Entertainment Industry

**Mandatory Focus Area: Working in the entertainment industry and workplace**

Welcome: this module will assist you to review and revise the content of the mandatory focus area ‘Working in the entertainment industry and workplace’. Each focus area prescribes the scope of learning for the HSC and is drawn from associated units of competency.

You will have studied the competency [CUAIND301 Work effectively in the creative arts industry](http://training.gov.au/Training/Details/CUAIND301) which addresses the scope of learning.

This module is broken up into:

* Important notes
* Key terms and concepts
* Activities
* Putting the theory into practice
* HSC focus areas

How to use the resource

Work through the notes and the suggested activities in any order. Great revision techniques include working through how a problem is solved, explaining the concept, testing yourself and retrieving information from your memory. Spread your revision over a number of sessions rather than sitting at one subject for lengthy periods.

Discuss your responses with your teacher, fellow students or an interested family member.

All images, apart from those acknowledged, are  NSW Department of Education.

# Important notes

You should use the information here as a prompt and guide when revising your study notes or text-book information or other resources provided by your teacher.

You can also access industry specific information at [SafeWork NSW](https://www.safework.nsw.gov.au/), [Live Performance Australia](https://liveperformance.com.au/resource) and [Media Entertainment and Arts Alliance](https://www.meaa.org/).

The unit [CUAIND301 Work effectively in the creative arts industry](http://training.gov.au/Training/Details/CUAIND301) describes the performance outcomes, skills and knowledge required to work effectively in the creative arts industry. It applies to any field of the arts industry and is relevant to people in a wide range of occupations, for example, dancers, musicians, actors, cabaret performers, street performers, entertainment administrators, reviewers, film makers and public artists.

The outcomes of the HSC mandatory focus area ‘Working in the entertainment industry and workplace’ require that the student:

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

# Key terms and concepts

You can use the following information to revise the key terms and concepts from this unit of competency. Perhaps you could:

* Copy the table into your own file, remove all the key terms, then fill in the blanks (without peeking at the original file) with your own answers.
* Copy the table into your own file and remove the definitions. Write a definition in your own words – it doesn’t have to word perfect but should show you understand the concept.
* You could add an example of this term or concept which is relevant to the entertainment environment.   
  If the key term was ‘harassment’ your Entertainment Industry example might be ‘during bump in one of the team is being continually targeted with derogatory age related comments’.

|  |  |
| --- | --- |
| Key term or concept | Definition |
| Anti-discrimination | Opposing or preventing discrimination.  According to the Anti-Discrimination Act 1977 (NSW) discrimination can be either 'direct' or 'indirect' and includes discrimination and harassment based on: sex, race, age, marital status, disability, and carers' responsibilities, because of who you are related to or associated with. |
| Appraisal | An evaluation of someone or something’s worth |
| Authority | The decision making power of a person within an organisation. |
| Award | The work conditions and pay rate for each specific industry; negotiated between unions and employers; enforceable. |
| Bullying | [Workplace bullying](https://www.safeworkaustralia.gov.au/glossary#Workplace_bullying) is repeated and unreasonable behaviour directed towards a worker or group of workers that creates a risk to health and safety. Examples include abusive or offensive language or comments, aggressive and intimidating behaviour, belittling, or humiliating comments, practical jokes or initiation and/or unjustified criticism or complaints. |
| Career pathway | A series of connected education, training and job roles which lead to advancement in a particular vocation. |
| Communication | The gathering, conveying and receiving of information and ideas. There are four parts to the process: sender, message, receiver and feedback. |
| Competency | The ability (knowledge, skills and capabilities) to successfully complete a task measured against a standard |
| Complaints | Usually arise when the goods received are not what is expected (damaged/not fit for service) or the expectations of service have not been met. |
| Consultation | Discussion (often with a more experienced person) to assist with the resolution of an issue |
| Cultural diversity | Individual differences in culture, race, customs/traditions, language and religious beliefs. |
| Current industry practice | Industry currency and professional obsolescence are terms that relate to the capacity of an individual to continue to perform their job. |
| Current issues | Problems or ideas which have an impact on the industry and are being discussed at the present time. |
| Deadline | The time by which something must be done or completed |
| Diversity and inclusion | Workforce diversity and inclusion mean valuing and respecting all employees |
| Economic impact | The monetary effect on/of the industry. |
| Emerging technologies | New technologies that are currently developing or will be developed over the next five to ten years, and which will substantially alter the business and social environment. |
| Employer associations | Groups of employers who operate in the same or similar industries |
| Environmental sustainability | The ability to maintain things or qualities that are valued in the physical environment; the study of how natural systems function, remain diverse and produce everything it needs for the ecology to remain in balance |
| Equal Employment Opportunity (EEO) | The principle that everyone can have equal access to employment opportunities based on merit, without fear of discrimination or harassment. |
| Feedback | A reply to a message. Feedback is also used to develop and refine new ideas and approaches |
| Harassment | Harassment can be against the law when a person is treated less favourably on the basis of certain personal characteristics, such as race, sex, pregnancy, marital status, breastfeeding, age, disability, sexual orientation, gender identity or intersex status.  Harassment can include behaviours such as: telling insulting jokes about particular racial groups; sending explicit or sexually suggestive emails or text messages; displaying racially offensive or pornographic posters or screen savers; making derogatory comments or taunts about someone’s race; asking intrusive questions about someone’s personal life, including his or her sex life. |
| Industrial relations issues | Matters which relate to working conditions and pay rates. |
| Learning | The acquisition of knowledge or skills through study, experience, or being taught. |
| Negotiation | Discussion aimed at reaching an agreement |
| Non-verbal communication | Communicating without speaking. Using body and facial expressions to convey a message. |
| Policies and procedures | A set of rules and methods designed and communicated to structure certain processes within an organisation. |
| Problem solving | Strategies used to find a solution for difficult situations. |
| Priorities | Order of importance |
| Responsibilities | The specific tasks or duties that members are expected to complete as a function of their roles. |
| Roles | The position or particular job a team member assumes or the part they play in a particular operation or process |
| Task management | The process of managing tasks over days, weeks, months or years including planning, testing, tracking, reporting. |
| Teamwork | Teamwork involves a set of interdependent activities performed by individuals who collaborate toward a common goal. Teamwork involves shared responsibility and collaboration toward a common outcome. |
| Time management | The ability to use one's time effectively or productively, especially at work. |
| Verbal communication | Communication that is spoken. |
| Union | An association representing employees with the power to negotiate with employers on behalf of employees. |
| Win-win | A solution to a problem which makes each person feel they have gained something. |
| Work records | Any documentation pertaining to the work undertaken. |
| Work routines | Sequence of activities to complete a series of tasks. |
| Working conditions | The environment in which an individual works for example their hours or work, pay, protective clothing, rest breaks etc |
| Workload variations | Changes to the usual daily work routine. |
| Workplace relations | Refers to issues affecting the relationship between employers and employees. |

