathered during the last accreditation period from the program manager of the <i>Diploma of Theatre Arts</i> at Melbourne Polytechnic and from a range of industry representatives confirmed the ongoing value of this course in preparing graduates who are fully rounded with the range of skills required to achieve high levels of employment in industry.</p>



## Social, cultural and economic needs of Victoria

The reaccreditation of the *Diploma of Theatre Arts* meets the social, cultural and economic needs of Victoria. The state of Victoria is defined by its cultural landscape, shaped by the growth and distinctiveness of its cultural and creative industries.

Victoria has the highest number of independent theatres in Australia with an array of theatrical performances happening throughout the year at hundreds of different venues. These range from large scale international touring companies to amateur productions in community halls supported by local councils who commit substantially to cultural development through the performing arts.

Furthermore, Melbourne has established one of the best three comedy festivals in the world, one of the most unique and irreverent circuses, strong independent theatre scenes, and numerous performer managed spaces.

The Victorian Government's recently released creative industries strategy '[Creative State 2025](#)' positions Victoria's creative industries as a catalyst for the state's future economic prosperity and social wellbeing.

The report emphasises Victoria's global reputation as a truly creative state – as a vibrant place to live, an attractive place to work and pursue a creative career, and an exciting destination to visit.

*“Among our many cultural and creative strengths, Victoria's greatest advantage is our deep and dynamic, collaborative network of independent creatives who drive innovation and create outstanding content.*

*These strengths have been reinforced by sustained investment, over decades, in almost every form of cultural and creative endeavour. This has, in turn, fuelled our economy, created jobs, attracted tourism and investment, and nurtured a thriving, diverse and exciting cultural life.”<sup>1</sup>*

*Creative State 2025* acknowledges the impacts of the COVID-19 pandemic on the creative industries recognises the immense social, cultural and economic value of Victoria's creative industries and their vital role in positioning Victoria for strong and sustainable recovery and future growth.

*“Prior to the COVID-19 pandemic, Victoria's creative industries and their impact were fast growing. In 2019–20 they contributed \$31.6 billion in gross value added to the Victorian economy – up \$5.7 billion in four years. By 2019–20, 292,000*

<sup>1</sup> Creative Victoria (2021), [Creative State 2025: Placing Creativity at The Heart of Victoria's Recovery and Prosperity](#), pg 5

*Victorians were employed in the creative industries, 8.6 per cent of the total state workforce”.*<sup>2</sup>

*“The Victorian events landscape is recovering quickly and, more than ever, there is demand and opportunity for local content to feature. Audiences are increasingly returning to the cultural experiences they love.”*<sup>3</sup>

The report underscores the need for the kind of multi-skilled graduates produced by the *Diploma of Theatre Arts*.

*“Increasingly, creative jobs in the 21st-century reward highly-skilled practitioners and require multi-disciplinary skills that are safe from the risk of automation, global in their application, and attractive, especially to young people.*

*Victoria's education and training system will continue to play a crucial role in equipping our young people with the right skills to embark on their creative careers.”*<sup>4</sup>

Victoria-specific analysis of the Australia Council for the Arts' *National Participation Survey 2019* was released by Creative Victoria in 2020. This study provided insights into arts engagement across the nation, prior to the impacts of coronavirus (Covid-19). Key findings from the [Enriching Communities: National Arts Participation Survey 2019 – Victoria](#) include:

- 4.4 million Victorians acknowledge the significant positive impact that the arts have, or 84% of the population aged 15 years and over. This is a large increase from 77% in 2016.
- Over two thirds of Victorians attend the arts (68% in 2019, up from 60% in 2016).
- One in two Victorians now create, produce or collaborate in the making of art (44%, up from 34% in 2016). A third create using a digital platform (33%).
- More than one in three Victorians connect with, and share, their cultural background through arts and creativity (36%), including by attending arts events (32%).<sup>5</sup>

The [Audience Atlas Victoria: Exploring the market for culture in Victoria](#) reports on Victorians' appetite for arts and cultural experiences. This 2019 report found that the second and third largest 'current markets for culture'<sup>6</sup> in Victoria are multi-arts (89%) and commercial theatre (71%). Multi-arts is defined as a combination of the market for live music,

<sup>2</sup> *ibid*, pg 8

<sup>3</sup> *ibid*, pg 21

<sup>4</sup> *ibid*, pg 13

<sup>5</sup> Creative Victoria (2020), [Enriching Communities: National Arts Participation Survey 2019 – Victoria](#).

<sup>6</sup> The current market for culture is defined as those who have attended an arts or cultural event within the last three years.

theatre, dance, visual arts or literature, and commercial theatre includes musicals, cabaret, and comedy.<sup>7</sup>

The current market for commercial theatre experienced the largest proportional growth out of any art forms tested, up from 57% in 2014 to 71%. This represents an increase of 848k, or 37%.<sup>8</sup>

The [Melbourne as a Global Cultural Destination](#) report found that Melbourne ranks as the number one cultural destination in Australia, number three in the Asia Pacific and number 12 worldwide.

The report also found that:

- Outside of visiting family and friends, arts and culture are Melbourne's biggest tourism driver.
- Regional Victoria and New South Wales are currently the biggest source of cultural tourists to Melbourne.
- China is the city's biggest and fastest growing international market for cultural tourism and is expected to be worth \$1-2 billion by 2025.<sup>9</sup>

### **Target Audience**

Those seeking to extend their theatre craft and performance skills and/or technical skills to work professionally in the performing arts and creative arts industry. This includes those seeking to work as independent theatre creators or as team members within small companies and community theatres.

Recent entrants to this course include VCE graduates who have mostly completed drama and/or theatre studies at year 11 and 12, international students and some mature age learners who are seeking a change in career opportunities.

### **Enrolment data**

The *Diploma of Theatre Arts* currently has one specialist provider - Melbourne Polytechnic.

NCVER Total VET Activity (TVA) enrolment data for both the current (22315VIC) and previous version (22184VIC) of the *Diploma of Theatre Arts* between 2015-2020 is outlined in the following table.

Noting that the 2021 enrolment data has been reported to the CMM Service by Melbourne Polytechnic as NCVER Total VET Activity enrolment data for 2021 will not be available until Aug/Sept 2022.

<sup>7</sup> Creative Victoria (2019), [Audience Atlas Victoria: Exploring the market for culture in Victoria](#), pgs 12-13

<sup>8</sup> Creative Victoria (2019), [Audience Atlas Victoria: Exploring the market for culture in Victoria](#), pg 13

<sup>9</sup> Boston Consulting Group – commissioned by Creative Victoria (2018), [Melbourne as a Global Cultural Destination](#).

NCVER Total VET Activity enrolment data							Melb Poly
Data extracted Feb 2022	22184VIC		22315VIC				
	2015	2016	2017	2018	2019	2020	2021
Victoria	26	21	20	20	23	23	16

### Course consultation and validation process

The development of the 22598VIC *Diploma of Theatre Arts* was overseen by a project steering committee (PSC) comprised of Melbourne Polytechnic and industry representatives.

Course consultation and development involved extensive consultation with the PSC, including:

- Three steering committee meetings to review, evaluate, and discuss industry requirements of graduates, course content (inc. draft units) and course structure.
- Additional PSC input via email, telephone consultation, review/feedback on circulated drafts.
- A review of the skills and knowledge requirements of the existing course and consideration of new and emerging skills-needs.
- Consideration of suitable training package units for inclusion in the core and elective bank.
- Iterative review and revision of draft units and course structure throughout 2021.

