

Provider Name	Queensland College of Music Pty Ltd 40821		
Training Package	Code: CUA Creative Arts and Culture Training Package Version: 2 Release date: 15 January, 2016		
Where to find Training Package	Go to details of Training Package and certificate packaging rules at www.training.gov.au		
Qualification	Code: CUA50815 Title: Diploma of Music Industry (Release 1) The qualification consists of 16 units – 4 core units and 12 electives. Nine electives must be selected from the qualification listing with no more than 3 units from Group D. Three units may be selected from any currently endorsed Training Package qualification at Certificate IV, Diploma or Advanced Diploma.		
Units of competency	National Code	Unit of Competency Title	Core/Elective
	BSBCRT501	Originate and develop concepts	Core
	CUACMP501	Manage copyright arrangements	Core
	CUAIND402	Provide freelance services	Core
	CUAPPR505	Establish and maintain safe creative practice	Core
	CUAMLT501	Refine aural-perception skills	Elective (A)
	CUAMPF406	Perform music as a soloist	Elective (A)
	CUAMPF501	Prepare a program for performance	Elective (A)
	CUAMPF503	Perform accompaniment	Elective (A)
	CUAMPF407	OR Develop vocal techniques	Imported elective
	CUAMPF505	Develop technical skills and expand repertoire	Elective (A)
	CUAMPF507	Provide musical leadership in performance	Elective (A)
	CUAWRT503	Write about music	Elective (A)
	CUAMCP402	Develop techniques for composing music	Elective (A)
	CUAMPF401	Rehearse music for group performances	Elective (A)
	CUAMPF404	Perform music as part of a group	Elective (D)
CUAMPF410	Perform music from written notation	Elective (D)	
CUAIND501	Apply music industry knowledge	Elective (D)	

Clients	Adults who have specialised knowledge and music skills and who can apply integrated technical and theoretical concepts to perform as a musician with advanced skills. Evidence will be gathered through an audition process prior to enrolment. The audition process (Appendix 1) will focus on determining music skills of applicants, evidence of their music knowledge and experience and their performance techniques. Their individual talent in music will be recognised and fostered and learning goals established to enable them to perform music as a soloist, provide accompaniment and perform music as part of a group.
Training and assessment arrangements	<p>Duration The course will be conducted over 4 terms of 8 weeks with 20 hours per week in supervised face-to-face classes and an additional four hours per week in private practice time, rehearsal, performance and attendance at concerts. An extra two weeks is added to term 4 for assessment completion and annual concert. Students will focus on one instrument.</p> <p>Organisation</p> <p>All delivery focuses on time to practise individual skills, to create, to perform as a soloist and a member of a group and to evaluate and enhance music knowledge and skills within a safe and supportive environment. Individual learning needs are continually reviewed and new goals established to ensure improved musicianship and opportunities to expand repertoires. Learners will be required to prepare a program for a performance and provide musical leadership and may be required to perform accompaniment on three occasions or perform three vocal pieces.</p> <p>Instrumental instruction will take place in training rooms supported by practice rooms. Individual instruction will be provided to students according to their specialist vocal interest or specialist instrument. Guest speakers and specialist musicians and representatives from the music industry will support the training staff.</p> <p>The focus of the program is on the development of aural -perception skills, techniques for composing music and reading notation for performances, developing technical skills as an individual performer to perform as a soloist and as a member of a group and the ability to reflect critically on performances and musicianship. Specialist areas of study could include classical and contemporary piano, violin, guitar, clarinet, cello, marimba, saxophone, flute and drum performances, vocal and choral performances and group singing. Learners will be required to perform on three occasions in front of an audience as a soloist and as a member of the group.</p> <p>Learners will be required to demonstrate initiative and judgement and an ability to organise their own performances and to plan, coordinate and evaluate the work of others and groups. They will be required to apply theoretical concepts and creative skills to a range of performances. Core skills for work will be an integral part of all assessments. (Appendix 4)</p> <p>Learners are provided with exit points at the end of each term with completed units of competency being provided on a Statement of Attainment from the RTO.</p>