# Activities

1. According to the [Australian Trade and Investment Commission](https://www.austrade.gov.au/International/Buy/Australian-industry-capabilities/creative-industries)

*Contemporary Australia is home to a wide range of creative arts and industries, from world-class films, visual and performing arts, to publishing and the games industry. Australia has a vibrant arts, culture and entertainment community which is known internationally for its unique cultural style and enriched Indigenous history.*

* 1. Create a table showing **a range** of entertainment industry sectors. Add examples of the types of work undertaken in each. You should include drama, ballet, concerts, festivals, corporate events, sporting events, cultural events, charitable events, public celebrations and ‘other’ industry events which are interrelated to the entertainment industry.

|  |  |  |
| --- | --- | --- |
| Industry sector | Example | Types or work undertaken |
| Drama | Sydney Theatre Company | Actors, technicians (lighting, audio, staging, vision), front of house personnel, booking agents |
| Ballet |  |  |

1. [PwC Australia](https://www.pwc.com.au/industry/entertainment-and-media-trends-analysis/outlook/special-features/live-entertainment.html) (2019) have noted some changes in the ‘live entertainment’ industry.   
   Answer the following.
   1. According to PwC, what is the traditional definition of ‘live entertainment’?
   2. Provide examples of traditional live entertainment.
   3. What changes have developed over recent years?
   4. What is the major ‘growth driver’ in the live entertainment sector?
   5. According to Live Performance Australia, ticket sales revenue and attendance both grew in 2017. What two reasons are given for this growth?
   6. The Australian Federal Government allocated over $30 million in the 2019 Federal Budget to local live music. Why?
   7. Use ‘The Brickman’ example to explain some current trends in entertainment.
2. Research (perhaps from your study notes) current and emerging technologies and their impact in the entertainment sphere.
3. Correctly match the following industry sectors with the correct definition.   
   Join with a line between them or write (or cut and paste) them into your own table.

|  |  |
| --- | --- |
| Match the sector | with the definition |
| Corporate theatre and communication | Live musical performances in front of an audience. Types include orchestras, choirs and bands, and are held in a variety of venues, including nightclubs, sports stadiums and concert halls |
| Concerts | Includes conferences, product launches, award ceremonies and trade shows. Often held in hotel function rooms and sometimes have a live entertainment component, such as a guest band. |
| Ballet | Has a written script involving parts for actors to perform. Can be performed in a variety of media, including live performance, film or television. |
| Festivals | A form of dance which demonstrates highly developed precision and technique. |
| Drama | Events which are usually staged by a local community with a common theme, for example the Thirlmere Festival of Steam. |

1. What is the difference between [discrimination, harassment and bullying](https://humanrights.gov.au/our-work/employers/workplace-discrimination-harassment-and-bullying)? Construct a table to remind yourself of definitions, key points and examples. Add as many rows as you need.