### Members of the steering committee

Chair: Robert Hails	Independent industry practitioner. Past program leader of the <i>Diploma of Theatre Arts</i> at Melbourne Polytechnic.
Jenny Lovell	Lead Teacher, Melbourne Polytechnic.
Jamie Henson	Independent Producer. Member of Stage Management Network Australia, Theatre Network Australia and Green Room Award Association (Judging panel). Performer, technical director, lighting designer & producer.
Will Conyers	Theatre Arts Practitioner (Director, Music Director, Actor, Vocal Coach), Lecturer
Briony Dunn	Independent Industry practitioner.
Karen Berger	Independent Industry practitioner.
Claire Pearson	Independent Industry practitioner.
Isabel Knight	Independent industry practitioner. Graduate of the <i>Diploma of Theatre Arts</i> (2017)

	<p><b>In attendance:</b></p> <table border="1" data-bbox="603 271 1385 421"> <tr> <td>Autumn Shea</td> <td>CMM for Human Services</td> </tr> <tr> <td>Christine Foard</td> <td>CMM Project Officer</td> </tr> </table> <p>This course:</p> <ul style="list-style-type: none"> <li>• does not duplicate, by title or coverage, the outcomes of an endorsed training package qualification</li> <li>• is not a subset of a single training package qualification that could be recognised through one or more statements of attainment or a skill set</li> <li>• does not include units of competency additional to those in a training package qualification that could be recognised through statements of attainment in addition to the qualification</li> <li>• does not comprise of units that duplicate units of competency of a training package qualification.</li> </ul>	Autumn Shea	CMM for Human Services	Christine Foard	CMM Project Officer
Autumn Shea	CMM for Human Services				
Christine Foard	CMM Project Officer				
<p><b>3.2 Review for re- accreditation</b></p>	<p><i>Standards 5.1, 5.2, 5.3 and 5.4 AQTF 2021 Standards for Accredited Courses</i></p> <p>The review and redevelopment of the <i>22598VIC Diploma of Theatre Arts</i> was based on extensive monitoring and evaluation, research and consultation and validation processes to ensure the course remains relevant and reflects current work practices and job outcomes and skills-needs for multi-skilled theatre workers.</p> <p>Discussion centred on ways in which the course might be made more flexible and to reflect technological advances and changes within the industry. It was agreed that this could be accomplished by:</p> <ul style="list-style-type: none"> <li>• Updating two accredited units</li> <li>• Selecting relevant updated training package units that reflect the requirements of theatre producers</li> <li>• Selecting elective units to improve graduates' freelance skills and industry knowledge</li> </ul> <p>The following change was incorporated during this reaccreditation:</p> <ul style="list-style-type: none"> <li>• Discontinuation of the enterprise unit <i>VU21908 Manage the performance of shows</i> (from <i>22315VIC</i>) which was not reaccredited in this course. It was determined that the content could be appropriately addressed via <i>CUAPPM511</i> &amp; <i>CUAPRF511</i>.</li> <li>• Refreshed superseded training package units with their updated versions and replacement of some</li> </ul>				

	<p>training package units with alternate units instead of their updated versions.</p> <ul style="list-style-type: none"> <li>○ e.g. <i>CUAPPR515 Establish and maintain safe creative practice</i> is used in this reaccredited course to address OHS/WHS instead of using an updated BSB version of <i>BSBWHS501 Ensure a safe workplace</i> (which is listed in 22315VIC). See mapping table for details of alternate units used.</li> </ul> <ul style="list-style-type: none"> <li>• Removal of some training package units from the elective bank that are no longer needed and addition of some units which are new to the course.</li> <li>• Changes to the course structure, packaging rules and total number of units required to complete the course (was 14 units, now 20 units). However, the maximum nominal hours has remained unchanged.</li> <li>• Repositioning units from core to elective and vice versa. This included addition of units to the core which to ensure better alignment to the skills and knowledge profile associated with the job outcomes for the <i>Diploma of Theatre Arts</i>.</li> </ul> <p>For example (not limited to):</p> <ul style="list-style-type: none"> <li>○ <i>CUAPRF314 Develop audition techniques</i> which has been updated with a new element relating to presenting digital auditions.</li> <li>○ <i>CUAMWB401 Develop and implement own self-care plan in the creative industries</i> to support sustainability of professional practice, mental wellbeing and self-care in the creative industries.</li> <li>○ <i>CUAFOH211 Undertake routine front of house duties</i> to assist graduates with employment opportunities.</li> </ul> <ul style="list-style-type: none"> <li>• Additional content added to <i>VU23204 Rehearse the production</i> related to following intimacy permissions process during rehearsals.</li> </ul> <p><b>Transition and equivalence</b></p> <p>The <i>22598VIC Diploma of Theatre Arts</i> <b>replaces and is equivalent</b> to <i>22315VIC Diploma of Theatre Arts</i>.</p> <p><b>Table 1</b> below identifies the relationship between units from this re-accredited course (<i>22598VIC</i>) to units from <i>22315VIC Diploma of Theatre Arts</i>.</p>
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**TABLE 1: Transition arrangements between 22315VIC and 22598VIC**

<b>Units in the OLD 22315VIC Diploma of Theatre Arts</b>	<b>Units in the NEW 22598VIC Diploma of Theatre Arts</b>	<b>Relationship</b> Equivalent (E) / Not Equivalent (NE)
VU21906 Develop theatre techniques for performance	VU23203 Develop performance techniques for performing arts	E Unit revised and updated. Title changed.
VU21907 Rehearse the show	VU23204 Rehearse the production	NE Unit revised and updated with new content added. Title changed.
VU21908 Manage the performance of shows	~~	Unit removed. Content addressed via CUAPPM511 & CUAPRF511
BSBCRT402 Collaborate in a creative process	BSBCRT413 Collaborate in creative processes	E
BSBMKG501 Identify and evaluate marketing opportunities	~~	Unit removed. CUAMKG511 & BSBMKG434 included instead.
~~	CUAMKG511 Manage the promotion of creative acts	New unit added to course.
~~	BSBMKG434 Promote products and services	New unit added to course.
~~	BSBCRT512 Originate and develop concepts	New unit added to course.
BSBSMB406 Manage small business finances	~~	Unit removed. Managing financial and business aspects of service can be addressed via CUAIND412.
BSBWHS501 Ensure a safe workplace	~~	Unit removed. WHS/OHS is now addressed via inclusion of CUAPPR515.
~~	CUAPPR515 Establish and maintain safe creative practice	New unit added to course.
CUAIND402 Provide freelance services	CUAIND412 Provide freelance services	E
CUAIND601 Work professionally in the creative arts industry	CUAIND611 Work professionally in the creative arts industry	E
CUAINN501 Adopt an innovative approach to creating production elements	CUAINN511 Adopt an innovative approach to creating production elements	E
CUALGT403 Set up and operate lighting cues and effects	CUALGT413 Set up and operate lighting cues and effects	E
CUALGT504 Develop lighting designs	~~	Unit removed.



