

## 22315VIC Diploma of Theatre Arts

This course has been accredited under Parts 4.4 and 4.6 of the Education and Training Reform Act 2006.

Accredited for the period: 1 January 2017 – 31 December 2021





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## Section A: Copyright and course classification information

<b>1. Copyright owner of the course</b>	The Department of Education and Training © State of Victoria
<b>2. Address</b>	<p>           Executive Director            Industry Engagement and VET System            Higher Education and Skills Group            Department of Education and Training (DET)            GPO Box 4367            Melbourne Victoria 3001         </p> <p>           Day to day contact:            Curriculum Maintenance Manager - Arts/Entertainment and Recreation            CMM Human Services            Swinburne University            PO Box 218            Hawthorn Victoria 3122            Email : cmmhs@swin.edu.au            Telephone: 03 9214 5034 / 9214 8501         </p>
<b>3. Type of submission</b>	Re-accreditation
<b>4. Copyright acknowledgement</b>	<p>           Copyright of this material is reserved to the Crown in the right of the State of Victoria. © State of Victoria (Department of Education and Training) 2016.         </p> <p>           The following units of competency:         </p> <ul style="list-style-type: none"> <li>• BSBCRT402 Collaborate in a creative process</li> <li>• BSBMKG501 Identify and evaluate marketing opportunities</li> <li>• BSBSMB406 Manage small business finances</li> <li>• BSBWHS501 Ensure a safe workplace</li> </ul> <p>           are from the <i>BSB Business Services Training Package</i> administered by the Commonwealth of Australia.         </p> <p>           The following units of competency:         </p> <ul style="list-style-type: none"> <li>• CUAIND402 Provide freelance services</li> <li>• CUAIND601 Work professionally in the creative arts industry</li> <li>• CUAINN501 Adopt an innovative approach to creating production elements</li> <li>• CUALGT403 Set up and operate lighting cues and effects</li> <li>• CUALGT504 Develop lighting designs</li> <li>• CUAMPF504 Perform improvisation for audiences</li> <li>• CUAMPF602 Manage stagecraft aspects of performances</li> </ul>



	<ul style="list-style-type: none"> <li>• CUAMUP501 Apply theatrical make-up and hairstyles</li> <li>• CUAPPM501 Manage small-scale live productions</li> <li>• CUAPPM602 Manage construction workshop operations</li> <li>• CUAPRF501 Refine performance techniques</li> <li>• CUAPRF503 Prepare for performances in a competitive environment</li> <li>• CUAPRP401 Coordinate props</li> <li>• CUARES403 Research history and theory to inform own arts practice</li> <li>• CUASOU308 Install and disassemble audio equipment</li> <li>• CUASOU503 Develop sound designs</li> <li>• CUAWRT502 Develop storylines and treatments</li> <li>• CUAWRT601 Write scripts</li> </ul> <p>are from the <i>CUA Creative Arts and Culture Training Package</i> administered by the Commonwealth of Australia.</p> <p>© Commonwealth of Australia</p> <p>This work is licensed under a Creative Commons Attribution-NoDerivs 3.0 Australia licence (<a href="http://creativecommons.org/licenses/by-nd/3.0/au/">http://creativecommons.org/licenses/by-nd/3.0/au/</a>).</p>
<p><b>5. Licensing and franchise</b></p>	<p>Copyright of this material is reserved to the Crown in the right of the State of Victoria. © State of Victoria (Department of Education and Training) 2016.</p> <p>This work is licensed under a Creative Commons Attribution-NoDerivs 3.0 Australia licence (<a href="http://creativecommons.org/licenses/by-nd/3.0/au/">http://creativecommons.org/licenses/by-nd/3.0/au/</a>). You are free to use, copy and distribute to anyone in its original form as long as you attribute Higher Education and Skills Group, Department of Education and Training as the author and you license any derivative work you make available under the same licence.</p>
<p><b>6. Course accrediting body</b></p>	<p>Victorian Registration and Qualifications Authority (VRQA)</p>
<p><b>7. AVETMISS information</b></p>	<p><b>ANZSCO code:</b> 212311 Art Director (Film, Television or Stage)  <b>ASCED Code :</b> 9241 Music and Theatre Productions  <b>National course code:</b> 22315VIC Diploma of Theatre Arts</p>
<p><b>8. Period of accreditation</b></p>	<p>1 January 2017 – 31 December 2021</p>



## Section B: Course information

1. Nomenclature Standard 1 AQTF Standards for Accredited Courses	
1.1 Name of the qualification	Diploma of Theatre Arts
1.2 Nominal duration of the course	1115 - 1275 hours
2. Vocational or educational outcomes Standard 1 AQTF Standards for Accredited Courses	
2.1 Purpose of the course	<p>The Diploma of Theatre Arts describes the skills and knowledge required for multi-skilled theatre workers who work as performers and creative production team members in small companies and community theatres as well as in the production of festivals, events and ceremonies.</p> <p>In this role they 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>Possible job roles include but is not limited to:</p> <ul style="list-style-type: none"> <li>• Community theatre worker</li> <li>• Corporate entertainer</li> <li>• Independent theatre creator</li> <li>• Event/ceremony worker</li> <li>• Festival worker.</li> </ul> <p>This course is intended to provide participants with the range of knowledge and skills to perform 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>• collaborate with colleagues and professional experts on concepts and the creative and technical requirements for productions</li> <li>• plan and manage the operations for productions</li> <li>• plan and manage rehearsals through to performance of full production for audiences</li> <li>• direct the staging of a performance.</li> </ul>

3. Development of the course	Standards 1 and 2 AQTF Standards for Accredited Courses
<p><b>3.1 Industry / enterprise/ community needs</b></p>	<p>Based on the monitoring and evaluation processes conducted by the Curriculum Maintenance Manager - Human Services, the Victorian Department of Education and Training, as copyright holder for this Victorian Crown Copyright accredited course, has determined that there is a continuing need for this course.</p> <p>The outcomes of this course, in its fourth accreditation cycle, meets the skill needs of multi-skilled theatre workers who require both performance and technical production skills as well as skills to develop, manage and market productions for small companies and community theatres, festivals, events and ceremonies. The course offers a balance in the development of performance, technical production, business and theatre event and festival production skills.</p> <p>The state of Victoria is defined by its cultural landscape, shaped by the growth and distinctiveness of its cultural and creative industries.</p> <p>As suggested in the recent <i>Creative State Global City Creative Industries Taskforce Report November 2015</i><sup>1</sup>,</p> <p><i>“The cultural and creative industries have major economic and social impacts. Victoria is a knowledge and services-based economy. Unlike other Australian states, Victoria cannot rely on large reserves of natural resources to sustain growth. Instead, it must look to creativity and innovation for future growth, which are the very skills and capabilities on which the cultural and creative industries are based. Creative industries encompass and underpin large and fast-growing sectors that are set to overtake previous Victorian industry successes, such as manufacturing. Employment in creative sectors is resilient because creative jobs are harder to automate or shift overseas, where labour costs might be cheaper.</i></p> <p><i>The impact of Victoria’s cultural and creative economy is already significant. In 2013, it accounted for 8% of the State’s economy, employed more than 220,000 people, and contributed \$22.7 billion in gross value add. Arts and culture are a fundamental drawcard to Victoria’s visitor economy, with cultural tourism generating \$1 billion for the State in 2013.”</i></p> <p>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.</p>

<sup>1</sup> [http://strategy.creative.vic.gov.au/application/files/8414/4857/8019/Taskforce\\_Report\\_updatededer.pdf](http://strategy.creative.vic.gov.au/application/files/8414/4857/8019/Taskforce_Report_updatededer.pdf) accessed 1 April 2016.