	2	<p style="text-align: center;">Music industry knowledge</p> <p>THEORY</p> <p>The industry identify music industry data and commercial opportunities professional associations and networks trends and emerging technologies sources of information analysis of genre or style self-promotion and determination of business strategies financial management and business regulations contractual arrangements</p> <p>Write about music use research skills develop writing skills – punctuation, grammar and writing style prepare drafts act on feedback</p> <p>Copyright legislation copyright and intellectual property licensing and assigning rights exclusive rights and determining if original work is copyrighted assigning copyright and contract requirements negotiate deals for original works and document assignment terms local and international protection role of the Australian Copyright Council and collection agencies sources of legal advice</p> <p>Guest speaker – Copyright Lawyer, guest composers and performers</p> <p><i>*Learners to be supported to prepare, research and write a report.</i></p> <p>PRACTICAL</p> <p>Develop technical skills and expand repertoire instrumental/vocal sound production physical coordination improvisation sight reading playing or performing a range of pieces in different styles in area of specialisation playing a wide range of rhythms, time signatures and rhythm patterns in area of specialisation playing a wide range of chords and chord patterns in area of specialisation using a range of keys, scales and chord sequences improving aural memory adjusting tone colour through:</p> <ul style="list-style-type: none"> • instrumental attack • techniques for sound production • a range of accessories • electronic sound enhancers • interaction between the player and the instrument • use of performer's physique <p>Journal maintained</p>	<p>CUAIND501 CUAIND402</p> <p>CUAWRT503 CUACMP501</p> <p>CUAMLT501 CUAMPF505 CUAMPF410 CUAMPF407</p>
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	4	<p style="text-align: center;">Performances</p> <p>Prepare, rehearse and perform from written notation as a group</p> <p>performance and technical requirements rehearsals instrumental and vocal techniques group performance protocols and customs collaborate with group members critical listening and reflection plan strategies for improvement explore more advanced rhythmic, melodic and harmonic structures incorporate new ideas and techniques range of techniques to control and enhance group performance skills technical requirements for ensemble partners in rehearsals and performances</p> <p>Performing, leading and accompanying</p> <p>develop and extend skills stagecraft skills accompaniment practice performance anxiety evaluate performance</p> <p>Prepare program for performance</p> <p>program planning instruments and accessories scores, charts, tapes and CDs pencils to make notes or mark music scores electrical equipment sound enhancement music and/or microphone stands electronic hardware and software for performance relevant to selected area of specialisation music-recording equipment special-effects devices. marketing and promotion</p> <p><i>Journal maintained/opportunities provided for demonstrating leadership, preparing a program and performing accompaniment</i></p>	<p>CUAMLT501 CUAMPF505 CUAMPF410 CUAMPF404 CUAMPF401</p> <p>CUAMPF501 CUAMPF503 CUAMPF507</p>																																																
<p>Training and assessment arrangements</p>	<p>Evidence Gathering Techniques</p> <p>The following matrix identifies the type of evidence that will be collected towards competency and to enable judgments to be made about learners' competency in each unit. Aural communication, musicianship, safe work practices, individual performances and performances as a member of a group will form the basis of all assessments. Learners will be required to show leadership, prepare a performance program and accompany another musician/s.</p> <p>An assessment tool includes the following components: an assessment matrix mapping all aspects of the unit, the assessment tasks to be undertaken by the learner, an outline of the evidence to be gathered from the learner and the evidence criteria used to judge the quality of performance. Learners are able to access RPL processes in order to provide evidence of competency.</p> <table border="1" data-bbox="293 1823 1485 1998"> <thead> <tr> <th>Units of Competency</th> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>F</th> <th>G</th> </tr> </thead> <tbody> <tr> <td>BSBCRT501</td> <td>x</td> <td></td> <td></td> <td></td> <td></td> <td>x</td> <td></td> </tr> <tr> <td>CUACMP501</td> <td></td> <td>x</td> <td></td> <td>x</td> <td></td> <td></td> <td></td> </tr> <tr> <td>CUAIND402</td> <td></td> <td>x</td> <td></td> <td>x</td> <td></td> <td></td> <td></td> </tr> <tr> <td>CUAIND501</td> <td>x</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>CUAPPR505</td> <td>x</td> <td>x</td> <td>x</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>			Units of Competency	A	B	C	D	E	F	G	BSBCRT501	x					x		CUACMP501		x		x				CUAIND402		x		x				CUAIND501	x							CUAPPR505	x	x	x				
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	CUAMPF501	x						x
	CUAMPF503			x		x	x	x
	CUAMPF505		x	x			x	x
	CUAMPF507			x			x	
	CUAWRT503					x		
	CUAMCP402	x					x	
	CUAMPF401			x		x	x	x
	CUAMPF404			x		x	x	x
	CUAMPF410		x	x		x	x	x
	CUAMPF407		x	x		x	x	x
	Key	A – portfolio of documents and recordings B – oral and written responses C – observations D - research report E – 3 rd party report F – evaluation and review G – music journal						
Training and Assessment staff	Units of Competency	Training Arrangements	Training & Assessment Personnel					
			Technical Advisor	Qualified Assessor	Qualified Trainer			
	BSBCRT501	Specialist trainers sought as required	S Kim	S Kim	S Kim			
	CUACMP501			S Kim	S Kim			
	CUAIND402			S Kim	S Kim			
	CUAIND501			S Kim	S Kim			
	CUAPPR505			S Kim	S Kim			
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	CUAMPF406			S Kim T Loveland	S Kim T Loveland L Kenneally D Lee M Yen			
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	CUAMPF410			S Kim T Loveland	S Kim T Loveland L Kenneally D Lee M Yen			
	CUAMPF407			S Kim	L Kenneally			
Trainer Assessor qualifications	Trainer/Assessor profile attests to qualifications in Music, Training and Assessment and currency in vocational knowledge and skills. Trainer/Assessor is a talented and respected musician with a range of performance experiences. Recruitment of specialist musicians will be undertaken by the RTO and assistance provided for them to gain their Certificate IV in Training and Assessment or TAESS00007 Enterprise Trainer Presenting Skill Set and to participate in an induction process and regular professional development and industry currency opportunities. L Kenneally, D Lee and M Yen work under the supervision of S Kim and T Loveland.							
Assessment validation process	Training and assessment strategies are developed in consultation with industry and assessment items are reviewed annually by industry personnel as well as other trainers and assessors and comments for continual improvements are implemented, reviewed and signed off. Planning consultation has been undertaken with a range of industry personnel. (Appendix 2)							
Consultation with industry	Industry representatives consulted with regards to:							
	<ul style="list-style-type: none"> developing the specific training and assessment strategy monitoring of the specific training and assessment strategy, physical and human resources reviewing assessment processes 							
	Date of review	Business name	Contact person	Contact details				
	24/09/2015	University of Qld	Sam Mitchell	0402456728				
			Record of review available from 24/09/2015					
Moderation and validation of assessment	1. Assessors consulted as part of the moderation and validation process							
	All assessment processes, conditions, methods and tools are reviewed and moderated to ensure they are appropriate for the units of competency and reflect information contained in the elements, performance criteria, range of variables, required knowledge and skills and evidence guide as well as include detail regarding how evidence is collected and the basis on which assessment decisions are made. Assessment is also validated to ensure that assessment processes and tools are valid, reliable, flexible and fair and that evidence is sufficient, valid, authentic and current (including clear information to the assessor and the learner about the conditions under which assessment is conducted and recorded).							
	Date of review		Contact person	Contact details				
			Record of consultations and feedback with trainers and assessors are recorded.					
	2. Internal Audit							
	An annual internal audit will focus on improvements required in relation to TAS, trainer and assessor qualifications, information provided to learners prior to enrolment, assessment items, resources and policies and procedures of the RTO.							
	Internal Audit Findings/Areas for Improvement							
	<table border="1" style="width:100%"> <tr> <td style="width:50%">Date of next audit:</td> <td style="width:50%">Date of last internal audit:</td> </tr> <tr> <td> </td> <td> </td> </tr> </table>					Date of next audit:	Date of last internal audit:	
Date of next audit:	Date of last internal audit:							
3. Internal moderation								
Where more than one trainer/assessor is involved in delivery and assessment of the same unit, moderation of assessment judgments is conducted each term.								
Next moderation date:								
Record of meeting and feedback from trainers and assessors								