<b>Units in the OLD 22315VIC Diploma of Theatre Arts</b>	<b>Units in the NEW 22598VIC Diploma of Theatre Arts</b>	<b>Relationship</b> Equivalent (E) / Not Equivalent (NE)
CUAMPF504 Perform improvisation for audiences	~~	Unit removed.
CUAMPF602 Manage stagecraft aspects of performances	~~	Unit removed.
CUAMUP501 Apply theatrical make-up and hairstyles	~~	Unit removed.
CUAPPM501 Manage small-scale live productions	CUAPPM511 Manage small-scale live productions	E
CUAPRF501 Refine performance techniques	CUAPRF511 Refine performance techniques	E
CUAPRF503 Prepare for performances in a competitive environment	CUAPRF513 Prepare for performances in competitive environments	E
CUAPRP401 Coordinate props	~~	Unit removed.
CUAPPM602 Manage construction workshop operations	~~	Unit removed.
CUARES403 Research history and theory to inform own arts practice	CUARES403 Research history and theory to inform own arts practice	Same unit
CUASOU308 Install and disassemble audio equipment	~~	Unit removed.
CUAWRT502 Develop storylines and treatments	CUAWRT512 Develop storylines and treatments	E
CUAWRT601 Write scripts	CUAWRT601 Write scripts	Same unit.
CUASOU503 Develop sound designs	CUASOU513 Develop sound designs	E
~~	CHCDIV001 Work with diverse people	New unit added to course.
~~	CUAFOH211 Undertake routine front of house duties	New unit added to course.
~~	CUAFOH212 Usher patrons	New unit added to course.
~~	CUAFOH311 Provide seating and ticketing services	New unit added to course.
~~	CUAFIM411 Obtain revenue to support operations	New unit added to course.
~~	CUAIND413 Communicate effectively with arts professionals	New unit added to course.
~~	CUAMUP311 Prepare personal appearance for performances	New unit added to course.
~~	CUAMWB401 Develop and implement own self-care plan in the creative industries	New unit added to course.



Units in the OLD 22315VIC Diploma of Theatre Arts	Units in the NEW 22598VIC Diploma of Theatre Arts	Relationship Equivalent (E) / Not Equivalent (NE)
~~	CUAPPM432 Coordinate Production Operations	New unit added to course.
~~	CUAPPR512 Develop sustainability of own professional practice	New unit added to course.
~~	SITXFIN004 Prepare and monitor budgets	New unit added to course.
~~	SISXFIN001 Develop and review budgets for activities or project	New unit added to course.



## 4 Course outcomes

### 4.1 Qualification level

*Standards 5.5 AQTF 2021 Standards for Accredited Courses*

The course outcomes of the Diploma of Theatre Arts are consistent with the *Australian Qualifications Framework Level 5 (Diploma)*, that qualifies individuals who apply integrated technical and theoretical concepts in a broad range of contexts to undertake advanced skilled or paraprofessional work and as a pathway for further learning.

Graduates of the *Diploma of Theatre Arts* will have the technical and theoretical knowledge in the area of work and learning as follows:

- cognitive and communication skills to identify, analyse, synthesise and act on information from a range of sources. For example, in developing a concept for a production through researching relevant sources and collaborating in a creative process with the production team.
- cognitive, technical and communication skills to analyse, plan, design and evaluate approaches to unpredictable problems and/or management requirements. For example, in developing, communicating and making adjustments to production work plans.
- specialist technical and creative skills to express ideas and perspectives. For example, using performance techniques to express ideas and perspectives to audiences.
- communication skills to transfer knowledge and specialised skills to others and demonstrate understanding of knowledge. For example, in communicating the vision and outcomes of the production to the production team.

Graduates of the *Diploma of Theatre Arts* will demonstrate the application of knowledge and skills as follows:

- with depth in some areas of specialisation in known or changing contexts. For example, having in-depth knowledge of performance techniques to apply in rehearsed shows or improvisation.
- to transfer and apply theoretical concepts and/or technical and/or creative skills in a range of situations. For example, in applying theatrical concepts to using the appropriate performance techniques for a production
- with personal responsibility and autonomy in performing complex technical operations with responsibility for own outputs in relation to broad parameters for quantity and quality. For example, in operating technical production equipment to support the live production.

	<ul style="list-style-type: none"> <li>with initiative and judgment to organise the work of self and plan, coordinate and evaluate the work of others within broad but generally well-defined parameters. For example, in planning and conducting rehearsals for live productions within defined timelines.</li> </ul> <p>The Volume of Learning for the Diploma of Theatre Arts is consistent with the <i>Australian Qualifications Framework</i> Level 5 (Diploma) which is typically 1 - 2 years.</p> <p>The volume of learning includes structured training delivery and assessment as well as unstructured activities involving the learner in:</p> <ul style="list-style-type: none"> <li>undertaking personal study, additional reading and research</li> <li>performance practice, privately and with others</li> <li>interacting with and/or consulting with professionals and/or peers.</li> </ul>
<b>4.2 Foundation skills</b>	<p><i>Standard 5.6 AQTF 2021 Standards for Accredited Courses</i></p> <p>Foundation skills essential to performance are detailed in each unit of competency within the <i>Diploma of Theatre Arts</i>. Foundation skill requirements, where not explicit in the performance criteria, are stated in the 'Foundation Skills' field of the units of competency.</p> <p>A summary of the foundation skills that are reflected in this course is included below in <b>Table 2</b>.</p>
<b>4.3 Recognition given to the course</b>	<p><i>Standard 5.7 AQTF 2021 Standards for Accredited Courses</i></p> <p>Not applicable.</p>
<b>4.4 Licensing/regulatory requirements</b>	<p><i>Standard 5.7 AQTF 2021 Standards for Accredited Courses</i></p> <p>Not applicable</p>

**Table 2 – Foundation Skills Qualification Summary**

**Qualification code & title:** 22598VIC Diploma of Theatre Arts

The following table contains a summary of the foundation skills for this course. This table should be interpreted in conjunction with the detailed requirements of each unit of competency packaged in this course. The foundation skills facets described here are broad industry requirements that may vary depending on qualification packaging.

<b>Foundation Skill</b>	<b>Industry/education/legislative/enterprise/Community requirements for this qualification include the following facets:</b>
<b>Reading</b> skills to:	<ul style="list-style-type: none"> <li>interpret and understand required information from a variety of texts (e.g. scripts, venue specifications, production documentation relating to own duties, health and safety policies and procedures, technical production equipment, audition requirements, etc)</li> <li>interpret complex information obtained from a range of sources and critically analyse how content may be applied in own professional arts practice</li> </ul>

<b>Writing</b> skills to:	<ul style="list-style-type: none"> <li>• develop, prepare and update rehearsal schedules and other required documentation related to the staging of productions using clear language, industry specific terminology and structure appropriate to context and purpose</li> <li>• prepare written briefings, where required, to convey explicit information using clear and detailed language</li> </ul>
<b>Oral communication</b> skills to:	<ul style="list-style-type: none"> <li>• seek the views and opinions of others</li> <li>• obtain information by listening and questioning</li> <li>• clarify instructions given by asking questions</li> <li>• contribute information and express requirements using clear language</li> <li>• Participate in complex formal and informal conversations applicable to own role, initiating and taking the lead where required</li> </ul>
<b>Numeracy</b> skills to:	<ul style="list-style-type: none"> <li>• use calculations and measurements to complete tasks to coordinate the physical requirements for rehearsals and the production</li> <li>• calculate, interpret and apply numerical information related to timeframes and dates in order to develop and follow schedules and plans</li> <li>• collect and interpret numerical information relating to workplace hazards</li> <li>• estimate and calculates finances using mathematical methods</li> <li>• read and understand call times</li> <li>• monitors performance against timeframes</li> </ul>
<b>Learning</b> skills to:	<ul style="list-style-type: none"> <li>• inform own learning by sourcing and researching required material</li> <li>• refine performance techniques based on practice, experimentation, self-evaluation and feedback from others</li> <li>• learn from others in developing performance skills</li> <li>• reflect on own performance and use opportunities to enhance skills</li> <li>• research art forms, theatrical history and theory to develop and refine performance techniques</li> </ul>
<b>Problem-solving</b> skills to:	<ul style="list-style-type: none"> <li>• use trial and error processes to solve performance technique problems</li> <li>• judge the size of the performance space and appropriate energy required</li> <li>• respond to creative and/or technical problems as they arise and make required adjustments to future rehearsals as appropriate</li> <li>• Anticipates and takes action to minimise potential problems that could disrupt productions</li> <li>• determine strategies to address gaps in performance and skill needs</li> <li>• modify performance according to performance space and venue</li> <li>• provide solutions to production difficulties</li> </ul>
<b>Initiative and enterprise</b> skills to:	<ul style="list-style-type: none"> <li>• demonstrate initiative in dealing with the unexpected during performances</li> <li>• demonstrate a commitment to improvement and contributes to evaluations</li> <li>• make decisions, identify new or innovative approaches and identify opportunities for improvements using analytical thinking</li> <li>• originate concepts through to realisation</li> </ul>
<b>Teamwork</b> skills to:	<ul style="list-style-type: none"> <li>• collaborate with, and provide guidance to, others in creative process and on production requirements in order to achieve desired outcomes</li> <li>• foster co-operation within the team to improve work and creative processes and create a constructive culture</li> <li>• work constructively and effectively with group dynamics and individual differences</li> <li>• Elicit views of others, gain feedback and clarify understanding while</li> </ul>