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 Creative Industries Taskforce Report, along with other recent national reports and policy<sup>2</sup>, suggest that in addition to creative skills, it is essential that practitioners of the creative and cultural industries develop effective business and technology skills to sustain or expand their work.

Since its first accreditation, this course has recognised and addressed these significant skill areas leading to many past graduates leading successful career areas in different fields of theatre production and performance.

From course conception there have been consistent course enrolments. Over recent years, enrolments in the Diploma have been impacted by the release of training package qualifications and changes to student eligibility to access government funded training.

Year	Number of enrolments
2012	34
2013	33
2014	9
2015	32
2016	23

Although the updated *CUA Creative Arts and Cultural Training Package* has recently recognised the convergence of skills across the creative and cultural industries, its qualifications are based on specific or specialist job outcomes which are not adequate in meeting the needs of multi-skilled theatre worker. Furthermore, the Diploma packaging rules are not flexible enough to allow the development of performance, technical production, enterprise and business, and theatre production skills within the one qualification for this niche area of the theatre industry where there is a continuing demand.

Therefore, this course:

- does not duplicate, by title or coverage, the outcomes of an endorsed training package qualification

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<sup>2</sup> Cultural and Creative Industries Environment Scan 2014, Innovation and Business Australia viewed at <https://www.ibsa.org.au/creative-arts-culture>, Australian Government (2013) Creative Australia National Cultural Policy, viewed at <http://creativeaustralia.arts.gov.au/> accessed 4 April 2016



	<ul style="list-style-type: none"> <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> <p>The project for the redevelopment of the Diploma of Theatre Arts is supported and overseen by a project steering committee comprising of the following industry and RTO representatives:</p> <table border="0"> <tr> <td>Robert Hails (Chair)</td> <td>Independent industry practitioner /Melbourne Polytechnic</td> </tr> <tr> <td>Claire Pearson</td> <td>Independent industry practitioner</td> </tr> <tr> <td>George Kulikovskis</td> <td>Independent industry practitioner</td> </tr> <tr> <td>Ian Poole</td> <td>Independent industry practitioner /GO TAFE</td> </tr> <tr> <td>Jamie Henson</td> <td>Jim Henson Australia</td> </tr> <tr> <td>Jenny Lovell</td> <td>Impro Melbourne</td> </tr> </table> <p><u>In attendance:</u></p> <table border="0"> <tr> <td>Jennifer Fleischer</td> <td>CMM – Human Services, Swinburne University</td> </tr> <tr> <td>Wendy Dowe</td> <td>CMM – Human Services, Swinburne University</td> </tr> <tr> <td>Lina Robinson</td> <td>Curriculum Writer</td> </tr> </table>	Robert Hails (Chair)	Independent industry practitioner /Melbourne Polytechnic	Claire Pearson	Independent industry practitioner	George Kulikovskis	Independent industry practitioner	Ian Poole	Independent industry practitioner /GO TAFE	Jamie Henson	Jim Henson Australia	Jenny Lovell	Impro Melbourne	Jennifer Fleischer	CMM – Human Services, Swinburne University	Wendy Dowe	CMM – Human Services, Swinburne University	Lina Robinson	Curriculum Writer
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Wendy Dowe	CMM – Human Services, Swinburne University																		
Lina Robinson	Curriculum Writer																		
<p><b>3.2 Review for re-accreditation</b></p>	<p>The review and redevelopment of the 22184VIC Diploma of Theatre Arts 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 for multi-skilled theatre workers.</p> <p>The curriculum review of the <i>22183VIC Certificate IV in Theatre Arts</i> which provided an exit point and a pathway into the Diploma, showed that the skills and knowledge of the Certificate IV could be achieved within the packaging rules of the <i>CUA40213 Certificate IV in Community Culture</i> qualification of the recently endorsed <i>CUA Creative Arts and Culture Training Package</i>. The steering group therefore agreed that it was not appropriate to redevelop this qualification due to the outcomes being met by a</p>																		

training package qualification. The curriculum review showed that the outcomes of the Diploma of Theatre Arts could not be achieved under the packaging rules of any of the CUA diplomas.

As the entry requirements of the Diploma included a number of underpinning skills and knowledge gained from the Certificate IV in Theatre Arts, the committee considered it appropriate to embed entry level skills and knowledge into the Diploma so as to not disadvantage course candidates. This resulted in a significant review of the units of competency and accredited units that were included as part of course structure to ensure that those underpinning skills and knowledge were addressed.

As well as ensuring that the underpinning skills and knowledge of the lower level units contained in the Certificate IV were addressed in the accredited units, other significant changes include:

- content added in the area of planning, management and leadership skills relating to performance and theatre production to better reflect the work practices of the multi-skilled workers.
- title changes to two of the accredited units of competency to ensure that their title better reflected the unit content.
- duplication of content across all accredited and endorsed units of competency was removed where necessary.
- the Required Skills sections have been updated to identify the Australian Core Skills Framework and Employability skills required for performance
- the Knowledge Evidence were updated to ensure that underpinning knowledge relating to the revised content was included.
- the Evidence Guides were reviewed and tightened to ensure clearer assessment requirements.

There were also significant changes to the course structure and rules of the Diploma to ensure better alignment to the skills and knowledge profile associated with the job outcomes for the Diploma of Theatre Arts. This resulted in an increase to the number of core units and a decrease in the number units within the elective bank. For example, the core unit *BSBCRT402 Collaborate in a creative process* which was a core unit of the Certificate IV was added as a core unit to the Diploma as this was considered to be an essential skill for multi-skilled theatre workers.

As well as face-to-face and email consultations, the members of the steering committee met formally on two occasions to review and confirm the required skills and knowledge outcomes of the course, course structure and final accreditation submission.

### **Transition arrangements**

The 22183VIC Certificate IV in Theatre Arts will be deleted, therefore there can be no new enrolments after its expiry date.

