



# Visual Arts Craft and Design Qualifications (Diploma & Advanced Diploma)

**Final Recommendations**  
September 2005

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## Background

Four cultural industries units of competency and qualifications projects have run in parallel in early 2005:

- review of the Film TV Radio and Multimedia Training Package
- review of the Music Training Industry Package
- early research around Diploma and Advanced Diploma qualifications in Visual Arts Craft and Design
- project considering the synergies between cultural industries Training Packages

The Snapshot Outcomes and Final Recommendations document presents a summary of key findings from all projects, and this is available on the IBSA website [www.ibsa.org.au](http://www.ibsa.org.au)

Conduct of these interrelated projects with a shared National Project Steering Committee has provided a great opportunity for a dual focus on the cultural industries units of competency and qualifications. On a micro level, the focus has been on how to improve the content and structure of units of competency and qualifications. This requires detailed analysis of content, and consideration of highly specific input.

On a macro level, the projects have also provided the opportunity to consider the 'bigger picture', the broader issues and the interrelationships between different Training Packages. These broader issues inform the wider work of IBSA, not just in the context of music, film, TV, radio, multimedia, visual arts, craft and design, but across the other cultural, business and education sectors under its coverage.

Currently, there is a strong national focus on achieving better integration between all Training Packages with a view to providing a more flexible national skills and qualification framework and reducing the level of confusion and duplication. As part of its charter, IBSA is engaged in work to develop a more integrated approach to skills and qualifications across all of the eleven Training Packages under its coverage. This broader project is called the *Integrated Skills and Qualifications Framework (ISQF)*.

There are many specific links between the cultural Training Packages and other IBSA areas, particularly to Printing & Graphic Arts and Information & Communications Technology, and more broadly to the area of Business Services. While more recent projects have tried to enhance the links between Training Packages, the development of an Integrated Skills and Qualifications Framework provides the opportunity to take a genuine holistic approach to the national vocational training frameworks for IBSA's industry sectors.

Further work on the Music / Film TV Radio & Multimedia / Visual Arts Craft & Design Training Packages and all other IBSA Training Packages undergoing new development or continuous improvement will be carried out in the context of this framework. Initial work on developing the framework is now underway, and this will involve consultation with industry and training system stakeholders. Development and continuous improvement of specific qualifications and units in cultural and other sectors will also inform and test the framework.

To reflect the focus on the creation of this new flexible menu of units of competency and qualifications, this report (and other cultural industries project reports) will consistently refer to 'units of competency and qualifications' rather than 'Training Package'. These draft recommendations are presented for further validation during July and early August. Recommendations will then be finalised and form the basis for further work.

Some of the areas identified for further work are complex, and will require significant analysis and consultation to be effectively addressed. Given the fact that IBSA's development resources are limited, it will be important to identify priority areas and concentrate on achieving quality outcomes in those areas.

# Project Summary

## HISTORY OF THE VISUAL ARTS CRAFT AND DESIGN TRAINING PACKAGE

The original Scoping Study for the development of units of competency and qualifications for Visual Arts Craft and Design recommended that development proceed across all six levels of the Australian Qualifications Framework concerned with vocational education and training. The development phase was subsequently split into two stages:

**Stage 1** – development of qualifications from Certificate I – IV plus higher level qualifications in Arts Administration (completed and endorsed in 2003)

**Stage 2** – development of qualifications for Diploma and Advanced Diploma

This project represents the early work required for Stage 2.

## PROJECT OBJECTIVES AND SUMMARY METHODOLOGY

The primary objective of this project is to provide a sound foundation for the development of higher level qualifications (possibly Diploma and Advanced Diploma). In brief, the project methodology has involved:

- Desk analysis of previous research and other work undertaken in relation to the development of Diploma and Advanced Diploma qualifications
- Consultation with practitioners and Registered Training Organisations on the demand for qualifications and key issues in their development, including potential structures and content
- Development of draft recommendations for further development work, including outline starting point structures for qualifications

## ACKNOWLEDGMENTS

IBSA thanks all those people who have contributed to the project to date. This includes not only members of the National Project Steering Committee and project Working Parties, but also all those individuals who have attended meetings, replied to emails, completed surveys and participated in telephone discussions. Many people and organisations have freely shared their ideas and been generous in providing copies of information and course materials to inform this national process.