	building rapport and using required non-verbal communication
<b>Planning and organising</b> skills to:	<ul style="list-style-type: none"> <li>• adopt a logical and methodical approach to the process of developing techniques for performance</li> <li>• plan and manage time effectively and resources to achieve desired outcomes</li> <li>• assemble documentation on production requirements in a logical sequence</li> <li>• sequence and schedule complex activities, monitor implementation and manage required communication</li> <li>• review progress against goals, adjust plans and resources and cope with contingencies</li> </ul>
<b>Self-management</b> skills to:	<ul style="list-style-type: none"> <li>• take responsibility for developing performance techniques through analysis, preparation and practice</li> <li>• follow workplace safety protocols and procedures</li> <li>• recognise and address personal impacts of outside factors on personal wellbeing</li> <li>• use self-care techniques to enhance performance and avoid injury</li> <li>• work independently and collectively, with a strong sense of responsibility for goals, plans, decisions and outcomes</li> <li>• work within set budget parameters and human resources</li> <li>• evaluate performance against production outcomes and past performance</li> </ul>
<b>Technology</b> skills to:	<ul style="list-style-type: none"> <li>• make efficient use of digital technologies and electronic resources for researching, developing concepts, preparing workplace documentation, recording financial information, and planning and managing productions</li> <li>• select and use resources and relevant technical equipment for the production (e.g. lighting control system)</li> </ul>



## 5 Course rules

Standards 5.8 and 5.9 AQTF 2021 Standards for Accredited courses

### 5.1 Course structure

To achieve the qualification 22598VIC *Diploma of Theatre Arts* the learner must successfully complete a total of 20 units comprising:

- Sixteen (16) core units
- Four (4) elective units, consisting of:
  - at least two (2) units from the electives listed below
  - up to two (2) units may be from the electives listed below, any endorsed Training Package or accredited course – these units must be relevant to the work outcome and maintain the overall AQF integrity of this qualification.

Where the full course is not completed, a VET Statement of Attainment will be issued for each unit successfully completed.

Unit of competency CODE	Field of Education code (six-digit)	Unit of competency TITLE	Pre-requisite	Nominal hours
<b>Core units</b>				
VU23203	100199	Develop performance techniques for performing arts	NIL	95
VU23204	100199	Rehearse the production	NIL	170
BSBCRT413	120301	Collaborate in creative processes	NIL	40
CHCDIV001	120505	Work with diverse people	NIL	40
CUAFOH211	080399	Undertake routine front of house duties	NIL	60
CUAIND611	100103	Work professionally in the creative arts industry	NIL	70
CUALGT413	031301	Set up and operate lighting cues and effects	NIL	50
CUAMKG511	100103	Manage the promotion of creative acts	NIL	35
CUAMUP311	100103	Prepare personal appearance for performances	NIL	20
CUAMWB401	100103	Develop and implement own self-care plan in the creative industries	NIL	50
CUAPPM511	100103	Manage small-scale live productions	NIL	30
CUAPPR515	100103	Establish and maintain safe creative practice	NIL	40
CUAPRF314	100103	Develop audition techniques	NIL	35
CUAPRF511	100103	Refine performance techniques	NIL	95

CUARES403	100103	Research history and theory to inform own arts practice	NIL	70
CUASOU513	100701	Develop sound designs	NIL	50
<b>Total core hours</b>				<b>950</b>
<b>Elective units</b>				
BSBCRT512	120505	Originate and develop concepts	NIL	30
BSBMKG434	120301	Promote products and services	NIL	40
CUAFIM411	080301	Obtain revenue to support operations	NIL	30
CUAFOH212	080399	Usher patrons	NIL	30
CUAFOH311	080501	Provide seating and ticketing services	NIL	50
CUAIND412	100199	Provide freelance services	NIL	40
CUAIND413	120505	Communicate effectively with arts professionals	NIL	30
CUAINN511	100103	Adopt an innovative approach to creating production elements	NIL	175
CUAPPM432	100103	Coordinate Production Operations	NIL	45
CUAPPR512	080305	Develop sustainability of own professional practice	NIL	50
CUAPRF513	100199	Prepare for performances in competitive environments	NIL	35
CUAWRT512	100705	Develop storylines and treatments	NIL	50
CUAWRT601	100705	Write scripts	NIL	50
SISXFIN001	080101	Develop and review budgets for activities or project	NIL	20
SITXFIN004	080101	Prepare and monitor budgets	NIL	30
<b>Total nominal hours</b>				<b>1060 - 1275</b>
<b>5.2 Entry requirements</b>		<p><i>Standard 9 AQTF 2021 Standards for Accredited Courses</i></p> <p>Applicants to <i>22598VIC Diploma of Theatre Arts</i> are required to provide evidence of basic performance and/or technical skills. This may be evidenced via:</p> <ul style="list-style-type: none"> <li>• An interview,</li> <li>• An audition, and/or</li> <li>• Folio of works.</li> </ul> <p>Learners enrolling in this qualification are best equipped to successfully undertake the training if they have language,</p>		

	<p>literacy, numeracy and oral communication skills equivalent to Australian Core Skills Framework (ACSF) Level 3, see the <a href="#">ACSF website</a> for more information.</p> <p>Learners with language, literacy, numeracy and oral communication skills at levels lower than suggested above may require additional support to successfully undertake this course.</p>
<p><b>6 Assessment</b></p>	
<p><b>6.1 Assessment strategy</b></p>	<p>Standard 10 AQTF 2021 Standards for Accredited Courses</p> <p>All assessment, including Recognition of Prior Learning (RPL), must be compliant with the requirements of:</p> <ul style="list-style-type: none"> <li>• Standard 1 of the AQTF: Essential Conditions and Standards for Initial/Continuing Registration and Guidelines 4.1 and 4.2 of the VRQA Guidelines for VET Providers,</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the Standards for Registered Training Organisations 2015 (SRTOs),</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the relevant standards and Guidelines for RTOs at the time of assessment.</li> </ul> <p>Assessment strategies must therefore ensure that:</p> <ul style="list-style-type: none"> <li>• all assessments are valid, reliable and flexible and fair</li> <li>• learners are informed of the context and purpose of the assessment and the assessment process</li> <li>• feedback is provided to learners about the outcomes of the assessment process and guidance given for future options</li> <li>• time allowance to complete a task is reasonable and specified to reflect the industry context in which the task takes place.</li> </ul> <p>Assessment strategies should be designed to:</p> <ul style="list-style-type: none"> <li>• cover a range of skills and knowledge required to demonstrate achievement of the course aim</li> <li>• collect evidence on a number of occasions to suit a variety of contexts and situations</li> <li>• be appropriate to the knowledge, skills, methods of delivery and needs and characteristics of learners</li> <li>• assist assessors to interpret evidence consistently</li> <li>• recognise prior learning</li> <li>• be equitable to all groups of learners.</li> </ul> <p>A range of assessment methods may be used, such as:</p> <ul style="list-style-type: none"> <li>• analysis of responses to case studies and scenarios</li> <li>• referenced assignments</li> </ul>