	<p>Learners who are already enrolled in the Certificate IV should not be disadvantaged and allowed to complete the qualification. The revised Diploma of Theatre Arts contains a number of units that appeared in the elective bank of the Certificate IV therefore, learners articulating into the Diploma will be able to have these units recognised. Registered Training Organisations should refer to the transition table below for more detail.</p> <p>The revised Diploma of Theatre Arts replaces 22184VIC Diploma of Theatre Arts. The vocational outcomes of 22315VIC Diploma of Theatre Arts are deemed to be equivalent to those of 22184VIC Diploma of Theatre Arts. RTOs are required to review the changes that have occurred in the new 22315VIC Diploma of Theatre Arts and make the required resource adjustments.</p> <p><b>Table 1</b> (below) shows the transition arrangements from the 22184VIC Diploma of Theatre Arts to the revised Diploma of Theatre Arts for learners currently enrolled in the existing course.</p> <p>For learners who are transferring to the revised Diploma and have completed units of competency as part of the 22184VIC which do not appear in the revised course, Registered Training Organisations should check to see whether these units align to imported unit ruling as part of the transfer process.</p> <p>For more details regarding the updates/changes to imported units from national training packages, refer to the National Register (<a href="http://training.gov.au">training.gov.au</a>) or the relevant Companion Volume Implementation Guides.</p>
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**TABLE 1: Transition arrangements between 22184VIC and 22315VIC**

22184VIC unit code and title	22315VIC Diploma of Theatre Arts unit code and title	Equivalent (E) Not Equivalent (NE)
BSBFIM501A Manage budgets and financial plans	N/A	Removed
BSBMKG501B Identify and evaluate marketing opportunities	BSBMKG501 Identify and evaluate marketing opportunities	E
BSBPMPG501A Manage application of project integrative processes	N/A	Removed
BSBPUB503A Manage fundraising and sponsorship activities	N/A	Removed
BSBSMB405A Monitor and manage small business operations	N/A	Removed
BSBSMB407A Manage a small team	N/A	Removed
BSBWOR502B Ensure team effectiveness	N/A	Removed



<b>22184VIC unit code and title</b>	<b>22315VIC Diploma of Theatre Arts unit code and title</b>	<b>Equivalent (E) Not Equivalent (NE)</b>
CPCCOHS1001A Work safely in the construction industry	N/A	Removed
CPCCLDG3001A Licence to perform dogging	N/A	Removed
CPCCLRG3001A Licence to perform rigging basic level	N/A	Removed
CPCCLRG3002A Licence to perform rigging intermediate level	N/A	Removed
CPCCLRG4001A Licence to perform rigging advanced level.	N/A	Removed
CUEIND02B Research and evaluate theatrical references to inform industry practice	N/A	Removed
CUESET04C Use research, innovation and experiment to create props	CUAINN501 Adopt an innovative approach to creating production elements	NE
CUESET07C Use research, innovation and experiment to create sets	CUAINN501 Adopt an innovative approach to creating production elements	E
CUETEM03C Establish and manage production requirements and resources	CUAPPM602 Manage construction workshop operations	NE
CUETEM06B Organise and monitor bump in/bump out	N/A	Removed
CUETEM07B Tour the production	N/A	Removed
CUF COS504A Design costumes	N/A	Removed
CUFDRT501A Direct rehearsals of performers	N/A	Removed
CUFDRT502A Direct performers	N/A	Removed
CUFIND401A Provide services on a freelance basis	CUAIND402 Provide freelance services	E
CUFLGT501A Conceive and develop lighting designs	CUALGT504 Develop lighting designs	E
CUFMUP501A Design and apply specialised make-up	N/A	Removed
CUFWRT601A Write scripts	CUAWRT601 Write scripts	E



22184VIC unit code and title	22315VIC Diploma of Theatre Arts unit code and title	Equivalent (E) Not Equivalent (NE)
CUSMPF502A Incorporate interactive technology into performance	N/A	Removed
CUSMPF602A Manage stagecraft aspects of performances	CUAMPF602 Manage stagecraft aspects of performances	E
CUSSOU501A Develop sound designs	CUASOU503 Develop sound designs	E
CUVADM13B Research and critique cultural work(s)	N/A	Removed
CUVCON06B Develop concepts for arts organisations or projects	N/A	Removed
VU20549 Develop advanced performance skills	VU21906 Develop theatre techniques for performance	NE Revised and updated
VU20550 Refine performance skills	CUAPRF501 Refine performance techniques	NE Replaced by Training Package unit
VU20551 Rehearse the show	VU21907 Rehearse the show	NE Revised and updated, includes additional content
VU20552 Perform the show	VU21908 Manage the performance of shows	NE Revised and updated, includes additional content
N/A	BSBCRT402 Collaborate in a creative process	New
N/A	BSBWHS501 Ensure a safe workplace	New
N/A	CUAIND601 Work professionally in the creative arts industry	New
N/A	CUARES403 Research history and theory to inform own arts practice	New
N/A	BSBSMB406 Manage small business finances	New
N/A	CUALGT403 Set up and operate lighting cues and effects	New
N/A	CUAMPF504 Perform improvisation for audiences	New


22184VIC unit code and title	22315VIC Diploma of Theatre Arts unit code and title	Equivalent (E) Not Equivalent (NE)
N/A	CUAMUP501 Apply theatrical make-up and hairstyles	New
N/A	CUAPPM501 Manage small-scale live productions	New
N/A	CUAPRF503 Prepare for performances in a competitive environment	New
N/A	CUAPRP401 Coordinate props	New
N/A	CUASOU308 Install and disassemble audio equipment	New
N/A	CUAWRT502 Develop storylines and treatments	New

4. Course outcomes Standards 1, 2, 3 and 4 AQTF Standards for Accredited Courses	
<b>4.1 Qualification level</b>	<p>The course outcomes of the Diploma of Theatre Arts are considered consistent with the <i>Australian Qualifications Framework</i> Level 5, that qualifies individuals who apply integrated technical and theoretical concepts in a broad range of contexts to undergo advanced skilled or paraprofessional work and as a pathway for further learning.</p> <p>Graduates of the Diploma of Theatre Arts will have the technical and theoretical knowledge in the area of work and learning as follows:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• specialist technical and creative skills to express ideas and perspectives. For example, using performance techniques to express ideas and perspectives to audiences.</li> <li>• communication skills to transfer knowledge and specialised skills to others and demonstrate understanding of knowledge.</li> </ul>

	<p>For example, in communicating the vision and outcomes of the production to the production team.</p> <p>Graduates of the Diploma of Theatre Arts will demonstrate the application of knowledge and skills as follows:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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</li> <li>• 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.</li> <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>This qualification has been developed with strong industry support that recommends the typical volume of learning appropriate for the AQF level of the qualification.</p> <p>The qualification should be delivered over a period of 12- 24 months depending on the cohort of learners and to ensure learners can absorb and practice the required skills and knowledge.</p> <p>The volume of learning includes the nominal hours as well as hours to complete 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>
<p><b>4.2 Employability skills</b></p>	<p><b>Table 2</b> (below) contains a summary of the employability skills for the Diploma of Theatre Arts. This table should be interpreted in conjunction with the detailed requirements of each unit of competency packaged in this course. The outcomes described here are broad industry requirements and will vary according to electives undertaken.</p> <p>This table is a summary of employability skills that are typical of the outcomes of this course and should not be interpreted as definitive.</p>