To review the Project Issues and Feedback Register, which summarises all the feedback received, please go to [www.ibsa.org.au](http://www.ibsa.org.au)

# Key Issues and Recommendations

## PROJECT FOCUS

Development of units of competency and qualifications occurs at two levels.

On a micro level, the focus is the detailed development of qualifications and units of competency.

On a macro level, there are many broader issues at play. These issues inform the wider work of IBSA, not just in the context of Visual Arts Craft and Design, but across other cultural, business and education sectors under IBSA's coverage. Some of these broader issues include:

- The current and potential role of units of competency and qualifications in the creative industries, and what this means for future development
- The concept of creativity and its treatment, both within Visual Arts Craft and Design and more broadly
- Ongoing discussion of the role and place of competency-based training in the creative industries and the need for transparent discussion and communication around this issue to achieve the most appropriate framework for developing skills
- The fact that many issues which are perceived as issues for units of competency and qualifications, are in reality related to other systems, processes and traditions which the units of competency and qualifications cannot influence
- The links between the development of these units of competency and qualifications, the broader work to scope the synergies between all cultural industries packages, and IBSA's wider work on the development of an integrated skills and qualifications framework.

This early work to inform the development of higher level qualifications in Visual Arts Craft and Design has adopted this wider perspective as a key focus, and the draft recommendations have been developed accordingly.

## CONFIRMATION OF DEMAND

A key objective of the project has been to establish if there is support for the development of national qualifications in Visual Arts Craft and Design (VACD) at Diploma and Advanced Diploma level.

There is ongoing discussion in the arts community about the relevance or desirability of a competency-based approach to skills development and training in Visual Arts Craft and Design. The very presence of qualifications up to Certificate IV constitutes something of an imperative to develop Diploma and Advanced Diploma qualifications, especially for training organisations, which are faced with the management of two different systems for training delivery. Many of those who oppose the new system seem to accept that it is part of the current reality, and many see clear benefits in defining skills outcomes at a national level.

Support is not universal but overall, there is more support than opposition for the development of national qualifications to go ahead. In turn this means that qualifications must be structured to reflect the achievement of professional standards, as this is a fundamental principle of the national VET system.

The overall context for the development of qualifications is addressed in more detail later in this report, and Appendix C provides a snapshot of the current demand for vocational education and training in Visual Arts Craft and Design areas.

Recommendations
Progress the development of Diploma and Advanced Diploma qualifications in Visual Arts Craft and Design

## PRINCIPLES AND PROCESS FOR FUTURE DEVELOPMENT

Significant feedback has been received about development process, about the need for transparency and for close consultation with both practitioners and Registered Training Organisations (RTOs). There is some nervousness about potential loss of identity and the need for adequate recognition of different arts specialisations. Alongside this is the acknowledged tension between the notions of competency and creativity, and the very strong desire and need for units and qualifications to capture the importance of conceptual development, experimentation and practice in the way they are written. In many ways, the process can be more important than the outcome.

It is also essential that terms like 'jobs' 'employment', 'industry' and 'work' be both used and interpreted in a broad rather than narrow sense. Creative practitioners use their skills in many diverse areas, but there are not always linear links between qualifications and narrowly defined 'employment' outcomes. This needs to be recognised in all work on cultural industries units of competency and qualifications.

As part of its broader work to develop a more integrated approach to skills and qualifications, IBSA has identified three guiding principles, which are very relevant to the next stage of work. These relate to maintaining the integrity of specialisations, supporting the quality delivery of training and ensuring innovation and creativity, not only in content, but also in process.

In addition, there is an opportunity to adopt what could broadly be called a Communities of Practice approach to consultations, establishing some core content groups supported by wider discussion forums on key issues. Given the scope and complexity of the work and the fact that IBSA has limited resources, there will be a real need to develop creative approaches to consultation.

In relation to the organisation of future work, there are many areas of crossover between Design and Visual Arts and Craft, but some key differences. It may be worth considering the establishment of separate Design and Visual Arts and Craft groups. Strong links would need to be maintained.