	<ul style="list-style-type: none"> <li>• observation of demonstrated techniques over time and in a range of situations</li> <li>• observation of, or evidence of, interactions with team members and professionals</li> <li>• portfolio of evidence such as videos of performances</li> <li>• presentations and discussions</li> <li>• professional development portfolio and/or self-reflection journal maintained over a period of time</li> <li>• Recognition of Prior Learning (RPL)</li> <li>• third party reports that confirm that tasks have been completed to an acceptable level based on the organisation's expectations and that the evidence is based on work with real productions</li> <li>• written and/or oral questions to assess required knowledge and understanding.</li> </ul> <p>Assessment methods and collection of evidence must include the practical application of knowledge and skills in the workplace or simulated environment, as specified in the assessment requirements of relevant units of competency.</p> <p><b>Imported units</b></p> <p>Assessment strategies for units of competency imported from training packages or accredited courses must reflect the assessment requirements specified in those training products.</p>
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<p><b>6.2 Assessor competencies</b></p>	<p><i>Standard 12 AQTF 2021 Standards for Accredited Courses</i></p> <p>Assessment must be undertaken by a person or persons in accordance with:</p> <ul style="list-style-type: none"> <li>• Standard 1.4 of the AQTF: Essential Conditions and Standards for Initial/Continuing Registration and Guidelines 3 of the VRQA Guidelines for VET Providers,</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the Standards for Registered Training Organisations 2015 (SRTOs),</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the relevant standards and Guidelines for RTOs at the time of assessment.</li> </ul> <p><b>Additional assessor requirements</b></p> <p>In addition, assessors must have worked in the theatre arts, performing arts or a creative arts related industry for at least two years where they have applied the skills and knowledge of the unit/s of competency they are assessing.</p> <p><b>Imported units</b></p> <p>Assessment of units of competency imported from training packages or accredited courses must be undertaken by a person or persons who meet the requirements for assessors specified in those training products.</p>
<p><b>7 Delivery</b></p>	
<p><b>7.1 Delivery modes</b></p>	<p><i>Standard 11 AQTF 2021 Standards for Accredited Courses</i></p> <p>This qualification may be delivered in a variety of modes, including via:</p> <ul style="list-style-type: none"> <li>• Classroom-based delivery</li> <li>• Workplace or simulated workplace</li> <li>• Blended learning or flexible delivery</li> </ul> <p>Delivery methods should allow for self-directed development and achievement, independent and peer to peer judgement and accountability for a high standard of outcomes.</p> <p>Where possible, learners should be exposed to real work environments. To maximise opportunities for learners to have learning experiences which are as close as possible to a real workplace environment it is recommended that workplace-based project be used where practical to support delivery.</p> <p>A holistic approach to delivery is encouraged. This may be achieved by combining the delivery of more than one unit where it better replicates industry practice.</p> <p>It is highly recommended that training providers use additional educational support mechanisms to maximise each learner's completion of the course. An initial assessment of learner's needs must be conducted during</p>

	<p>entry into the course to identify the need for language, literacy and oral communication support and reasonable adjustment.</p> <p>Trainers should contextualise delivery of the qualification in response to learner needs, while still meeting the requirements of the units of competency.</p>
<p><b>7.2 Resources</b></p>	<p><i>Standard 12 AQTF 2021 Standards for Accredited Courses</i></p> <p>General facilities, equipment and other resources required to deliver this course include:</p> <ul style="list-style-type: none"> <li>• general training facilities and class room equipment</li> <li>• access to computers and internet</li> <li>• access to rehearsal space</li> <li>• access to performance venues or settings that include an audience</li> <li>• industry standard audio, lighting and staging equipment</li> <li>• props and sets</li> <li>• costumes, make-up, wigs and hairstyling tools and equipment</li> <li>• other production team members and performers with whom the learner can interact and perform with</li> <li>• general workplace documentation and resources</li> </ul> <p>Trainers should refer to the individual units of competency for specific resource requirements, including those units imported from training packages or other accredited courses.</p> <p><b>Trainers</b></p> <p>Training must be undertaken by a person or persons in accordance with:</p> <ul style="list-style-type: none"> <li>• Standard 1.4 of the AQTF: Essential Conditions and Standards for Initial/Continuing Registration and Guideline 3 of the VRQA Guidelines for VET Providers,</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the Standards for Registered Training Organisations 2015 (SRTOs),</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• the relevant standards and Guidelines for RTOs at the time of assessment.</li> </ul> <p><b>Additional Requirements</b></p> <p>In addition, trainers must have worked in the theatre arts, or a creative arts related industry, for at least two years where they have applied the skills and knowledge of the unit/s of competency they are assessing.</p> <p>The delivery of units of competency that have been imported from training packages or other accredited</p>

	courses must reflect the requirements for trainers specified in those training products.
<b>8 Pathways and articulation</b>	
	<p><i>Standard 8 AQTF 2021 Standards for Accredited Courses</i></p> <p>There are no formal articulation arrangements in place.</p> <p>Pathways into the Diploma may exist for those leaving secondary school or other vocational programs or those with vocational experience within performing arts industries but hold no formal qualifications.</p> <p>This course contains nationally endorsed units of competencies. Participants who successfully complete any of these units will be able to gain credit into other qualifications containing these units in any future studies. Likewise, participants who have already completed relevant imported units from previous training, will be granted a credit for the unit/s.</p>
<b>9 Ongoing monitoring and evaluation</b>	
	<p><i>Standard 13 AQTF 2021 Standards for Accredited Courses</i></p> <p>The Curriculum Maintenance Manager for Human Services is responsible for the ongoing monitoring and evaluation of this course.</p> <p>A review of the course will take place at the mid-point of the accreditation period. Feedback will be sought via surveys or one-on-one consultations from the project steering committee involved in the reaccreditation of this course, RTOs who deliver the course and other key stakeholders.</p> <p>The Victorian Registration and Qualifications Authority (VRQA) will be notified of significant changes to the course/s resulting from course monitoring and evaluation processes.</p>

## Section C: Units of competency

The following units of competency have been developed for this course and are attached in this section:

- VU23203 Develop performance techniques for performing arts
- VU23204 Rehearse the production

The following unit of competency from the *CHC Community Services Training Package* can be accessed from the [Training.gov](https://training.gov.au) website.

- CHCDIV001 Work with diverse people

The following units of competency from the *CUA - Creative Arts and Culture Training Package (Release 5.1)* Training Package can be accessed from the [Training.gov](https://training.gov.au) website.