**Table 2: Employability Skills Summary for 22315VIC Diploma of Theatre Arts**

<b>Employability Skills Summary</b> 	
<b>Qualification Code:</b>	<b>22315VIC</b>
<b>Qualification Title:</b>	<b>Diploma of Theatre Arts</b>
<p>The following table contains a summary of the employability skills required for this qualification. This table should be interpreted in conjunction with the detailed requirements of each unit of competency packaged in this qualification. The Employability Skills facets described here are broad industry requirements that may vary depending on the packaging options.</p>	
<b>Employability Skill</b>	<p><b>Industry/enterprise requirements for this qualification include the following facets. On successful completion of the course a graduate should be able to:</b></p>
<p><b>Communication</b> that contributes to productive and harmonious relations across employees and customers</p>	<ul style="list-style-type: none"> <li>• interpret and use a range of information sources to: develop production concepts, develop performance techniques, ensure safe practices and use technical production equipment</li> <li>• interpret and use a range of information sources to develop professional practice</li> <li>• provide clear information to colleagues about performance and production objectives during rehearsals and live productions</li> <li>• provide constructive feedback to colleagues on performance in a positive and sensitive manner</li> </ul>
<p><b>Teamwork</b> that contributes to productive working relationships and outcomes</p>	<ul style="list-style-type: none"> <li>• build good working relationships with colleagues and professional experts</li> <li>• collaborate with colleagues and other professionals in a creative process and on creative and technical production requirements</li> <li>• participate in industry events and activities</li> <li>• perform in an ensemble</li> <li>• provide support to team members in the production of a performance or event</li> </ul>
<p><b>Problem solving</b> that contributes to productive outcomes</p>	<ul style="list-style-type: none"> <li>• determine strategies to address gaps in performance and skill needs</li> <li>• develop contingency plans for every aspects of the production</li> <li>• modify performance according to performance space and venue</li> <li>• provide solutions to production difficulties</li> </ul>



<p><b>Initiative and enterprise</b> that contribute to innovative outcomes</p>	<ul style="list-style-type: none"> <li>• design promotional or marketing activities</li> <li>• design technical production requirements</li> <li>• originate production concepts through to realisation</li> </ul>
<p><b>Planning and organising</b> that contribute to long and short-term strategic planning</p>	<ul style="list-style-type: none"> <li>• coordinate technical production requirements</li> <li>• plan and manage rehearsal for the live production</li> <li>• plan and manage the staging of a production</li> </ul>
<p><b>Self-management</b> that contributes to employee satisfaction and growth</p>	<ul style="list-style-type: none"> <li>• adhere to, and ensure safe practices are observed by production team</li> <li>• apply codes of practice and other legislative requirements to work processes</li> <li>• behave professionally in all situations, including in emergencies and under time constraints</li> <li>• evaluate performance against production outcomes and past performance</li> <li>• rehearse own performance in private practice</li> <li>• use self-care techniques to enhance performance and avoid injury</li> </ul>
<p><b>Learning</b> that contributes to ongoing improvement and expansion in employee and company operations and outcomes</p>	<ul style="list-style-type: none"> <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>
<p><b>Technology</b> that contributes to the effective carrying out of tasks</p>	<ul style="list-style-type: none"> <li>• make efficient use of electronic resources for researching, developing concepts and planning and managing productions</li> <li>• select and use resources, techniques and production technology equipment</li> </ul>

<p><b>4.3 Recognition given to the course</b></p>	<p>Not applicable</p>
<p><b>4.4 Licensing/ regulatory requirements</b></p>	<p>Not applicable</p>

## 5. Course rules Standards 2, 6,7 and 9 AQTF Standards for Accredited Courses

### 5.1 Course structure

To achieve the Diploma of Theatre Arts, 14 units of competency must be completed:

9 core units

5 elective units, consisting of:

- A minimum of 3 units from the elective list below
- A maximum of 2 units may be selected from the elective list below or any currently endorsed units that appear within a training package qualification or accredited course at the Certificate IV, Diploma or Advanced Diploma level.

The selection of imported electives must be guided by the job outcome, local industry requirements and the complexity of skills appropriate to the AQF level of this qualification.

There are no pre-requisite units for each of the following units of competency.

Those who do not complete the qualification will receive a Statement of Attainment detailing those units completed.

Unit of competency code	Field of Education code (6-digit)	Unit of competency title	Nominal hours
<b>Core units</b>			
VU21906	100100	Develop theatre techniques for performance	150
VU21907	100100	Rehearse the show	150
VU21908	100100	Manage the performance of shows	150
BSBCRT402	120301	Collaborate in a creative process	40
BSBWHS501	061301	Ensure a safe workplace	60
CUAIND601	120505	Work professionally in the creative arts industry	70
CUAINN501	100103	Adopt an innovative approach to creating production elements	175
CUAPRF501	100103	Refine performance techniques	95
CUARES403	120105	Research history and theory to inform own arts practice	70

<b>Elective units</b>			
BSBMKG501	080505	Identify and evaluate marketing opportunities	70
BSBSMB406	080301	Manage small business finances	60
CUAIND402	100199	Provide freelance services	30
CUALGT403	031301	Set up and operate lighting cues and effects	50
CUALGT504	100103	Develop lighting designs	30
CUAMPF504	100101	Perform improvisation for audiences	35
CUAMPF602	080315	Manage stagecraft aspects of performances	65
CUAMUP501	100103	Apply theatrical make-up and hairstyles	30
CUAPPM501	100103	Manage small-scale live productions	30
CUAPPM602	080301	Manage construction workshop operations	45
CUAPRF503	100199	Prepare for performances in a competitive environment	35
CUAPRP401	100103	Coordinate props	70
CUASOU308	031317	Install and disassemble audio equipment	40
CUASOU503	100701	Develop sound designs	50
CUAWRT502	100705	Develop storylines and treatments	50
CUAWRT601	100103	Write scripts	50
<b>Total nominal hours</b>			<b>1115- 1275</b>
Those who do not complete the qualification will receive a Statement of Attainment detailing those units completed.			