<p>Resources</p>	<p>Record of available resources for this course:</p> <ul style="list-style-type: none"> • The RTO is able to provide the training and assessment services within its scope of registration and to accommodate learner numbers and specialist musical needs. • The RTO can demonstrate that they satisfy elements, performance criteria, required knowledge and skills and evidence guide of the units of competency. • Trainer profiles document the vocational skills of staff and training and assessment competencies or their equivalent, industry experience and currency activities. • All trainers/assessors have access to relevant units of competency, learning resources, assessment guidelines and qualification rules. • The RTO has access to staff to assist students with special needs. Assessment processes, methods and/or tools are reasonably adjusted to better suit the needs of particular students. • The RTO has access to the required facilities, equipment, training and assessment materials. A list of resources is provided at (Appendix 3)
<p>Reasonable Adjustment Arrangements</p>	<p>The RTO is committed to ensuring that people with particular learning styles and people with a disability are able to participate in study effectively. Contextualisation of the qualification and reasonableness of delivery modes, resources and assessment tools will ensure the individual needs of learners are met.</p> <p>The preferred learning styles of students will be considered within the delivery context, the development of resources and the assessment tools used. All practical activities will take place in small groups with an experienced trainer demonstrating, mentoring and seeking to empower learners to take responsibility for their learning, to self-assess and to act on constructive feedback within a culturally respectful learning environment.</p>
<p>ACSF</p>	<p>The Australian Core Skills Framework informs the identification and description of underpinning literacy and numeracy features and requirements within competency standards. The learner's language, literacy and numeracy levels are expected to be equivalent to Level 3/4 of the ACSF.</p> <ul style="list-style-type: none"> ○ Reading and understanding work related documents such as contracts and copyright ○ Writing workplace documents and documenting research findings, interpreting and summarising information ○ Oral communication to collaborate and negotiate with team members ○ Numeracy skills to interpret notated music and determine duration of copyright ○ Learning skills to review and reflect on performances and address feedback for improvement <p>A diagnostic test is provided to learners for whom English is their second language. The test is designed at Level 4 ACSF in reading, writing and oral communication. Learners requiring English language support will be catered for at Queensland College of Music.</p>
<p>Pathways to further learning and study</p>	<p>ADVANCED DIPLOMA</p> <p>Graduates at this level will have broad knowledge and skills for paraprofessional/highly skilled work and/or further learning.</p> <p>CUA60515 Advanced Diploma of Music Industry</p> <ul style="list-style-type: none"> Label manager Licensing manager Music arranger Music business manager Musicologist New media director Venue manager <p>DIPLOMA</p> <p>Graduates at this level will have specialised knowledge and skills for skilled/paraprofessional work and/or further learning.</p> <p>CUA50815 Diploma of Music Industry</p> <ul style="list-style-type: none"> Artist manager Composer