- CUAFIM411 Obtain revenue to support operations
- CUAFOH211 Undertake routine front of house duties
- CUAFOH212 Usher patrons
- CUAFOH311 Provide seating and ticketing services
- CUAIND412 Provide freelance services
- CUAIND413 Communicate effectively with arts professionals
- CUAIND611 Work professionally in the creative arts industry
- CUAINN511 Adopt an innovative approach to creating production elements
- CUALGT413 Set up and operate lighting cues and effects
- CUAMKG511 Manage the promotion of creative acts
- CUAMUP311 Prepare personal appearance for performances
- CUAMWB401 Develop and implement own self-care plan in the creative industries
- CUAPPM432 Coordinate Production Operations
- CUAPPM511 Manage small-scale live productions
- CUAPPR515 Establish and maintain safe creative practice
- CUAPPR512 Develop sustainability of own professional practice
- CUAPRF314 Develop audition techniques
- CUAPRF511 Refine performance techniques
- CUAPRF513 Prepare for performances in competitive environments
- CUARES403 Research history and theory to inform own arts practice
- CUASOU513 Develop sound designs
- CUAWRT512 Develop storylines and treatments
- CUAWRT601 Write scripts

The following units of competency from the *BSB - Business Services (Release 8.0)* Training Package can be accessed from the [Training.gov](https://training.gov.au) website.

- BSBCRT413 Collaborate in creative processes
- BSBMKG434 Promote products and services
- BSBCRT512 Originate and develop concepts

The following unit of competency from the *SIT - Tourism, Travel and Hospitality (Release 1.2) Training Package* - can be accessed from the [Training.gov](https://training.gov.au) website.

- SITXFIN004 Prepare and monitor budgets

The following unit of competency from the *SIS - Sport, Fitness and Recreation Training Package (Release 5.0)* - can be accessed from the [Training.gov](https://training.gov.au) website.

- CHCCCS019 - Recognise and respond to crisis situations



<b>UNIT CODE</b>	<b>VU23203</b>		
<b>UNIT TITLE</b>	<b>Develop performance techniques for performing arts</b>		
<b>APPLICATION</b>	<p>This unit describes the outcomes, skills and knowledge required to develop a range of techniques in the areas of voice, movement and improvisation for application in a performing arts environment.</p> <p>It includes the ability to analyse the techniques, apply them safely, and evaluate one's own performance to refine and build on technical skill development.</p> <p>This unit applies to performers working in a variety of performance settings and who are required to be able to develop, rehearse and apply a range of techniques to a wide scope of performance outcomes or situations, including auditions, devising work and rehearsal exercises.</p> <p><i>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of publication</i></p>		
<b>ELEMENTS</b>	<b>PERFORMANCE CRITERIA</b>		
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the required performance needed to demonstrate achievement of the element. Assessment of performance is to be consistent with the Assessment Requirements.</i>		
1	Explore a range of techniques for voice, movement and improvisation	1.1	Identify and select a range of techniques in the performance areas of voice, movement and improvisation for further exploration and skills development
		1.2	Identify and analyse the principles, dramatic elements and characteristics of the selected techniques
		1.3	Analyse the relationship between each of the selected techniques, the performance environment and audience
		1.4	Identify a range of methods for exploring each of the selected techniques
		1.5	Determine how the selected techniques can be used to create performance works
		1.6	Analyse the work of other performers applying the selected techniques
		1.7	Evaluate the selected techniques for application to own roles
2	Follow health and safety principles during private practice	2.1	Identify appropriate methods of physical and psychological self-care for a performer
		2.2	Identify and conduct appropriate mental and physical preparation relevant to performance

		2.3	Identify potential pressures on specific areas of the body and take measures to minimise them
		2.4	Determine a duration of practice session that will enhance both fitness and mental stamina, while avoiding fatigue
		2.5	Identify appropriate sources of assistance when physical or psychological damage is suspected
3	Practise selected techniques in preparation for performance	3.1	Analyse script to break down text for performance
		3.2	Incorporate physical and vocal approaches to the performance of the selected techniques
		3.3	Apply one's own artistic, conceptual and expressive skills as a performer through knowledge gained of the selected techniques
		3.4	Employ kinaesthetic awareness when developing the selected techniques
		3.5	Refine technical accuracy of skills through practice for performance
4	Self-evaluate skill acquisition and application of techniques	4.1	Assess technical weaknesses and strengths in each technique used
		4.2	Evaluate effectiveness of the methods and techniques for mental and physical preparation conducted prior to and during performance
		4.3	Develop strategies for technical development using advice and feedback from others

**RANGE OF CONDITIONS**

<p>Determination of duration of practice session may be influenced by:</p>	<ul style="list-style-type: none"> <li>• climate</li> <li>• practice environment</li> <li>• technique being practiced</li> <li>• physical limitations and wellbeing, including existing injuries</li> <li>• mental health and wellbeing</li> <li>• intensity of practice session</li> <li>• whether online or face-to-face</li> <li>• leaving reserve for daily production responsibilities</li> </ul>
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**FOUNDATION SKILLS**

Skill	Description
Reading skills to:	<ul style="list-style-type: none"> <li>• interpret and analyse a range of information to inform conceptual and technical understanding of performance techniques</li> </ul>
Oral communication skills to:	<ul style="list-style-type: none"> <li>• seek the views and opinions of others</li> <li>• obtain information by listening and questioning</li> <li>• Clarify instructions given by asking questions</li> </ul>
Learning skills to:	<ul style="list-style-type: none"> <li>• inform own learning by sourcing and researching required material</li> </ul>





	<ul style="list-style-type: none"> <li>refine performance techniques based on practice, experimentation, self-evaluation and feedback from others</li> </ul>						
Problem-solving skills to:	<ul style="list-style-type: none"> <li>use trial and error processes to solve performance technique problems</li> <li>judge the size of the performance space and appropriate energy required.</li> </ul>						
Planning and organising skills to:	<ul style="list-style-type: none"> <li>use personal practice sessions effectively to achieve planned outcomes</li> <li>adopt a logical and methodical approach to the process of developing techniques for performance</li> </ul>						
Self-management skills to:	<ul style="list-style-type: none"> <li>take responsibility for developing performance techniques through analysis, preparation and practice</li> <li>follow safe work practices during private practice, including identifying when issues of mental and physical wellbeing arise</li> <li>work independently, with a strong sense of responsibility for goals, decisions and outcomes</li> </ul>						
The remaining foundation skills essential to performance are explicit in the performance criteria of this unit.							
<b>UNIT MAPPING INFORMATION</b>	<table border="1"> <thead> <tr> <th>Current Version</th> <th>Previous Version</th> <th>Comments</th> </tr> </thead> <tbody> <tr> <td>VU23203 Develop performance techniques for performing arts</td> <td>VU21906 Develop theatre techniques for performance</td> <td>Equivalent</td> </tr> </tbody> </table>	Current Version	Previous Version	Comments	VU23203 Develop performance techniques for performing arts	VU21906 Develop theatre techniques for performance	Equivalent
	Current Version	Previous Version	Comments				
VU23203 Develop performance techniques for performing arts	VU21906 Develop theatre techniques for performance	Equivalent					