<p><b>5.2 Entry requirements</b></p>	<p>Entry to this qualification must ensure that learners have learning, literacy, numeracy and oral communication skills equivalent to Australian Core Skills Framework (ACSF) Level 3. Full details and descriptors can be found on the Department of Education and Training website <a href="https://www.education.gov.au/australian-core-skills-framework">https://www.education.gov.au/australian-core-skills-framework</a>.</p> <p>It is required that candidates undergo an interview/audition to provide evidence of basic vocal/movement/acting or technical skills.</p>
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**6. Assessment Standards 10 and 12 AQTF Standards for Accredited Courses**

<p><b>6.1 Assessment strategy</b></p>	<p>Assessment strategies for the Diploma of Theatre Arts, including Recognition of Prior Learning (RPL), must be compliant with the requirements of:</p> <ul style="list-style-type: none"> <li>• Standard 1, Clauses 1.1 and 1.8 of the Standards for Registered Training Organisations 2015 (SRTOs).</li> </ul> <p style="text-align: center;">or</p> <ul style="list-style-type: none"> <li>• Standard 1.2 of the AQTF: Essential Conditions and Standards for Initial Registration and Standard 1.5 of the AQTF: Essential Conditions and Standards for Continuing Registration.</li> </ul> <p>These standards ensures that the assessment strategies meet requirements of the course and 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>Assessment strategies for the imported units from the <i>BSB Business Services</i>, and <i>CUA Creative Arts and Culture</i> training</p>
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	<p>packages should be consistent with the Assessment Requirements for the relevant training packages.</p> <p>The Assessment Evidence for the accredited units of competency provide suggested assessment methods for each of the units, however where not defined within the Assessment Evidence of the accredited units or Assessment Requirements of endorsed units of competency, a range of appropriate assessment methods may be used to determine competency. The following examples are appropriate for units of competency in this accredited course:</p> <ul style="list-style-type: none"> <li>• analysis of responses to case studies and scenarios</li> <li>• referenced assignments</li> <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</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><b>6.2 Assessor competencies</b></p>	<p>All assessments must be undertaken by a person or persons in accordance with:</p> <ul style="list-style-type: none"> <li>• Standard 1, Clauses 1.13, 1.14, 1.15, 1.16 and 1.17 of the Standards for Registered Training Organisations 2015 (SRTOs).</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• Standard 1.4 of the AQTF: Essential Conditions and Standards for Continuing Registration</li> </ul> <p>In addition, assessors 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>All assessment of units of competency imported from training packages must reflect the requirements for assessors specified in the relevant training packages.</p>

**7. Delivery Standards 11 and 12 AQTF Standards for Accredited Courses**



<p><b>7.1 Delivery modes</b></p>	<p>There are no restrictions on the delivery for the Diploma of Theatre Arts.</p> <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>The use of workplace based research projects is encouraged as a form of learning benefiting both learner and employer.</p> <p>Some areas of content may be common to more than one element/performance criteria and therefore integration may be appropriate.</p> <p>The following range of delivery pathways is available to learners who wish to complete the Diploma of Theatre Arts:</p> <ul style="list-style-type: none"> <li>• work-based training and assessment</li> <li>• Registered Training Organisation-based training and assessment</li> <li>• part Registered Training Organisation and part work based training and assessment</li> <li>• Recognition of Prior Learning combined with further training as required</li> <li>• full time or part time study.</li> </ul> <p>Registered Training Organisations must 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 entry into the course to identify the need for language, literacy and numeracy support and reasonable adjustment.</p> <p>Trainers and assessors should contextualise delivery of the course in response to learner needs, while still meeting the requirements of the units of competency.</p>
<p><b>7.2 Resources</b></p>	<p>Resources that are essential for the delivery of the Diploma of Theatre Arts includes:</p> <ul style="list-style-type: none"> <li>• rehearsal and performance venues, such as studios, theatre spaces and outdoor settings that include the following: <ul style="list-style-type: none"> <li>• 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>• computer with internet capability</li> <li>• general workplace documentation and resources</li> <li>• other production team members/performers with whom the learner can interact and perform with</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• relevant national and state or territory legislation</li> <li>• relevant organisational policies and procedures</li> <li>• safety equipment including first aid and workplace incident report forms</li> <li>• training facilities and classroom resources including: <ul style="list-style-type: none"> <li>• computer with internet capability</li> <li>• resources about relevant artists, their work, ideas and techniques.</li> </ul> </li> </ul> <p>Trainers should refer to the individual units of competency for specific resource requirements.</p> <p><b>Qualifications of 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, Clauses 1.13, 1.14, 1.15, 1.16 and 1.17 of the Standards for Registered Training Organisations 2015 (SRTOs)</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• Standard 1.4 of the AQTF: Essential Conditions and Standards for Continuing Registration</li> </ul> <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 must reflect the requirements for trainers specified in that training package.</p>
<p><b>8. Pathways and articulation</b></p>	<p>There are potential pathways into and from the Diploma of Theatre Arts.</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>Also, the Diploma includes a number of units of competency from the <i>BSB Business Services</i>, and <i>CUA Creative Arts and Culture</i> training packages. Individuals who already hold these units or equivalent may be eligible to gain credit transfer for any qualifications that may undertake in the future that contain those units.</p> <p>Pathways from the Diploma of Theatre Arts include a range of qualifications at the Diploma or Advanced Diploma level in the <i>CUA Creative Arts and Culture</i> training package as well as higher education courses in the performing arts or arts areas, including teaching.</p>

	<p>No formal articulation and credit transfer arrangements have been negotiated with other Registered Training Organisations or higher education institutes.</p>
<p><b>9. Ongoing monitoring and evaluation</b></p>	<p>The Diploma of Theatre Arts will be maintained and monitored by the Curriculum Maintenance Manager - Arts/Entertainment and Recreation. The Curriculum Maintenance Manager will conduct a review of the course at the mid-point of its accreditation period.</p> <p>Feedback will be sought from the broader industry and other providers offering the course as part of the review process and may refer to data gathered using student satisfaction surveys, teacher critique and industry consultation.</p> <p>If changes are to be considered, the Curriculum Maintenance Manager will organise and convene an appropriate course advisory group, the membership of which may comprise:</p> <ul style="list-style-type: none"> <li>• industry representatives</li> <li>• past or present students</li> <li>• relevant industry or advisory bodies</li> <li>• provider representatives.</li> </ul> <p>The group will:</p> <ul style="list-style-type: none"> <li>• review the implementation of the course</li> <li>• provide advice on changing industry training requirements</li> <li>• monitor and evaluate course standards and recommend minor changes to the program.</li> </ul> <p>Recommendations for significant changes to the course resulting from course monitoring and evaluation procedures will be reported to the Victorian Registrations and Qualifications Authority. All Registered Training Organisations delivering the course will be notified of any changes by the Curriculum Maintenance Manager.</p>



## Section C—Units of competency

Following are the units of competency developed for the course, which comply with the current requirements from the Training Package Development Handbook. These units are detailed in this section of the course document.

VU21906 Develop theatre techniques for performance

VU21907 Rehearse the show

VU21908 Manage the performance of shows

Following is the list of the units of competency imported from training packages which can be downloaded from the National Register (training.gov.au):

BSBCRT402 Collaborate in a creative process

BSBMKG501 Identify and evaluate marketing opportunities

BSBSMB406 Manage small business finances

BSBWHS501 Ensure a safe workplace

CUAIND402 Provide freelance services

CUAIND601 Work professionally in the creative arts industry

CUAINN501 Adopt an innovative approach to creating production elements

CUALGT403 Set up and operate lighting cues and effects

CUALGT504 Develop lighting designs

CUAMPF504 Perform improvisation for audiences

CUAMPF602 Manage stagecraft aspects of performances

CUAMUP501 Apply theatrical make-up and hairstyles

CUAPPM501 Manage small-scale live productions

CUAPPM602 Manage construction workshop operations

CUAPRF501 Refine performance techniques

CUAPRF503 Prepare for performances in a competitive environment

CUAPRP401 Coordinate props

CUARES403 Research history and theory to inform own arts practice

CUASOU308 Install and disassemble audio equipment

CUASOU503 Develop sound designs

CUAWRT502 Develop storylines and treatments

CUAWRT601 Write scripts

**VU21906**

**Develop theatre techniques for performance**

**Unit Descriptor**

This unit describes the performance outcomes, skills and knowledge required to develop a range of performance techniques in the areas of voice, movement and improvisation for theatre.