Discrimination, harassment and bullying

|  |  |  |
| --- | --- | --- |
| Discrimination | Harassment | Bullying |
|  |  |  |

1. The Media Entertainment and Arts Alliance has developed an Australian Screen Industry [Code of Practice](https://www.meaa.org/download/australian-screen-industry-code-of-practice-for-discrimination-harassment-sexual-harassment-and-bullying/) for Discrimination, Harassment, Sexual Harassment and Bullying. Summarise the key points on page 2.
2. [Research](https://www.employeemanual.com.au/awards-vs-agreements/): Are awards legally binding? Why or why not? What role do unions play in award agreements? Which award/s might apply in the entertainment sector?
3. The [National Employment Standards (NES)](https://www.fairwork.gov.au/employee-entitlements/national-employment-standards) detail the ten minimum employment entitlements that have to be provided to all employees in Australia.
   1. Who is covered by the NHS?
   2. Make up your own table listing the [10 minimum entitlements](https://www.fairwork.gov.au/how-we-will-help/templates-and-guides/fact-sheets/minimum-workplace-entitlements/introduction-to-the-national-employment-standards) and give a quick explanation of each.

National Employment Standards

|  |  |
| --- | --- |
| NES | Explanation |
| Maximum weekly hours of work | For full-time workers, 38 hours per week plus reasonable additional hours |

* 1. What do the NES say about the minimum entitlements to personal/carer’s leave?
  2. What would be considered as reasonable grounds for requesting or refusing to work on a public holiday?
  3. Define the word ‘redundancy’. What does the NES say about redundancy pay?
  4. Define full-time, part-time, casual and contract work

1. Summarise characteristics of a good team and a good team member.   
   The [information here](http://www.innovativeteambuilding.co.uk/characteristics-of-a-good-team-and-team-member/) is useful.

   
Image licenced under [CC0](https://pixabay.com/service/terms/#usage). The original version can be found on [Pixabay](https://www.pexels.com/photo/close-up-photography-of-yellow-green-red-and-brown-plastic-cones-on-white-lined-surface-163064/)

1. Access ‘[An introduction to Copyright in Australia’](https://www.copyright.org.au/ACC_Prod/ACC/Information_Sheets/An_Introduction_to_Copyright_in_Australia.aspx) and answer the following:
   1. Describe what copyright protects in Australia (p 2)
   2. How do you ‘copyright’ your work? (p 3) Hint: bit of a trick question.
   3. The copyright owner has exclusive rights over their material. What does this involve for ‘literary, dramatic, artistic and musical works’ (p 5)
   4. How long does copyright last in Australia?
   5. Performers have some specific rights under the Copyright Act. Explain these rights. (p 8)
2. Which is the correct answer to each ethical dilemma? Put an x in the correct box.

|  |  |  |  |
| --- | --- | --- | --- |
|  | Clearly ethical (the right thing to do) | A little fuzzy | Clearly unethical (the wrong thing to do) |
| Conducting personal business on company time (sending personal emails, taking a longer lunch break) |  |  |  |
| Calling in sick when you are heading to the beach |  |  |  |
| Telling or passing along an ethnically tasteless joke |  |  |  |
| Ignoring an organisational procedure or policy |  |  |  |
| Explaining your behaviour on the job by saying ‘nobody told me not to do this’. |  |  |  |

1. Match the two halves of each sentence.   
   Draw a line between each or write (or copy and paste) the correct sentences, in full, below the table.

|  |  |
| --- | --- |
| Match each half of the sentence |  |
| Your employer can require you to work reasonable additional hours | in a manner that is ‘harsh, unjust or unreasonable’. |
| Your employer must consider a request for flexible working arrangements | is secured by new federal laws. |
| The principle that everyone can have equal access to employment opportunities | to work a public holiday. |
| You are entitled to Notice of termination | and can only refuse on reasonable business grounds. |
| Existing long service leave | and must leave employees better off overall than they would be if the award applied. |
| You have the right to reasonably refuse | but you have the right to refuse unreasonable hours. |
| An enterprise agreement must be genuinely agreed to by the majority of employees at the workplace, | and redundancy pay. |
| Your employer should not dismiss you | based on merit, without fear of discrimination or harassment is called EEO. |

1. Fill in the blanks, using the words provided.

|  |  |  |  |
| --- | --- | --- | --- |
| Use these words |  |  |  |
| conflicts | official | alcohol | ethical |
| confidential | document | treatment | work |
| workplace | disciplinary | email | dress |

According to Workplacelaw.com.au [a Code of Conduct](https://www.workplacelaw.com.au/what-is-a-workplace-code-of-conduct/) is essentially  
a ( ) that establishes behavioural and ( ) standards for employees in a particular ( ) and confirms the business’ ( ) position on a range of issues.

For example, a Code of Conduct might have policies on:

* Employee (including management) ( ) of other employees and the business’ clients
* Business ethics and ( ) of interest
* Drug and ( ) use
* Internet and ( ) use
* ( ) information
* Quality of ( )
* ( ) codes; and
* Health and safety.

A Code of Conduct should also outline that breaches of the Code may result in   
( ) action.