From a quality management perspective, it is also vital to ensure continuity in the development process and minimal loss of intelligence as work moves into its second stage. An enormous amount of detailed information is now available and it is important that this information is effectively used as work progresses. This includes the feedback received in the project Issues Register and a range of other data and documents. With this in mind, an effective handover from the current Project Manager to those involved in the next stage is very important.

Finally, the involvement of content experts in the detailed development process is essential.

<b>Recommendations</b>
<ul style="list-style-type: none"><li>• Adopt the following four principles to guide the development and ongoing continuous improvement of cultural industries units and qualifications:<ul style="list-style-type: none"><li>– Support for industry integrity (in this context art form/discipline specialisation)</li><li>– Support for quality delivery of training</li><li>– Support for nationally portable qualifications</li><li>– Commitment to innovation and creativity in development, content and process</li></ul></li><li>• Ensure that development and ongoing continuous improvement of cultural industries units and qualifications incorporates a broad interpretation of terms like 'work', 'jobs', 'employment' and 'industry' to reflect the nature of creative practice.</li></ul>
<ul style="list-style-type: none"><li>• Adopt an appropriate mix of communication and consultation strategies for the development and ongoing continuous improvement of the cultural industries units of competency and qualifications, including (but in no way limited to) the following:<ul style="list-style-type: none"><li>– National Project Reference Group (broad group with perspective across all the creative industries)</li></ul></li></ul>

<ul style="list-style-type: none"> <li>– Project Reference Group / Stakeholder Group / Working Group (core content groups with balance of practitioners and training organisations with representation from recent graduates working in the relevant fields)</li> <li>– Discussion forums</li> <li>– Widespread dissemination of information to the industry and vocational education and training sector</li> </ul>
<ul style="list-style-type: none"> <li>• Facilitate a handover briefing to those working on the detailed development and continuous improvement of units of competency and qualifications</li> </ul>
<ul style="list-style-type: none"> <li>• Involve content experts in the detailed development and ongoing continuous improvement of units of competency</li> </ul>

## THESE QUALIFICATIONS IN THE BIGGER PICTURE

Currently there is a strong national focus on achieving better integration between units of competency and qualifications with a view to providing a more flexible national skills and qualification framework and reducing the level of confusion and duplication. Four projects have run in parallel in early 2005, all of which have informed this potential integration in the cultural sectors:

- This project and its early research around Diploma and Advanced Diploma VACD qualifications
- Review of the Film TV Radio and Multimedia Training Package
- Review of the Music Training Package
- A specific project considering the synergies between cultural industries units of competency

In the specific context of Visual Arts Craft and Design, three priority areas with broad and significant impact have been identified:

### Digital Content

There is increasing demand for creative digital media / digital art skills across a whole range of expanding sectors. Currently, qualifications and units of competency exist or potentially exist in at least four different sets of qualifications with minimal meaningful reference to each other (IT, Film, TV, Radio & Multimedia, Printing and Graphic Arts and Visual Arts Craft and Design). The fact that all these units of competency now fall under IBSA's coverage provides a great opportunity for the development of a coherent structure – and more importantly for better dialogue between the various stakeholders.

### Design

In recent years, there has been something of an assumption that qualifications developed as part of Visual Arts Craft and Design would focus on areas such as fashion, graphic, jewellery, product, furniture and interior. However, recent work has highlighted design as a key focus for creative digital media and the need for a greater design focus in Film and TV more broadly across many art-based endeavours such as make-up, props, sets, scenic art and costume. This was also raised in relation to Museums qualifications, and in the Entertainment Training Package there is an Advanced Diploma of Design for Live Production, Theatre and Events. Again, there is an opportunity to consider the broader context, discuss issues around common and specialised skills, perhaps to learn from implementation experience with the Entertainment Design qualification and develop an improved approach to relevant qualifications in all these areas.

### Innovation, Creativity and VACD Skills in other Units of Competency and Qualifications

The VACD Training Package (Stage 1) was the first to make serious efforts to articulate skills relating to the creative process. At the same time, extensive national work was undertaken around specific units of competency for innovation at work. The potential application of units developed as part of VACD to a broader industry context has been highlighted and is a key focus of broader IBSA work. Care must also be taken in this area around different definitions and applications of creativity and innovation. In particular VACD stakeholders are keen to ensure no loss of VACD focus in the desire for units to become widely applicable in other industry contexts.