It includes the ability to analyse the techniques, develop safe body preparation when developing the techniques and evaluate own performance of the techniques to refine and build on technical development.

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of publication

**Employability Skills**

This unit contains Employability Skills.

**Application of the Unit**

This unit applies to performers who work in small theatre settings and who are required to develop, rehearse and refine a range of techniques to expand their scope of performance practice.

**ELEMENT**

**PERFORMANCE CRITERIA**

*Elements describe the essential outcomes of a unit of competency.*

*Performance criteria describe the required performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge and/or the range statement. Assessment of performance is to be consistent with the evidence guide.*

1. Explore performance techniques

1.1 Identify and analyse the principles, dramatic elements and characteristics of the ***techniques***

1.2 Analyse the relationship between each technique, the performance environment and audience

1.3 Identify a range of approaches to each technique

1.4 Determine how the techniques can be used to create sequences or original work

1.5 Analyse the work of other performers applying the techniques

1.6 Consider copyright, moral rights and intellectual property and legislative impacts with the techniques

1.7 Evaluate the techniques for application to own performance roles



- |  |  |
|--|--|
| 2. Follow health and safety principles during private practice | 2.1 Identify appropriate methods of <b>physical and psychological care</b> for a performer                                   |
|  | 2.2 Identify and conduct appropriate mental preparation and <b>warm up techniques</b> relevant to each performance technique |
|  | 2.3 Recognise potential pressures on specific areas of the body and take measures to minimise them.                          |
|  | 2.4 Determine a <b>reasonable duration</b> of practice sessions to avoid fatigue   |
|  | 2.5 Seek <b>appropriate assistance</b> when <b>physical or psychological damage</b> is suspected                             |
| <br>   |  |
| 3. Practise techniques   | 3.1 Apply the principles and characteristics of each technique into practice   |
|  | 3.2 Incorporate physical and vocal approaches to the techniques  |
|  | 3.3 Apply own artistic, conceptual and expressive skills through knowledge gained of the techniques                          |
|  | 3.4 Apply kinaesthetic awareness when developing the techniques  |
|  | 3.5 Explore and experiment with specific exercises to continuously refine technical accuracy of the techniques               |
|  | 3.6 Practise a range of pieces or works that focus on the technical development of the techniques                            |
| <br>   |  |
| 4. Evaluate own performance                                    | 4.1 Assess technical weaknesses and strengths in each technique used   |
|  | 4.2 Evaluate effectiveness of mental preparation and warm up techniques  |
|  | 4.3 Seek and use advice from others on performance to develop appropriate strategies for technical development               |
|  | 4.4 Identify technical exercises and other strategies to address identified technical weaknesses                             |

## REQUIRED SKILLS AND KNOWLEDGE

*This describes the essential skills and knowledge and their level, required for this unit.*

### Required Skills

- reading skills to interpret and analyse information sources and scripts
- oral communication skills to seek, listen to and interpret feedback from others
- numeracy skills to understand and apply concepts related to measurement in performance, such as size, scale, length, distance, volume and time
- planning and organising skills to use personal practice sessions effectively to achieve planned outcomes
- self management skills to adopt a disciplined and positive approach to developing performance techniques through analysis, preparation and practice.

### Required Knowledge

- characterisation, including moral, social, physical, psychological and kinaesthetic considerations
- dramatic elements including climax, contrast, mood, rhythm, sound, space, symbol, timing, tension and focus
- the key components of voice, and its impact on the audience, voice process and performance environment
- the key components of movement, and its impact on the audience and performance environment
- the role of imagination, spontaneity and confidence in improvisation and its impact on the audience and performance environment
- relevant copyright, moral rights and intellectual property issues and legislation associated with performance
- relevant health and safety standards associated with performance
- the importance of developing physical and psychological care for a performer, and strategies and methods used to maintain self care.

## RANGE STATEMENT

*The Range Statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording in the Performance Criteria is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.*

**Techniques** must include at least one for each performance area:

- voice performance area
  - acting
  - circus
  - clown
  - mask
  - physical theatre
  - puppetry and object manipulation
  - spoken word
  - singing
- movement performance area
  - acrobatics
  - acting
  - circus
  - clown
  - dance
  - mask
  - mime
  - physical theatre
  - puppetry and object manipulation
- improvisation performance area
  - acrobatics
  - acting
  - circus
  - clown
  - dance
  - mask
  - mime
  - physical theatre
  - puppetry and object manipulation
  - spoken word
  - singing

**Physical and psychological care** may include:

- exercise
- meditation
- mentoring
- nutrition
- Pilates
- self-reflection
- support mechanisms such as counselling
- yoga

**Warm up techniques** may include:

- musculo-skeletal exercises
- psycho-emotional exercises
- vocal exercises

**Reasonable duration** may be influenced by:

- climate
- practice environment
- technique being practiced
- physical limitations
- intensity of practice session
- existing injury

**Appropriate assistance** may include:

- physiotherapy
- massage / myotherapy
- counselling / therapy
- general Practitioner (GP)
- voice coaching/therapist
- physical performance coaching
- first aiders

**Physical or psychological damage** may include:

- vocal fatigue
- soft tissue injuries (damage to muscles, ligaments and tendons)repetitive strain injury (RSI)
- accidents (e.g. falls, trips, hits)
- stress
- fatigue

## EVIDENCE GUIDE

*The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment section in Section B of the accreditation submission.*

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

The learner must show evidence of the ability to complete tasks outlined in the elements and performance criteria of this unit, manage tasks and manage contingencies in the context of the job role. There must be evidence that the learner has:

- demonstrated proficiency, fluency and confidence in at least 3 different performance techniques. A minimum of one performance technique must be demonstrated for each of the following performance areas (as identified in the range statement):
  - voice
  - movement
  - improvisation
- For each technique, the learner must have:
  - analysed and evaluated the principles, dramatic elements and characteristics of the performance technique to inform application to own work
  - considered any copyright, intellectual property and legislative impacts associated with the performance technique
  - used the appropriate mental preparation and safe warm up exercises appropriate for the technique during practice
  - applied conceptual and expressive skills and experimentation in refining the technique
  - prepared and practiced at least 2 pieces or works associated with the technique to a performance standard
  - analysed and evaluated own performance of the technique
  - discussed and identified opportunities to inform and further develop technical and conceptual skills of the technique.