1. Consider ways the entertainment industry could reduce its impact on the [environment](https://www.business.gov.au/Planning/Industry-information/Retail-and-wholesale-trade-industry). Provide examples of measures you have seen implemented in the sector. Add as many rows as you need.

|  |  |
| --- | --- |
| Issue | Reducing the impact on the environment |
|  |  |

1. List TWO examples of each of the following methods of communication used in the entertainment environment.

|  |  |  |  |
| --- | --- | --- | --- |
|  | Verbal communication | Non-verbal communication | Written communication |
| Example 1 |  |  |  |
| Example 2 |  |  |  |

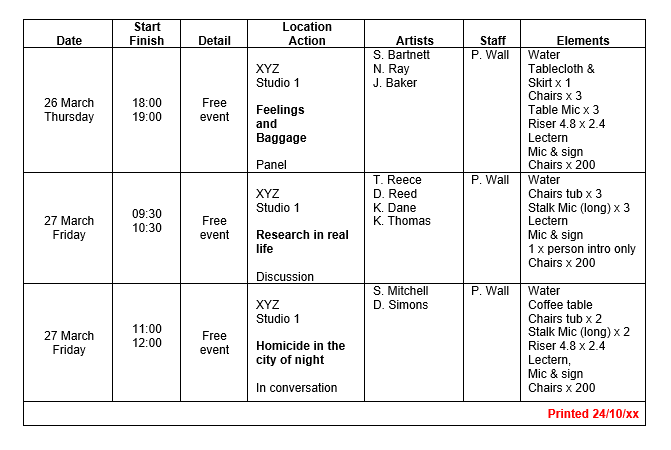
1. Provide a workplace scenario which shows how the following can be used well or poorly.

|  |  |  |  |
| --- | --- | --- | --- |
|  | Verbal communication | Non-verbal communication | Written communication |
| Used well in the workplace |  |  |  |
| Used poorly in the workplace |  |  |  |

1. Summarise [The importance of Feedback in the Workplace](https://hrcentral.com.au/blog/feedback/)
2. Create a chart with at least 20 words on improving your time management in the workplace.
3. Look back at Q11. ALL the actions are unethical. Did you answer correctly?
4. **Case Study 1 – Writer’s Festival Production Schedule**

The following case study is based on the Production Schedule for a Writer’s Festival similar to the Sydney Writers’ Festival.

Use the following production schedule when answering the following questions:



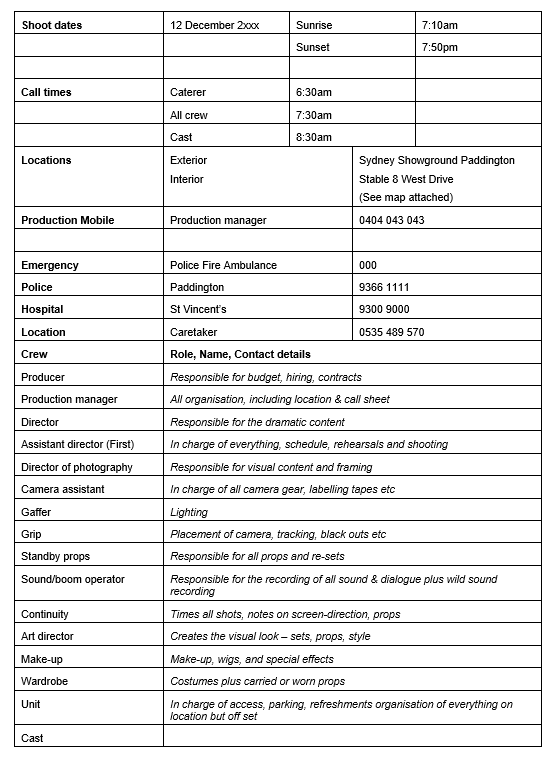
1. Describe how the production schedule assists staff in the planning and running of an event such as this Writers’ Festival.
2. As a stage manager for the Writers’ Festival responsible for the venue XYZ Studio 1, outline your priorities for each session and describe how you would ensure that the physical elements are in place for the beginning of each session.
3. Why include the published date on the production schedule?
4. As the stage manager how might you establish a professional and appropriate working relationship with each of the artists presenting in your venue at the Writers’ Festival?
5. What information do you need to communicate?
6. What would you do if you found that the audience size exceeded the number of chairs set up in the venue?
   1. Ask patrons to stand in the aisles and look for more chairs.
   2. Check with your supervisor before you allow more patrons into the venue.
   3. Inform patrons that the venue is full and close the doors.
   4. Set up speakers and TV monitors in spill rooms for those people who cannot fit into the venue
7. A member of the public is recording the presentation in your venue where you working as an usher. What would you do in this situation?
   1. Confiscate the recording device and remove the recording medium.
   2. Ask for security to escort the patron out of the theatre. Collect any recording media.
   3. Check with management if recording permission has been given. Follow the directions of management.
   4. Turn a blind eye.
8. As part of the bump-in, you have been directed by your supervisor to put up signage for one of the key sponsors of the festival. How can you ensure this is done efficiently and safely?
   1. Find the right equipment needed and do the job.
   2. Consider the safety issues, and find the right equipment needed and do the job.
   3. Consider safety issues. Inform all parties involved of any concerns over safety. Use the right equipment needed and do the job.
   4. Check the exact location for the signage. Consider safety issues. Inform all parties involved of any concerns over safety. Use correct equipment needed to do the job.
9. What details would an employer need to ensure that you are paid for your services?
   1. Approximate hours worked and a pay slip
   2. BSB details and time sheet
   3. Superannuation details, BSB account, time sheet, tax file number and signed tax form
   4. Your preference of cash or cheque
10. According to the [Australian Industry and Skills Committee](https://nationalindustryinsights.aisc.net.au/industries/arts-culture-entertainment-and-design),   
    ‘*In 2016-2017, it was estimated that cultural and creative activity contributed $111.7 billion to Australia’s economy which equates to over 6% of GDP’.*    
    Scroll down to identify:
    1. The most common VET-related occupations in this industry area
    2. Top priority skills required to work in entertainment
    3. Top generic skills
    4. Top priority industry and occupation skill
11. A [job advertisement](https://www.hobartinternational.com.au/wp-content/uploads/2019/10/PD-HI-2020-Event-Operations-Assistants-Bump-In-and-Out.pdf) asks for the following ‘knowledge, skills, service expectations and attributes’. What examples from your own work experiences could you provide of your capacity to meet these requirements? Consider what you’ve learnt at school, volunteering, in part-time employment, at work experience etc.
    1. Ability to participate as an effective team member in a fast-paced environment
    2. Project and time management skills desirable
    3. Quality customer services and communication skills - ability to build rapport and engage quickly with a diverse range of cultural backgrounds
    4. Sound problem solving skills, and high attention to detail
    5. Be physically able to move furniture etc as directed under the Event Operations Plan
    6. Always demonstrate flexibility and adaptability in the course of your role
    7. Have a ‘Can Do’ attitude and be willing to support others to succeed
    8. Always be resourceful and do whatever it takes to seek solutions
    9. Be level-headed and calm in high pressure situations
    10. Be self-motivated, proactive and demonstrate initiative in the course of your role
12. **Case Study 2 – Crazy Az’**