## Business Skills and Qualifications in the Arts

There has been consistent comment about the need for business skills across all of the current cultural industries Training Package projects. Many people in the arts work in independent practice, as freelancers and contract workers, so these skills are crucial.

The Business Services Training Package (BSB01) provides business qualifications that are deliberately generic, broad based and highly suitable for contextualisation to meet the needs of particular industries, regions, localities and groups across the full spectrum of Australian industry. In contrast, the Visual Arts Craft and Design Training Package (CUV03) provides business qualifications tailored to the arts sector, while the Music Industry Training Package (CUS01) provides business qualifications tailored to the music sector. To date the take-up of these specific qualifications is very low.

Generic business qualifications allow individuals to plan and construct career pathways for diverse futures, - to put together the optimum package of marketable skills and knowledge for today's highly skilled and mobile labour market. The flexibility in qualification packaging rules allow for (and enable) individual approaches to gaining a qualification. With this in mind, we believe there is potential for further work to explore and progress the adoption of broadly based business qualifications for the cultural industries.

This involves further consultation and research about how these broad qualifications could be effectively customised, contextualised and delivered to meet specific cultural sector needs. There is some concern that a broad approach could lead to loss of identity. In reality, however, thin market issues already prohibit the delivery of the arts-based qualifications. Given the clear demand and need for better business skills, work to develop an effective approach is considered a high priority.

Recommendations
<ul style="list-style-type: none"><li>• In the context of IBSA's broader work on the Integrated Skills and Qualifications Framework, progress work on key 'crossover' areas as follows:<ul style="list-style-type: none"><li>– Digital Content / Multimedia</li><li>– Design</li><li>– Innovation and Creativity</li><li>– Business Skills and Qualifications in the Arts</li></ul></li></ul>

## QUALIFICATIONS STRUCTURE AND CONTENT

A significant amount of feedback has been received in relation to the broad structure and content of any new qualifications. Some of the key themes to emerge include:

- Identification of some common and transferable skills across different areas of Visual Arts Craft and Design
- Need to allow for and recognise specialisation
- Need for flexibility and allowance for a 'cherry-picking' approach to units to reflect a wide range of outcomes
- Need for guidance on how to select units to meet a particular outcome
- Inclusion of the opportunity (but not requirement) for the acquisition of business skills
- The need to make decisions about the relevance of both Diploma and Advanced Diploma qualifications in a particular area on a case-by-case basis

First draft qualifications structures indicating broad content are included in Appendix A as a proposed basis for more detailed consultation and development. These should be treated very much as starting point drafts, and will require significant detailed work at the next stage of development.

Appendix B provides a list of units from other Training Packages, which should undergo detailed review for their application to VACD qualifications.

<b>Recommendations</b>
Adopt the principle of flexibility as a key development focus for all qualifications (while acknowledging that precise requirements will vary between sectors)
Progress development of qualifications around a simplified model (for example one which comprises core, restricted elective and open elective units) - while acknowledging that precise requirements will vary between sectors
Include simple guidance on how to package qualifications to meet particular outcomes
Progress the development of Diploma and Advanced Diploma qualifications based on the content outlines in Appendix A: <ul style="list-style-type: none"> <li>• Visual Arts / Fine Arts</li> <li>• Ceramics</li> <li>• Photoimaging</li> <li>• Design <ul style="list-style-type: none"> <li>• Fashion</li> <li>• Graphic (includes Illustration at this stage)</li> <li>• Textiles</li> <li>• Jewellery and Object</li> <li>• Interior (Decoration and Design)</li> <li>• Product (includes Furniture at this stage)</li> </ul> </li> </ul>
Include the opportunity for the acquisition of business skills within all qualifications to reflect that these qualifications are designed to support individuals earning income from their practice (see also recommendations in relation to broader IBSA work on business skills and qualifications in the arts)
Decide on the applicability and need for both Diploma and Advanced Diploma qualifications based on clear links with work outcomes (work to be interpreted in a broad rather than narrow sense)

## **ADDRESSING THE ISSUE OF NOMENCLATURE**

Initial consultations have been held in relation to the most appropriate nomenclature for the Diploma and Advanced Diploma qualifications.