### **Context of and specific resources for assessment**

Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in

## VU21906 Develop theatre techniques for performance

performance industry environments. The assessment environment must include access to:

- rehearsal venues, such as studios, theatre spaces and outdoor settings
- other individuals/performers with whom the learner can interact and/or perform with
- resources about relevant artists, their work, ideas and techniques.

### **Method of assessment**

A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:

- written and/or oral questioning to assess knowledge and understanding
- observations of performing the range of techniques in a real or simulated work environment
- written reports or presentations
- portfolio of evidence that includes videos of demonstrated performance techniques
- third party reports that confirm performance has been completed to the level required based on the organisation's expectations and the evidence is based on real performance.



## VU21907

## Rehearse the show

## Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to prepare and lead rehearsals for small shows and live productions.

It requires the ability to plan, collaborate and apply high-level communication and leadership skills to inspire and motivate the production team including performers, to rehearse the production to the standard required for the live show.

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of publication.

## Employability Skills

This unit contains Employability Skills.

## Application of the Unit

This unit applies to multi-skilled theatre workers who work as performers and creative production team members in a range of small theatre settings. In this role they develop concepts for production through to performing for audiences to working with the technical aspects of productions. As well as preparing and leading rehearsals for the live production, they also rehearse own performance.

## ELEMENT

## PERFORMANCE CRITERIA

*Elements describe the essential outcomes of a unit of competency.*

*Performance criteria describe the required performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge and/or the range statement. Assessment of performance is to be consistent with the evidence guide.*

1. Develop the rehearsal schedule

1.1 Determine rehearsal requirements based on the expected outcomes of the ***live production*** and production schedule

1.2 Establish the creative and technical aspects of the production

1.3 Determine the key dramatic elements and scenes to be addressed, prioritising those that require more attention

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

1.6 Incorporate all production requirements into the rehearsal schedule, including health and safety and security considerations

1.7 Seek advice and feedback on the schedule from other ***production team*** members and incorporate suggestions as appropriate

- |                                  |   |
|----------------------------------|---|
| 2. Brief the production team     | <p>2.1 Communicate to the expected outcomes of the live production, including creative, dramatic and technical aspects</p> <p>2.2 Provide details of rehearsal content and standard of performance preparation to relevant production team members as required</p> <p>2.3 Provide details of responsibility for equipment, materials and venue as required.</p> <p>2.4 Confirm understanding of rehearsal schedule with production team</p>   |
| 3. Lead rehearsal for performers | <p>3.1 Conduct a preliminary read-through of script with performers to establish interpretations of dramatic elements and scenes</p> <p>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</p> <p>3.3 Assist performers in achieving the visual and narrative aspects of scripts</p> <p>3.4 Provide feedback during the rehearsal in a clear and constructive manner</p> <p>3.5 Support all performers to achieve desired creative outcomes by experimenting with theatrical and/or storytelling conventions.</p> <p>3.6 Ensure that energy of the production team is paced during the process to encourage consistent input and performance quality.</p> |
| 4. Perform own role in rehearsal | <p>4.1 Execute own performance role in the production at the appropriate time</p> <p>4.2 Encourage and respond to directions and feedback of own performance from the other production team members</p> <p>4.3 Incorporate relevant advice and address areas for improvements for own performance as required</p>   |
| 5. Lead the final rehearsal      | <p>5.1 Liaise with relevant production team members to finalise the creative, design and technical requirements for the final rehearsal</p> <p>5.2 Conduct the final rehearsal, incorporating planned and rehearsed aspects of productions and according to health and safety requirements</p> <p>5.3 Provide constructive feedback to the production team and performers on their performances, and invite comment on own performance and the rehearsal process</p> <p>5.4 Seek feedback from others and incorporate suggestions for improvement into future rehearsals as appropriate.</p>  |

## REQUIRED SKILLS AND KNOWLEDGE

*This describes the essential skills and knowledge and their level, required for this unit.*

### Required Skills

- writing skills to develop a rehearsal schedule
- oral communication skills to:
  - engage in discussions of dramatic elements and scenes with performers, and work together to refine and improve quality of performances
  - provide constructive feedback to others
  - confirm requirements for initial and final rehearsals
- problem solving skills to:
  - analyse own performance and the performance of others
  - listen critically to, and adjust own performance to achieve the required standard
  - provide solutions to any unexpected problems in a timely and efficient manner
- initiative and enterprise skills to experiment with a variety of interpretations as appropriate
- teamwork skills to:
  - foster co-operation within the team to improve the rehearsal process
  - create a constructive rehearsal culture
  - work constructively and effectively with group dynamics and individual differences
- planning and organising skills to:
  - plan and organise the rehearsal process
  - plan and manage time and resources to achieve production

### Required Knowledge

- terminology used in performance and rehearsals
- the importance of rehearsal and the rehearsal process
- roles and responsibilities of production team involved in rehearsals
- relevant copyright, moral rights and intellectual property issues and legislation associated with performance and productions
- relevant health and safety standards associated with performance and productions
- practical and theoretical aspects of character development
- creative, design and technical elements to consider when planning and conducting rehearsals for productions
- standard occurring issues with directing performers in rehearsals, and associated solutions
- conventions and practices of directing for live productions

## RANGE STATEMENT

*The Range Statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording in the Performance Criteria is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.*

***Live production*** may include:

- community theatre
- festival theatre
- fringe theatre
- immersive
- musical theatre
- outdoor theatre
- processional work
- street theatre

***Production team*** may include:

- artistic director
- choreographer
- stage director
- performers
- designers
- production manager
- stage manager
- lighting designer/operator
- sound designer/operator
- audio-visual artists
- set designer/builder
- props master
- costume designer
- make up artist

## EVIDENCE GUIDE

*The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment section in Section B of the accreditation submission.*

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

The learner must show evidence of the ability to complete tasks outlined in the elements and performance criteria of this unit, manage tasks and manage contingencies in the context of the job role. There must be evidence that the learner has:

- planned and conducted rehearsals for at least one small live production as listed in the range statement.

In doing the above, the learner must have:

- considered any copyright, intellectual property and legislative impacts associated with the rehearsal
- developed the rehearsal schedule based on production outcomes, requirements and timelines
- conducted the initial rehearsal for performers
- undertaken a collaborative and motivating approach to directing rehearsals of performers
- performed own role in production and acted on feedback from other members of the production team
- conducted the final rehearsal that combined all technical and creative aspects of the production
- used effective communication skills to:
  - brief production team on the vision for the production
  - confirm the rehearsal schedule to the production team
  - allow discussion of characterisation and ways of visualising narratives
  - provide feedback to performers and production team during the rehearsal
  - seek feedback from production team and others on the rehearsal process
- provided strategies for improvement for future rehearsals based on evaluation and feedback.