## Assessment Requirements

TITLE	Assessment Requirements for VU23203 Develop performance techniques for performing arts
<b>PERFORMANCE EVIDENCE</b>	<p>The candidate must demonstrate the ability to complete tasks outlined in the elements and performance criteria of this unit in the context of the job role, including evidence that the candidate has:</p> <ul style="list-style-type: none"> <li>• Demonstrated proficiency, fluency and confidence in the three (3) performance areas of voice, movement and improvisation. The candidate must demonstrate competency in a minimum of one (1) technique in each of the following three (3) performance areas. <ul style="list-style-type: none"> <li>○ voice performance area: <ul style="list-style-type: none"> <li>▪ acting</li> <li>▪ clown</li> <li>▪ mask</li> <li>▪ physical theatre</li> <li>▪ puppetry and object manipulation</li> <li>▪ spoken word</li> <li>▪ singing</li> </ul> </li> <li>○ movement performance area: <ul style="list-style-type: none"> <li>▪ acting</li> <li>▪ circus (inc. acrobatics and clowning)</li> <li>▪ dance</li> <li>▪ mask</li> <li>▪ mime</li> <li>▪ physical theatre</li> <li>▪ puppetry and object manipulation</li> </ul> </li> <li>○ improvisation performance area: <ul style="list-style-type: none"> <li>▪ acting</li> <li>▪ circus (inc. acrobatics and clowning)</li> <li>▪ dance</li> <li>▪ mask</li> <li>▪ mime</li> <li>▪ musical instrument</li> <li>▪ physical theatre</li> <li>▪ puppetry and object manipulation</li> <li>▪ spoken word</li> <li>▪ singing</li> </ul> </li> </ul> </li> <li>• Prepared and practiced each of the selected techniques on at least two (2) occasions as part of the preparation for different types of performances.</li> </ul>
<b>KNOWLEDGE EVIDENCE</b>	<p>The candidate must be able to demonstrate knowledge to complete the tasks outlined in the elements and performance criteria of this unit, including knowledge of:</p> <ul style="list-style-type: none"> <li>• characterisation, including moral, social, physical, psychological and kinaesthetic considerations</li> <li>• dramatic elements including climax, contrast, mood, rhythm, sound, space, symbol, timing, tension and focus</li> </ul>

	<ul style="list-style-type: none"> <li>• the key components of voice, including:             <ul style="list-style-type: none"> <li>○ its impact on the audience, voice process and performance environment</li> <li>○ safe voice production</li> <li>○ understanding how to develop the range and flexibility of the voice</li> </ul> </li> <li>• the key components of movement, and its impact on the audience and performance environment</li> <li>• the role of imagination, spontaneity and confidence in improvisation and its impact on the audience and performance environment</li> <li>• relevant health and safety standards associated with performance</li> <li>• the importance of developing physical and psychological self-care for a performer, strategies and methods used to maintain self-care, and sources of assistance</li> <li>• common indications of physical or psychological damage, including:             <ul style="list-style-type: none"> <li>○ vocal fatigue</li> <li>○ soft tissue injuries (muscles, ligaments and tendons)</li> <li>○ repetitive strain injuries (RSI)</li> <li>○ accidents (trips, falls and hits)</li> <li>○ stress</li> <li>○ fatigue</li> </ul> </li> <li>• warm up techniques for practice and performance, including key aspects of:             <ul style="list-style-type: none"> <li>○ musculoskeletal exercises</li> <li>○ psycho-emotional exercises</li> <li>○ vocal exercises</li> </ul> </li> </ul>
<p><b>ASSESSMENT CONDITIONS</b></p>	<p>Skills in this unit must be demonstrated in a workplace or simulated environment where the conditions are typical of those in a working environment in this industry.</p> <p>This includes access to:</p> <ul style="list-style-type: none"> <li>• appropriate venue or space for practice</li> <li>• other individuals/performers with whom the learner can interact and/or perform with</li> <li>• materials, resources and equipment used to develop conceptual and technical skills relevant to the selected performance techniques</li> <li>• resources about relevant artists, their work, ideas and techniques.</li> </ul> <p>Assessment may be observation via in person, pre-recorded, or livestream.</p> <p><b>Assessor requirements</b></p> <p>Assessors of this unit must satisfy the requirements for assessors in applicable Vocational Educational and Training legislation, frameworks and/or standards.</p> <p>Assessors must have worked in the theatre arts, performing arts or a creative arts related industry for at least two years where they have applied the skills and knowledge of the unit/s of competency they are assessing.</p>

<b>UNIT CODE</b>		<b>VU23204</b>	
<b>UNIT TITLE</b>		<b>Rehearse the production</b>	
<b>APPLICATION</b>		<p>This unit describes the outcomes, skills and knowledge required to prepare for, perform in and conduct rehearsals for a production in a performance venue or setting.</p> <p>It includes the ability to develop rehearsal schedules, collaborate and apply high-level communication and leadership skills to inspire and motivate the production team and performers in order to rehearse the production to the standard required for performance.</p> <p>This unit applies to multi-skilled theatre workers who work as performers and/or production team members in a range of smaller performance venues and settings.</p> <p><i>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of publication.</i></p>	
<b>ELEMENTS</b>		<b>PERFORMANCE CRITERIA</b>	
<i>Elements describe the essential outcomes of a unit of competency.</i>		<i>Performance criteria describe the required performance needed to demonstrate achievement of the element. Assessment of performance is to be consistent with the Assessment Requirements.</i>	
1	Develop the rehearsal schedule	1.1	Establish the creative and technical aspects of the production
		1.2	Determine the key dramatic elements and scenes to be addressed, prioritising those that require more attention
		1.3	Determine rehearsal requirements based on the expected outcomes of the production, the production schedule, the intended performance venue or setting and the technical aspects of the production
		1.4	Allocate time and resources based on creative, technical and dramatic requirements
		1.5	Identify and account for potential technical and artistic challenges within scheduled rehearsal time and intended performance venue or setting
		1.6	Incorporate production requirements into the rehearsal schedule, including health and safety, wellbeing, and security considerations
		1.7	Seek advice and feedback on the schedule from relevant personnel and incorporate suggestions as appropriate
2	Brief the production team	2.1	Discuss the vision for the performance product and expected production outcomes with the production team
		2.2	Communicate the creative, dramatic and technical aspects of the production to relevant production team members
		2.3	Provide details of rehearsal content and standard of performance preparation to relevant production team members

		2.4	Provide details of responsibility for equipment, materials and rehearsal and performance venue or setting to relevant production team members
		2.5	Discuss rehearsal and performance venue or setting requirements with relevant production team members; including health and safety, security, operational and technical requirements
		2.6	Confirm understanding of rehearsal schedule with production team
3.	Conduct rehearsal for performers	3.1	Conduct a preliminary read-through of script with performers to establish interpretations of dramatic elements and scenes
		3.2	Discuss stylistic and interpretive questions at appropriate times and in a manner to maintain the flow of the rehearsal and quality of performance
		3.3	Assist performers in achieving the visual and narrative aspects of scripts
		3.4	Provide feedback during the rehearsal in a clear and constructive manner
		3.5	Support all performers to achieve desired creative outcomes by experimenting with theatrical and/or storytelling conventions.
		3.6	Ensure that energy of the production team is paced during the process to encourage consistent input and performance
4.	Perform own role in rehearsal	4.1	Execute own performance role or ensemble position in the production at the appropriate time
		4.2	Proactively seek and reflect on feedback, advice and direction from production team members
		4.3	Incorporate relevant feedback, advice and direction and adapt own performance, as required
5.	Follow intimacy permissions process during rehearsals	5.1	Communicate effectively with performers and relevant production team members to ensure a common understanding of the intimacy permissions process, established boundaries and agreed strategies to use during rehearsals and performances
		5.2	Follow current industry protocols of consent, boundaries and proximity requirements when rehearsing the production
		5.3	Identify different ways the intimacy permissions process may break down or may not be adhered to during rehearsal and determine appropriate corrective action
		5.4	Identify signs and indications that wellbeing of self and/or others may have been adversely impacted and source information on wellbeing supports that are available
6.	Conduct the final rehearsal	6.1	Liaise with relevant production team members to finalise the creative and technical requirements for the final rehearsal