	<p>Instrumentalist Music marketing and promotions officer Sound engineer Vocalist</p> <p>CERTIFICATE IV</p> <p>Graduates at this level will have specialised knowledge and skills for work and/or further learning.</p> <p>CUA40915 Certificate IV in Music Industry</p> <p>Artist manager Assistant sound engineer Band manager Booking agent Musician Music marketing and promotions officer Singer</p> <p>CERTIFICATE III</p> <p>Graduates at this level will have theoretical and practical knowledge and skills for work and/or further learning.</p> <p>CUA30915 Certificate III in Music Industry</p> <p>Assistant band manager Singer Sound mixer/technician Sound recordist</p> <p>CERTIFICATE II</p> <p>Graduates at this level will have knowledge and skills for work in a defined context and/or further learning.</p> <p>CUA20615 Certificate II in Music Industry</p> <p>Junior sound assistant</p> <p>SKILL SET</p> <p>CUASS00047 Music Tutor Skill Set</p> <p>Music tutor - instrumental Music tutor - vocal</p>
<p>Continuous Improvement</p>	<p>In addition to the validation and moderation review of assessment tools and processes, continuous improvement of all processes and procedures will be undertaken by the RTO. This will include improvements made from feedback sought from learners, trainers, assessors, staff, industry consultants and other stakeholders. Feedback will be sought from each learner after training and assessment.</p> <p>Feedback is also sought through the completion of the Quality Indicator learner questionnaires at the completion of the course.</p> <p>Trainers will also be required to maintain vocational currency through industry experience and training and assessment currency through professional development.</p>
<p>AVETMISS</p>	<p>Students are enrolled in the relevant units of competency on commencement of the qualification and student information entered into the Student Data Management System (Axcelerate). Results are available to students at the end of each term, entered into Axcelerate and into SLIMS for current high school students. Results indicate if the competency is attained or continuing, gained through RPL or credit transfer. Trainers and Assessors verify that accurate and up-to-date information is recorded.</p> <p>Student results show the unit code, title and date achieved. The final assessment outcome for each unit of competency will be documented on the student profile and entered into Axcelerate and SLIMS if required. Once all units are recorded as competent a qualification or a statement of attainment will be printed, enter into the Qualifications register and retained by the RTO for 30 years.</p> <p>All completed student assessment items for each student will be securely retained until the appeal period ends (six months after completing or withdrawing from the qualification). After the appeal period ends, the assessor's marking guide and observation checklists and completed student assessment items for 10 students or 10% of the students (whichever is greater) enrolled within the qualification will be retained for 12 months. A master copy of all versions of assessment tools will be retained for the life of the relevant version of the qualification.</p>