It is not unusual for jobs in one industry to overlap into another and the entertainment industry is no exception. There are similar jobs and workplace environments found in theatre, film, television, museum/exhibitions and events etc.

From administration, design, pre-production through to production and post-production services, similar jobs appear but with a different product and audience focus. The process involves the same effective communication skills and the ability to work with others in the workplace.

The following ‘call sheet’ provides key information for a TV, film or radio production team.   
Use the information found in the Crazy Az’ call sheet to answer the questions (over).

* 1. You are the production manager and a cast member contacts you because they have lost all of the information for the shoot. They ask you where and when they should arrive. What do you do?
  2. You have been employed as an assistant for the caterer. You arrive at the site at 6:15 am for your 6:30 am start only to find that the entrance is padlocked. What do you do?
  3. Working in the make-up department you are verbally abused by an actor. Who would you contact and how would you resolve this situation?
  4. Read through the list of crew and their roles. Who is in charge of the overall shoot on the set?



# Putting the theory into practice

The following questions are from [past years’ NSW HSC examination papers](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers) for this subject. HSC exams are intended to be rigorous and to challenge students of all abilities. To better understand a question, you should look for key words and identify the aspect of the course to which these relate. You are then in a position to formulate your answer from relevant knowledge, understanding and skills.

All questions in ‘Putting the theory into practice’ are acknowledged © [2019 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.](https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright)

## Multiple Choice

1. Why do crew members wear black clothing when working in the theatre?
   1. It is a union requirement for all crew members.
   2. It is the appropriate personal presentation standard for the industry.
   3. It complies with relevant Occupational Health and Safety legislation.
   4. It makes them clearly visible to the stage manager at all times during the production.
2. Who is in charge of the production during intermission?
   1. Stage manager
   2. Venue manager
   3. Technical manager
   4. Front of house manager
3. What is an industrial award?
   1. A national prize given to employees for industry excellence
   2. A set of working conditions negotiated between unions and employers
   3. An agreement between one or more employers and a group of employees
   4. A contract of employment agreed upon by an employer and an employee
4. What is the most reliable source of information for a person seeking work as a lighting designer in the entertainment industry?
   1. Social media
   2. Equipment hire company
   3. Professional industry association
   4. Workplace policy and procedure manuals
5. What piece of legislation should a worker consult if they are being underpaid?
   1. Fair Work Act 2009 (Cth)
   2. Local Government Act 1993 (NSW)
   3. Anti-Discrimination Act 1977 (NSW)
   4. Equal Employment Opportunity (Commonwealth Authorities) Act 1987 (Cth)
6. What is meant by cultural awareness in the workplace?
   1. Being able to identify different cultures
   2. Having different cultures listed in role descriptions
   3. Having a range of different cultures in the workplace
   4. Being sensitive to the similarities and differences between cultures
7. A vision technician for a convention centre has been offered a second job as a part-time sales consultant for the company that supplies equipment to the convention centre.

What document should the vision technician consult in regard to this potential conflict of interest?

* 1. Work Health and Safety (WHS) policy
  2. Code of conduct
  3. Position description
  4. Enterprise agreement

1. A stagehand for a local theatre works 25 hours a week and is entitled to sick pay. What type of employment is this?
   1. Casual
   2. Contract
   3. Full-time
   4. Part-time
2. A workplace enterprise agreement is between an
   1. employer and unions.
   2. employer and clients.
   3. employer and employees.
   4. employer and contractors.