		6.2	Conduct the final rehearsal, incorporating planned and rehearsed aspects of productions and according to health and safety requirements
		6.3	Provide clear and constructive feedback to the production team and performers during and after rehearsal
		6.4	Seek feedback from others and incorporate suggestions for improvement into future rehearsals as appropriate

**RANGE OF CONDITIONS**

Vision for the performance piece:	<ul style="list-style-type: none"> <li>• Means either:             <ul style="list-style-type: none"> <li>○ own vision, or</li> <li>○ director's vision, or</li> <li>○ agreed vision in a group-devised work.</li> </ul> </li> <li>• It may include, but is not limited to:             <ul style="list-style-type: none"> <li>○ world of the piece</li> <li>○ aesthetic</li> <li>○ theatre languages used</li> <li>○ story arc</li> </ul> </li> </ul>
Performance venue or setting may include:	<ul style="list-style-type: none"> <li>• Theatrical venues with performance areas such as:             <ul style="list-style-type: none"> <li>○ proscenium stage</li> <li>○ arena stage or theatres in-the-round</li> <li>○ thrust stage</li> <li>○ endstage</li> <li>○ black-box or studio theatres</li> <li>○ outdoor/open-air stages</li> </ul> </li> <li>• Other settings for performance of:             <ul style="list-style-type: none"> <li>○ site-specific theatre</li> <li>○ promenade theatre</li> <li>○ street theatre</li> </ul> </li> <li>• Online setting:             <ul style="list-style-type: none"> <li>○ performance areas which are appropriate for creating a virtual production and are equipped with relevant recording and/or livestreaming equipment</li> </ul> </li> </ul>
Production team members may include:	<ul style="list-style-type: none"> <li>• Relevant individuals who work on the technical team</li> <li>• Relevant individuals who work on the creative team</li> </ul>
Rehearsal venue requirements may include:	<ul style="list-style-type: none"> <li>• Security</li> <li>• Lighting</li> <li>• Power</li> <li>• Facilities and cleaning</li> <li>• Size of performance area / floor space</li> <li>• WHS/OHS requirements</li> <li>• Relevant safety plans (e.g., Covid-19 safety plans, etc)</li> </ul>



<b>FOUNDATION SKILLS</b>			
<b>Skill</b>	<b>Description</b>		
Reading skills to:	<ul style="list-style-type: none"> <li>interpret and comprehend information from a variety of sources required for planning and conducting rehearsals (e.g., scripts, venue specifications, etc)</li> </ul>		
Writing skills to:	<ul style="list-style-type: none"> <li>develop rehearsal schedules and use clear language, industry specific terminology and structure appropriate to context and purpose</li> <li>prepare written briefings, where required, to convey explicit information using clear and detailed language</li> </ul>		
Oral communication skills to:	<ul style="list-style-type: none"> <li>convey instructions, information, guidance and feedback to production team members and/or performers using appropriate style, tone and vocabulary for audience, context and purpose</li> <li>engage in discussions with production team members and/or performers using active listening and questioning in order to elicit information, seek feedback, and to confirm and clarify understanding</li> </ul>		
Numeracy skills to:	<ul style="list-style-type: none"> <li>use calculations and measurements to complete tasks to coordinate the physical requirements for rehearsals</li> <li>calculate, interpret and apply numerical information related to timeframes and dates in order to develop and follow to rehearsal schedules</li> <li>read and understand call times</li> </ul>		
Problem-solving skills to:	<ul style="list-style-type: none"> <li>respond to creative and/or technical problems as they arise and make required adjustments to future rehearsals as appropriate</li> </ul>		
Teamwork skills to:	<ul style="list-style-type: none"> <li>collaborate with, and provide guidance to, others in order to achieve desired outcomes</li> <li>foster co-operation within the team to improve the rehearsal process and create a constructive rehearsal culture</li> <li>work constructively and effectively with group dynamics and individual differences</li> </ul>		
Planning and organising skills to:	<ul style="list-style-type: none"> <li>plan and organise the rehearsal process and schedule</li> <li>plan and manage time and resources to achieve rehearsal and performance outcomes</li> </ul>		
Self-management skills to:	<ul style="list-style-type: none"> <li>work within set budget parameters and human resources to develop rehearsal schedules</li> </ul>		
<p>The remaining foundation skills essential to performance are explicit in the performance criteria of this unit.</p>			
<b>UNIT MAPPING INFORMATION</b>	<b>Current Version</b>	<b>Previous Version</b>	<b>Comments</b>
	VU23204 Rehearse the production	VU21907 Rehearse the show	Not Equivalent

## Assessment Requirements

TITLE	Assessment Requirements for VU23204 Rehearse the production
<b>PERFORMANCE EVIDENCE</b>	<p>The candidate must demonstrate the ability to complete tasks outlined in the elements and performance criteria of this unit in the context of the job role, including evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• Develop a rehearsal schedule for at least two (2) different productions.</li> <li>• Brief at least two (2) production team members for each production.</li> <li>• Conduct at least two (2) rehearsals, each with a duration of at least ninety (90) minutes, and including at least two (2) performers, not including the candidate.</li> </ul> <p>In the course of this, the candidate must demonstrate the ability to:</p> <ul style="list-style-type: none"> <li>• collaborate with and motivate performers</li> <li>• communicate effectively with all production team members throughout the planning and rehearsal process</li> </ul>
<b>KNOWLEDGE EVIDENCE</b>	<p>The candidate must be able to demonstrate knowledge to complete the tasks outlined in the elements and performance criteria of this unit, including knowledge of:</p> <ul style="list-style-type: none"> <li>• conventions and practices of directing for live productions</li> <li>• industry terminology used in performance and rehearsals</li> <li>• the importance of rehearsal and the rehearsal process</li> <li>• positions and responsibilities of production team involved in rehearsals</li> <li>• relevant workplace health, safety and wellbeing standards and requirements associated with rehearsals, performance and productions, including:             <ul style="list-style-type: none"> <li>○ knowledge of ‘trigger themes’ (domestic violence, bullying, etc) and their impact</li> <li>○ safety processes around physical action sequences including choreography of ‘fight sequences’</li> <li>○ potential emergency situations and response procedures</li> <li>○ common safety signs and symbols</li> </ul> </li> <li>• practical and theoretical aspects of character development</li> <li>• creative, design and technical elements to consider when planning and conducting rehearsals for productions</li> <li>• standard occurring issues with directing performers in rehearsals, and associated solutions</li> <li>• the role and purpose of intimacy permissions process, protocols of consent, boundaries and proximity requirements during rehearsals and performance</li> <li>• indications of adverse impact to wellbeing</li> <li>• sources of, and how to access, wellbeing supports</li> <li>• key features and characteristics of different types of performance venues and settings and the impact these may have on the planning and conducting of rehearsals.</li> </ul>



<b>ASSESSMENT CONDITIONS</b>	<p>Skills in this unit must be demonstrated in a workplace or simulated environment where the conditions are typical of those in a working environment in this industry.</p> <p>This includes access to:</p> <ul style="list-style-type: none"><li>• rehearsal space, stage or performance area in which to conduct rehearsals</li><li>• scripts</li><li>• equipment and resources required for rehearsal of a production</li><li>• other production team members/performers with whom the learner can interact and perform</li></ul> <p><b>Assessor requirements</b></p> <p>Assessors of this unit must satisfy the requirements for assessors in applicable Vocational Educational and Training legislation, frameworks and/or standards.</p> <p>Assessors must have worked in the theatre arts, performing arts or a creative arts related industry for at least two years where they have applied the skills and knowledge of the unit/s of competency they are assessing.</p>
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