### **Context of and specific resources for assessment**

Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in performance industry environments. The assessment environment must include access to:

- rehearsal venues, such as studios, theatre spaces and outdoor settings
- scripts and rehearsal schedules
- equipment and resources required for live production
- other production team members/performers with whom the learner can interact and perform with

**Method of assessment**

A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:

- written and/or oral questioning to assess knowledge and understanding
- observations of planning, preparing and leading the rehearsals in a real or simulated work environment
- written reports or presentations
- portfolio of evidence that includes videos of demonstrated performance in planning and conducting rehearsals
- third party reports that confirm performance has been completed to the level required based on the organisation's expectations and the evidence is based on real performance.

**VU21908**

**Manage the performance of shows**

**Unit Descriptor**

This unit describes the performance outcomes, skills and knowledge required to prepare and manage the performance of small live shows and productions.

It requires the ability to check all resources, prepare self and performers for performance, communicate the production schedule and monitor and evaluate the performance of the live production using high-level communication and leadership skills.

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of publication

**Employability Skills**

This unit contains Employability Skills.

**Application of the Unit**

This unit applies to multi-skilled theatre workers who work in a range of small theatre settings. In this role they develop concepts for production through to performing for audiences to working with the technical aspects of productions. As well as preparing and managing the operations of the performance of the show, they must also prepare and perform own role as part of the show.

**ELEMENT**

**PERFORMANCE CRITERIA**

*Elements describe the essential outcomes of a unit of competency.*

*Performance criteria describe the required performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge and/or the range statement. Assessment of performance is to be consistent with the evidence guide.*

1 Prepare to perform the show

- 1.1 Ensure that **live production** is well rehearsed to ensure clarity and confidence in achieving the production outcomes
- 1.2 Communicate the production schedule to the **production team**, including recent changes arising from the final rehearsal as required
- 1.3 Check the readiness and reliability of venue, production team members and resources for the production
- 1.4 Determine the need for additional resources and take immediate action to ensure the requirements are met as required
- 1.5 Confirm with each individual member of the production team that they are clear on their roles and responsibilities and aware of any technical and safety issues that may affect the production



- 1.6 Maintain positive work relationships and regular communication throughout production
2. Prepare performers
- 2.1 Ensure that the performers are presented in the appropriate costume and make-up as confirmed in the final rehearsal
  - 2.2 Secure an appropriate space where warm up exercises can be led and undertaken without causing undue distraction for self and others
  - 2.3 Maintain the relaxation of self and other performers to ensure an alert performance as required
3. Manage operations during the show
- 3.1 Ensure audience announcements are clear, accurate and audible
  - 3.2 Ensure that call cues are clear and timely and that performers and other relevant production team members are in the correct location to meet performance requirements
  - 3.3 Ensure that all health and safety requirements are being observed during performance
  - 3.4 Monitor technical aspects of performances and address any unexpected problems as required
  - 3.5 Monitor scene, prop and costume changes to ensure that they are being undertaken in a prompt and safely manner
- 4 Perform own role in the show
- 4.1 Maintain concentration and focus to achieve the optimum standard required of the performance
  - 4.2 Communicate the interpretive requirements of other performers as required
  - 4.3 Respond promptly, flexibly and effectively to contingencies where required to maintain the integrity of the performance
- 5 Evaluate the show
- 5.1 Analyse the performance of the live production for its success in achieving its potential
  - 5.2 Identify and observe weaknesses and errors in the creative, design and technical aspects of the production
  - 5.3. Compare the performance against previous productions to assess technical and creative development, as required
  - 5.4 Seek feedback from the production team, audience and others
  - 5.5 Evaluate feedback and criticism and develop strategies for possible adjustment to future work



## REQUIRED SKILLS AND KNOWLEDGE

*This describes the essential skills and knowledge and their level, required for this unit.*

### Required Skills

- reading skills to interpret production requirements in a logical sequence
- oral communication skills to:
  - listen to advice from production team and audiences
  - use clear language to provide information on requirements
- numeracy skills to:
  - interpret production spaces
  - monitors performance against timeframes
- problem solving skills to dealing with the unexpected during performances
- initiative and enterprise skills by:
  - evaluating and addressing feedback on the performance of the production
  - anticipates and takes action to minimise potential problems that could disrupt productions
- teamwork skills to:
  - collaborate with production team to achieve production outcomes
  - takes a leadership role to help facilitate effective group interaction and direction
- self management skills to:
  - work under pressure in managing operations during performance and performing in front of audience
  - take responsibility for meeting legal and regulatory requirements
- technology skills to apply knowledge of technical production equipment for productions.

### Required Knowledge

- types of live productions, and their associated characteristics and relationship with the performance space and audience
- roles and responsibilities of the production team involved in the production
- creative, design and technical elements to consider when planning and managing live productions
- relevant copyright, moral rights and intellectual property issues and legislation associated with performance
- relevant health and safety standards associated with performance and productions
- key aspects of creative and technical production processes required for different types of small live productions
- conventions and practices of managing live productions

- standard occurring issues and challenges with managing live productions and associated solutions.

## RANGE STATEMENT

*The Range Statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording in the Performance Criteria is detailed below. Add any essential operating conditions that may be present with training and assessment depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts.*

***Live production*** may include:

- community theatre
- festival theatre
- fringe theatre
- immersive
- musical theatre
- outdoor theatre
- processional work
- street theatre

***Production team*** may include:

- artistic director
- choreographer
- stage director
- performers
- designers
- production manager
- stage manager
- lighting designer/operator
- sound designer/operator
- audio-visual artists
- set designer/builder
- props master
- costume designer
- make up artist

## EVIDENCE GUIDE

*The evidence guide provides advice on assessment and must be read in conjunction with the Performance Criteria, Required Skills and Knowledge, the Range Statement and the Assessment section in Section B of the accreditation submission.*

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

The learner must show evidence of the ability to complete tasks outlined in the elements and performance criteria of this unit, manage tasks and manage contingencies in the context of the job role. There must be evidence that the learner has:

- planned and managed the performance of at least one small live production as listed in the range statement.

In doing the above, the learner must have:

- considered any copyright, intellectual property and legislative impacts associated with the show
- checked and confirmed readiness and reliability of venue, production team and resources
- ensured self and performers are prepared and warmed up for performance
- monitored all operations of the performance, including announcements, call cues, technical operations, scene, prop and costume changes
- ensured all health and safety requirements have been met
- performed own role to the required standard of the performance
- used effective communication skills to:
  - brief production team on the production schedule
  - confirm roles and responsibilities of each production team member
  - foster good working relationships with production team
  - seek feedback from production team, audience and others on the rehearsal process
- provided strategies for improvement of future productions based on evaluation and feedback.

### **Context of and specific resources for assessment**

Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in performance industry environments. The assessment environment must include access to:

- performance venues, such as studios, theatre spaces and outdoor settings

- equipment and resources required for live production
- audience
- other individuals/performers with whom the learner can interact and perform with.

**Method of assessment**

A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:

- written and/or oral questioning to assess knowledge and understanding
- observations of preparing, performing and managing the performance of shows in a real or simulated work environment
- portfolio of evidence that includes videos of preparing, monitoring and performing the live production.
- third party reports that confirm performance has been completed to the level required based on the organisation's expectations and the evidence is based on real performance.