1. A key entertainment industry body has the following aims:

• Negotiate industrial and commercial agreements that support industry growth and stability.

• Propose solutions on a range of Federal and State Government policy issues.

What type of organisation is this?

* 1. Employer group
  2. Employment agency
  3. Government ministry
  4. Professional association

## Questions from Section II

These questions should be answered in the suggested number of lines (handwritten) as it gives a guide to the length of your response.  
.   
Plan out your answer and key points before you commence writing

Question 1

What information should be obtained from the key industry bodies before employing staff for a production company? (5 marks)

Question 2

* 1. Describe how emerging technologies are being used in the marketing and promotion of events. (4 marks)

* 1. Describe how emerging technologies are being used in special effects. (4 marks)

Question 3

* 1. Identify TWO personal presentation standards expected of a front-of-house worker. (2 marks)

* 1. How can effective teamwork be achieved by front-of-house staff? (3 marks)

Question 4

Arguments are occurring backstage during the technical rehearsal of a school musical because different members of the crew have been given conflicting instructions by different people.

Describe the strategies that the crew can use to manage this situation effectively. (5 marks)

Question 5

A local production company is planning to use a park for a free outdoor theatrical performance in summer.

* 1. Outline potential hazards that could affect the employees at this event. (3 marks)

* 1. Explain how the risk hierarchy should be used to control potential hazards to ensure safety at this event. (5 marks)

*Question 5 continued over*

* 1. Describe the positive and negative effects on the community of using a local park for an outdoor theatrical performance. (5 marks)

Question 6

* 1. Identify a situation in the entertainment industry that requires the need to apply for the use of copyrighted materials and outline how permission to use these materials should be obtained. (3 marks)

* 1. Outline the consequences of infringing copyright. (2 marks)

## Questions from Section III

The Section III question in the HSC is worth 15 marks -

* there will be one structured extended response question.
* the question will have two or three parts, with one part worth at least 8 marks.
* the question will have an expected length of response of around four pages of an examination writing booklet (approximately 600 words) **in total**.

*You may be guided to answer different parts of a question in SEPARATE writing booklets.*

## Questions from Section IV

There will be one extended response question in Section IV (15 marks) of the HSC. This will provide you with the opportunity to:

* demonstrate knowledge and understanding relevant to the question
* communicate ideas and information using relevant workplace examples and industry terminology
* present a logical and cohesive response

The expected length of response for questions in Section IV is around four pages of an examination writing booklet (approximately 600 words).

You should allow about 25 minutes for a question in Section III and the same for Section IV of the exam.

You will note that these questions usually require you to bring together knowledge from several areas of study/competencies to do justice to the answer.

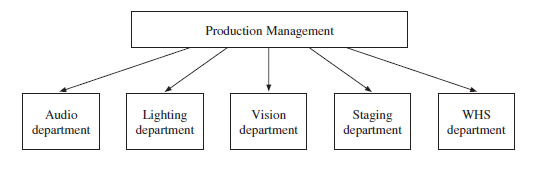
In each of the following, map out your answer using post-it notes or a sheet of paper. Pay particular attention to incorporating a variety of aspects of your Entertainment Industry curriculum into the plan. Consider why we have included this question within this **Working in the entertainment** **industry** module and what other areas of study you would need to draw upon.

Question 1 (15 marks)

Discuss current and emerging technologies used in different areas of the production of a live, televised talent quest.

Question 2 (15 marks)

The department structure for a new regional performing arts centre is shown.



Explain the responsibilities of at least ONE department and its relationship with production management to ensure the effective and efficient functioning of the performing arts centre.

Question 3

*The instructions for this question were to answer parts (a) and (b) of the question in separate writing booklets.*

A professional theatre company is about to open its latest play for a three-month run in a large 1500-seat proscenium arch theatre.

(a) Describe the duties of a front-of-house manager throughout the run. (5 marks)

(b) Describe the creative process and the staging operations that will be undertaken to prepare for the opening night of the play. (10 marks)

# HSC Focus Areas

For the purposes of the HSC, all students undertaking the 240 HSC indicative hours course in Entertainment Industry must address **all of the mandatory focus area** **content.**

The scope of learning describes the breadth and depth of the HSC Content and has been grouped together into key ideas/areas. The scope of learning describes the minimum content that must be addressed, and the underpinning knowledge drawn from the associated unit(s) of competency.