The challenges surrounding nomenclature of vocational education and training qualifications are not new. On the one hand national policy and some practitioners encourage a broadly based approach to qualification naming, with allowance for different specialisations in the way units are packaged together. On the other, there is demand for clear articulation of the specialisation as part of the qualification title (for marketing, to reflect specific outcomes and for employer information). Most people accept that flexibility is needed regardless of whether titles are broad or specialised, and that there are some shared skills.

The main issues for the naming of Diploma and Advanced Diploma qualifications in Visual Arts Craft and Design relate to:

- Visual Arts, Craft and Fine Art – whether Fine Arts should be a separate qualification
- Ceramics – whether this should be a totally separate qualification (with no link to Visual Arts or Craft in the title)
- The need for separate qualifications in each of the design disciplines, and exactly what those specialisations should be (eg should areas like textiles, illustration and furniture have separate qualifications)

In reality, the interpretation of what can and cannot be done with qualification titling varies between States and Territories. Some jurisdictions allow specialisations to be included in or near the name of the qualification when the testamur is issued and some do not. This of course adds to the confusion, and national policy guidance is not particularly clear. Decisions on titling cannot be definitively made at this stage in the process, but it does need open and transparent discussion.

These nomenclature issues are crucial to the broader work of IBSA across all its 11 Training Packages, and will be a focus of further research and discussion over the coming months. Development of the Visual Arts Craft and Design qualifications needs to be undertaken in the context of that broader work. Without losing sight of the importance of titling, there is a need for a focus on content to meet the range of required outcomes in the first instance.

<b>Recommendations</b>
Conduct further research with State Training Authorities and DEST in relation to current AQF interpretations
Progress discussions in relation to potential future policy directions for qualification naming conventions to inform final decision on nomenclature

**Consultation on nomenclature and content will be ongoing during the development phase, and the content outlines are starting points only.**

## **CERAMICS**

There is strong, but not universal support for separate Ceramics qualifications at Diploma and Advanced Diploma level (eg Diploma of Ceramics, with no reference to Visual Arts or Craft). Some see Ceramics as a specialisation within an overall Visual Arts qualification, while others, especially those with a history of dedicated ceramics programs and qualifications wish to retain this identity as a key mechanism for supporting a viable industry.

Some stakeholders have also requested a review of the qualifications already endorsed as part of Stage 1 in the area of ceramics (i.e. development of a Certificate IV in Ceramics)

<b>Recommendations</b>
Further investigate and research the profile of the ceramics sector across Australia to provide a sound basis for qualification development
Contact each State/Territory Training Authority to determine level of support for a review of Stage 1 qualifications

## **VOCATIONAL GRADUATE CERTIFICATES AND GRADUATE DIPLOMAS**

In April 2005, Vocational Graduate Certificate and Vocational Graduate Diplomas were added to the range of qualifications in the Australian Qualifications Framework.

The distinctive outcomes of these qualifications are described as follows:

- High-level employment-related skills and knowledge which in most cases are specified in sets of competency standards developed by relevant industry, enterprise, community or professional bodies to meet an identified training need at professional levels
- A focus on competency in a workplace environment

A key factor for consideration in developing these new qualifications is that they must not replicate existing qualifications, plus the need for detailed research to support any proposals.

<b>Recommendations</b>
Examine the potential to foster appropriate partnerships with industry associations to investigate the demand and potential take-up of graduate pathways in the cultural industries.

## DESIGN COVERAGE ISSUES WITH THE MANUFACTURING SKILLS AUSTRALIA (MSA)

The focus of IBSA-developed design qualifications will be on a strong combination of conceptual, creative and problem-solving skills, and a wide range of context-specific skills for individual design disciplines. The MISC focus is generally different and more closely tied to manufacturing pathways and processes. However, there are some areas of shared ground, particularly in relation to the following units of competency and qualifications:

- Textile Clothing and Footwear (Fashion, Textiles)
- Furnishing (Furniture, Interior Decoration/Design)
- Metals and Engineering (Jewellery)

IBSA is committed to a strategy that minimises duplication and will seek greater collaboration with MISC especially on the approach to unit development within both Skills Councils. This can only lead to better outcomes for all users.