DIPLOMA of MUSIC – AUDITION CRITERIA

An applicant requires the musical skills to ensure completion of Diploma of Music. They will require sound technical and theoretical knowledge in their selected instrument and will require a commitment to practice and improve their skills. Participation in three public performances as a soloist, group member and accompaniment will be required on completion of the qualification. A “Yes” or “No” response does not determine eligibility. Skill levels would need to be at least Level 3 on the scale provided.

Applicant Name:

Instrument:

Criteria	Yes				No				
<i>The applicant has some knowledge of:</i>									
Workplace Health and Safety									
Copyright Legislation									
Composition techniques									
Musical terminology									
<i>The applicant has:</i>									
Performed publicly									
Recorded a performance									
Participated in private lessons or lessons at school									
<i>The applicant has demonstrated the following skills:</i>									
	1	2	3	4					
Produces sound reliably and consistently									
Performs from written notation									
Interprets rhythmic, melodic and harmonic structures appropriately									
Interprets dynamics and expression marks									
Recognises intervals, chords and scales									
Discriminates aurally and self corrects									

****On the scale provided 4 is the highest.***

COMMENTS:

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Name: **Signature:** **Date:**

Office Use Only:

- ✓ Applicant recommended for studies:
 - Diploma
 - Certificate IV
 - Certificate III
- ✓ Audition application and criteria sheet filed along with documents submitted
- ✓ Applicant details entered to Axcelerate
- ✓ Applicant enrolment completed
- ✓ Dates and requirements forwarded to applicant

Appendix 2

INDUSTRY CONSULTATION

The following organisations have been consulted in the initial preparation of this TAS:

- Mr Sam Nicolosi, Advanced Training Management, Business Manager nicolosisam29@gmail.com
- Toby Loveland, performer, composer and recording artist – tobyloveland@uqconnect.net
- Sam Mitchell, performer, teacher University of Queensland Music 0402456728

Appendix 3

RESOURCES

- a) Training and assessment materials for Certificate IV in Music including learner resources, assessment tools, and assessment to solutions.

b) **Websites**

Music thinktank
<http://www.musicthinktank.com>

NCH Software
<http://www.nch.com.au>

Musescore
<http://musescore.org>

Innovation and Business Industry Skills Council
<http://www.ibsa.org.au>

You tube
www.youtube.com

- Composition – writing music tips and composition music tips
- Fire safety in the workplace