**Entertainment Mandatory Focus Areas include:**

* Audio
* Customer service
* Lighting
* Safety
* Staging
* Vision
* Working in the entertainment industry

The unit of competency associated with the focus area ‘Working in the entertainment industry and workplace’ is [CUAIND301 Work effectively in the creative arts industry](http://training.gov.au/Training/Details/CUAIND301)

How to use the scope of learning (which follows over):

1. draw up your own mind map showing the connection between the various concepts listed; examples appear on the last page of this module
2. use the key terms and concepts to add to your mind map
3. add examples or case study prompts to show how the concept is applied in the entertainment working environment

The following information is taken directly from page 54 ff of [Entertainment Industry Curriculum Framework Stage 6 Syllabus (NSW Education Standards Authority) for implementation from 2020.](https://educationstandards.nsw.edu.au/wps/wcm/connect/82b1b2cb-f656-448a-9068-5716c4189897/vet-entertainment-industry-11-12-syllabus-based-on-CUAv4.1.pdf?MOD=AJPERES&CVID=) © [2019 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.](https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright)

|  |
| --- |
| **information on the industry** |
| * basic research skills in order to obtain information: * identifying and accessing relevant information * questioning techniques to obtain information * validating information * interpreting and using information * sorting, summarising and presenting information |
| * sources of information that can be used when gathering current and emerging information on the entertainment industry: * colleagues and manager/supervisor/team leader * experienced industry personnel * industry bodies and professional associations * internet * journals * libraries * participation in industry events and activities * training courses * unions * workplace manuals |
| * opportunities to source and use a range of current and emerging information on the entertainment industry: * utilise online information systems and other information and communications technologies * integrate into daily work activities and operational duties * share researched information with colleagues |
| **nature of the industry** |
| * main industries within ‘cultural industries’ including: * community cultural development * entertainment * film, television and radio * interactive digital media * library and information services * museums, galleries and cultural heritage sites * performing arts * visual arts, craft and design |
| * the relationship of these industries to the entertainment industry |
| * examples of live performances and events within the entertainment industry including: * charitable events * concerts * corporate theatre and communication * cultural events * dance competitions and performances |

|  |
| --- |
| **nature of the industry cont/d** |
| * drama * festivals * filmed performances * public celebrations * screen and media * sporting events |
| * departments/functional areas within an entertainment industry workplace including: * audio * costume * front of house * hair and make-up * lighting * sets, props and scenic art * staging * vision systems |
| * the tasks performed by these departments/functional areas and the interrelationship between the areas |
| * primary role and duties of key personnel within an entertainment industry workplace |
| * current issues and trends affecting the entertainment industry and implications for an entertainment industry workplace, own work practices and delivery of service |
| * potential effect of the entertainment industry on a community and the environment |
| **working in the industry** |
| * purpose and intent of legislative requirements relevant to the entertainment industry, including:  1. Australian Consumer Law 2. Fair Work System 3. copyright 4. intellectual property 5. local council regulations 6. working with animals 7. working with children |
| * application of legislative requirements to a specific entertainment industry workplace and job role |
| * definition of quality assurance and an overview of the role of employees |
| * industry accreditation schemes:  1. purpose 2. examples  * requirements * responsibilities of the participant * business benefits of participation |

|  |
| --- |
| **working in the industry cont/d** |
| * purpose of occupational licensing and examples of licensing for the entertainment industry and their requirements |
| * appreciate the value of work standards |
| * work standards for the entertainment industry and specific to an entertainment industry workplace and job role |
| * implications of non-adherence to work standards |
| * workplace policy, guidelines and procedures related to compliance when working in the entertainment industry |
| * ramifications of failure to observe (non-compliance) legislative requirements, quality assurance processes and workplace policy, guidelines and procedures |
| * the difference between legal and ethical |
| * legal and ethical obligations of the entertainment industry worker |
| * legal and ethical issues affecting the entertainment industry, including those related to negotiations and contracts |
| * contractual relationships:  1. establish 2. negotiate 3. document 4. maintain |
| * copyright and the entertainment industry:  1. copyright ownership and protection 2. consequences of infringing copyright 3. how copyright is enforced 4. organisations that deal with copyright |
| **employment** |
| * career pathways across the entertainment industry and the knowledge and skills required for different job roles |
| * types of employment in the entertainment industry:  1. full-time 2. part-time 3. casual 4. contract |
| * the difference between an award, agreement and contract and how they apply to workers in the entertainment industry |
| * investigate the employment terms and conditions for a specific job role |
| **employment cont/d** |
| * working knowledge of employer and employee rights and responsibilities in relation to employment and work |
| * purpose and value of a code of conduct for the entertainment industry and worker |
| * equal employment opportunity (EEO):  1. principles 2. intent of EEO legislation 3. reciprocal rights and responsibilities of employers and employees 4. workplace policy and procedures relating to EEO |
| * primary role/function(s) of a range of industry bodies for both employers and employees:  1. employer groups 2. professional associations 3. unions 4. employee groups |
| **anti-discrimination** |
| * bullying and harassment in the workplace:  1. indirect 2. direct 3. types:    * + verbal      + physical      + psychological      + sexual |
| * principles of anti-discrimination |
| * intent of anti-discrimination legislation |
| * rights and responsibilities of employers and employees in relation to anti-discrimination |
| * workplace policy and procedures relating to anti-discrimination |
| * strategies to eliminate bias and harassment in the workplace |
| * consequences, including legal ramifications, of discriminatory workplace behaviour |
| * recourse available to individuals in the event of inappropriate workplace behaviour |
| **entertainment industry worker** |
| * entertainment industry worker:  1. personal attributes and work ethic valued by the entertainment industry 2. interpersonal skills beneficial to an individual working in an entertainment industry workplace |