Australian Music
<http://www.ausmusic.com>

Music Council of Australia

<http://mca.org.au>

Freeza

<http://www.freeza.vic.gov.au>

Musicians Union of Australia

<http://www.musicians.asn.au>

The Music Network

<http://www.themusicnetwork.com>

Skills 1

<http://www.skillsone.com.au>

Department of Environment and Heritage Protection

<http://www.ehp.qld.gov.au>

Fairwork Australia

<http://www.fairwork.gov.au>

Fire Protection Association of Australia

<http://www.fpaa.com.au>

Legislation in Queensland

<http://www.legislation.qld.gov.au>

Material Safety Data Sheets

<http://www.msds.com.au>

Safework Australia

<http://www.ascc.gov.au>

Worksafe Queensland

<http://www.worksafe.qld.gov.au>

OHS guide for live performance

<http://www.liveperformance.com.au>

Department of Water and Energy Supply

<http://www.dews.qld.gov.au>

The Climate Group

<http://www.theclimategroup.org>

Work Cover Queensland

<http://www.workcoverqld.com.au>

Text Resources

Music: an appreciation Book by Kamien, Roger 1992 5th edition ISBN 0070336776

History of Western Music Book by Hugh M. Miller & Dale Cockrell 5th edition ISBN 0064671070(pbk)

Improvisation it's nature and practice in music by Derek Bailey First published in USA 1993 by Da Capo Press ISBN 0306805286

Canon Classiques: Classical canons without text: manuel de solfège hand book of solfeggio by Agocsy, Laszlo and Molnar, Antal 1995 2nd edition sight-singing music score

Bach Peldtar Collection of Bach Examples by Leganyne Hegyi, Erzsebet and Bach JS 1974 sight-singing

Bach Essay on his life and music by Christoph Wolff Harvard University Press Cambridge, Massachusetts London England Copyright 1991 by the President and Fellows of Harvard College in USA

Navigating music and sound education edited by Jullie Ballentine and Brydie-Leigh Bartleet ISBN (10) 1443818437, ISBN (13) 9781443818438 Copyright 2010 First published in Cambridge Scholars

The New Oxford History of Music-The Age of Humanism 1540-1630 Edited by Gerald Abraham 1968 London Oxford University Press

Vivaldi Genius of the Baroque by Marc Pincherle First edition Copyright 1957 by W.W. Norton & Company, Inc

Handel Messiah edited by Watkins Shaw The New Novello Choral Edition Vocal Score Copyright 1992 Novello & Company Limited

Harmonic Practice in Tonal Music Second Edition by Robert Gauldin Copyright 2004, 1997 by W.W.Norton & Company, Inc ISBN 0393976661

Workbook for Harmonic Practice in Tonal Music by Robert Gauldin Second Edition Copyright 2004 ISBN 039397667X (Pbk)

Classical Music The Era of Haydn, Mozart, and Beethoven by Philip G. Downs W.W.Norton & Company New York London

World Music A Global Journey Second Edition by Terry E Miller and Andrew Shahriari ISBN 10: 0415988780(Pbk) 2009 Taylor & Francis

The Twentieth-Century Performance Reader Edited by Michael Huxley and Noel Witts First Published in 1996 ISBN 100415252873(Pbk) Taylor & Francis Group

Rock Music Styles a History Fifth Edition by Katherine Charlton Copyright 2008 by the Mac Graw Hill Higher Education ISBN 9780073121628

Extensive range of sheet music/music scores

Equipment

5 Violins	1 Cello
9 pianos	1 Marimba
2 Guitars	2 Drum kits
2 Flutes	1 Saxophone
1 digital piano	

Additional equipment includes:

Music stands, amplifiers
 Notation and composing software
 Computers, Microsoft software, internet access, printer/scanner
 Audio recording equipment, video camera, CD player
 Baton, tuning fork, metronomes, headphones, microphones
 TV screen, White board, Data projector, I phone

Training rooms equipped with desks, suitable chairs and seating for performance, computers, stationery including manuscript paper, USBs. The College has access to function rooms in the Diana Plaza for lectures, guest speakers and solo performances. An agreement is in place for access to a recording studio on a short term basis.

Appendix 4

CORE SKILLS FOR WORK FRAMEWORK

The Core Skills for Work Framework describes performance in ten Skill Areas, grouped under three Skill Clusters:

Cluster 1 - Navigate the world of work

- a. Manage career and work life
- b. Work with roles, rights and protocols

Cluster 2 - Interact with others

- a. Communicate for work
- b. Connect and work with others
- c. Recognise and utilise diverse perspectives

Cluster 3 - Get the work done

- a. Plan and organise
- b. Make decisions
- d. Identify and solve problems
- e. Create and innovate
- f. Work in a digital world