|  |
| --- |
| **entertainment industry worker cont/d** |
| 1. importance of personal presentation and standards of personal hygiene 2. presentation standards for a specific entertainment industry workplace and job role 3. behaviour to support a safe and sustainable entertainment industry work environment |
| * how personal values, opinions and ethics can affect everyday work |
| * duties and responsibilities:  1. for a specific job role within the entertainment industry 2. relationship between individual worker and the team/work group  * difference between individual and workplace goals and plans |
| * industry currency:  1. importance of maintaining currency  * individual and workplace strategies to maintain currency, including training and professional development |
| * feedback:  1. value of feedback to an individual worker, the workplace and the industry 2. types of feedback:    * + formal and informal      + direct and indirect 3. strategies for obtaining and interpreting feedback from supervisor(s), colleagues and customers/clients 4. dealing with positive feedback and negative feedback 5. responsibility of a worker to use personal reflection, seek and provide feedback and improve |
| **work practices** |
| * an understanding that work practices and experiences differ between workplaces |
| * how work practices are implemented and maintained in accordance with industry standards and workplace policy, guidelines and procedures |
| * effect of poor work practices on colleagues, customers/clients, the workplace and the industry |
| * tasks typical to an entertainment industry workplace (routine, rostered and non-routine) |
| * access and use a range of sources containing information relating to work responsibilities (work instructions) |
| * strategies for understanding and clarifying work instructions |
| * a range of opportunities to read, interpret and follow instructions for work tasks of varying degrees of difficulty |
| * time and task management:  1. principles |

|  |
| --- |
| **work practices cont/d** |
| 1. techniques 2. prioritisation 3. constraints |
| * planning and organising for a range of tasks/activities applicable to daily work routines in an entertainment industry workplace |
| * production flows, interruptions and time variances typical to live performances and events |
| * application of time-management techniques to work tasks/activities in an entertainment industry workplace |
| * an awareness of current environmental issues affecting the entertainment industry |
| * strategies to work in an environmentally sustainable manner in an entertainment industry workplace |
| * quality improvement in the entertainment industry:  1. role of employees in improving skills and productivity 2. connection between evaluating work performance and improving work practices 3. strategies to improve work practices and customer/client outcomes |
| * recording and reporting in the entertainment industry:  1. workplace policy and procedures applying to record-keeping and reporting 2. legislative requirements for confidentiality and privacy 3. lines of communication and reporting typical of an entertainment industry workplace |
| **technology** |
| * current and emerging technologies in the entertainment industry and workplace |
| * effect of current and emerging technology on operational duties and service delivery |
| * role of current and emerging technology in development of new and improved work practices |
| * selection and use of technology appropriate to day-to-day work activities and work tasks in the entertainment industry |
| **working with others** |
| * importance of developing collegial work relationships |
| * communication in the workplace with colleagues and customers/clients:  1. communication process/cycle 2. workplace examples of types of communication:    * + verbal      + non-verbal      + written |

|  |
| --- |
| **working with others cont/d** |
| 1. effective verbal, non-verbal and written communication 2. effective questioning and listening techniques 3. barriers to effective communication and strategies to overcome them |
| * importance of teamwork when working in an entertainment industry workplace:  1. meaning of ‘team’ and ‘teamwork’ 2. characteristics of effective teamwork 3. benefits of teamwork to an entertainment industry workplace 4. examples of teams or work groups in an entertainment industry workplace and their area(s) of responsibility |
| * supporting others to achieve team/work group goals and tasks |
| * delivering quality work outcomes through teamwork and work groups |
| **cultural diversity** |
| * concepts of cultural diversity, cultural awareness and inclusiveness |
| * workplace diversity:  1. benefits 2. need for tolerance in the workplace 3. importance of respect and sensitivity 4. proactive strategies for promoting workplace diversity and accommodating individual differences 5. culturally appropriate work practices 6. effective cross-cultural communication skills |
| **misunderstandings and conflict** |
| * the difference between being passive, aggressive and assertive |
| * causes of misunderstandings and conflict when working with others and in the delivery of service |
| * the extent to which conflict can be a positive or negative experience |
| * conflict management:  1. conflict-resolution techniques 2. different approaches to conflict management, including problem-solving, negotiation and mediation 3. workplace policy and procedures regarding management of conflict |
| * identify own response to misunderstandings and conflict and evaluate personal approach to management and resolution of conflict |
| * identify when it is appropriate to seek assistance when misunderstanding or conflict arises and whose assistance should be sought when conflict escalates. |

Creating a mind map is a great way to organise your knowledge and understanding of the content of a topic.

You could use software such as a hierarchy chart, download ‘MindNode’ or similar or use a large sheet of paper (or several A4 sheets taped together)!

It is important to try to include all the detail you can, so add definitions, case studies or examples to prompt your memory. Include the information downloaded from the [unit of competency](#competency) and also from the [Scope of Learning](#Scope) and [Key Terms and Concepts](#terms).

Example of mind map being developed