<b>Recommendations</b>
Hold discussions with MISC as a matter of priority to foster a collaborative approach to unit and qualification development

## COMMUNITY CULTURAL DEVELOPMENT

Community Cultural Development is a very important area of work, and contributes greatly to our cultural and social well being. There was agreement during the consultation process that the development of Community Cultural Development (CCD) qualifications and units was not necessarily appropriate as part of the VACD context. In particular there was a danger of CCD being lost in the broader debates around visual arts, craft and design practice.

The nature of CCD work suggests that it is applicable across many different cultural and community contexts, and that there are some shared skills with other areas. It therefore seems most appropriate for this work to be undertaken in the context of IBSA's overall integrated skills and qualifications framework. The first step would be to undertake a detailed analysis of existing units to determine their applicability for CCD, and then to develop additional units to address identified gaps. This would require close consultation with CCD practitioners.

<b>Recommendations</b>
Integrate consideration of CCD in IBSA's wider work on the integrated skills and qualifications framework

## UNITS OF COMPETENCY

Key issues identified in relation to the development of units of competency for Diploma and Advanced Diploma qualifications relate to:

- the effective articulation of creative practice within the confines of guidelines for units of competency (process, practice, experimentation, maturation of skills)
- the need for units to reflect notions of holistic and integrated practice
- the need to keep up-to-date with rapidly changing technology and for the language of units to be technology-neutral to allow for this rapid change
- the desirability of importing *relevant* units from other areas

- the need for use of Plain English and accepted terminology in the wording of unit titles and within the content of units of competency

<b>Recommendations</b>
Develop and continuously improve cultural industries units of competency in close reference to the following: <ul style="list-style-type: none"> <li>• The detailed recommendations in the Appendices of the full reports applicable to the Music / Film TV Radio &amp; Multimedia / Visual Arts Craft &amp; Design sectors</li> <li>• The proposed actions identified in the Issues Register applicable to the Music / Film TV Radio &amp; Multimedia / Visual Arts Craft &amp; Design sectors.</li> </ul>
Develop units that explicitly encompass the notion of holistic and integrated practice and are structured to reflect concepts of practise, process and experimentation for maturation of skills
Reduce duplication within and between units of competency and incorporate relevant units of competency from other industry sectors.
Ensure all units of competency adequately address: <ul style="list-style-type: none"> <li>• Employability skills</li> <li>• Disability education standards</li> <li>• Cultural diversity (including cross cultural awareness)</li> <li>• Language, literacy and numeracy requirements (including visual, information and financial literacy)</li> <li>• Occupational health and safety.</li> </ul>
Ensure all units of competency include specific reference to the need to keep up-to-date with changes in technology, and with this in mind, ensure the language of units is technology-neutral
Use Plain English and accepted industry terminology in the wording of unit titles and within the content of units of competency
As a general principle, do not package units of competency at more than <b>two</b> AQF levels. In areas where different outcomes can be identified at specific AQF levels, package units accordingly.

## **ABORIGINAL & TORRES STRAIT ISLANDER CONTEXTS**

Up to Certificate IV level, there are specific qualifications in Aboriginal or Torres Strait Islander Cultural Arts, and several units specific to indigenous arts practice.

In relation to Diploma and Advanced Diploma qualifications, some early suggestions have been made for additional units to ensure appropriate coverage of Aboriginal or Torres Strait Islander contexts. It is envisaged that these could be used within the overall structure of various Visual Arts and Craft qualifications.

Examples suggested to date include:

- Critique works and advocate authenticity in the market for contemporary Indigenous visual arts
- Develop and apply concepts for work that refers to /references Aboriginal or Torres Strait Islander ritual and ceremony

It is important that any work undertaken in this area be based on consultation with indigenous communities and provides clear guidance around who may acquire particular skills, and who may train and assess those skills. It may be appropriate for everyone to learn *about* indigenous art, but there are cultural protocols to consider in relation to actual practice.

<b>Recommendation</b>
Develop units of competency to address specific skills and knowledge requirements for indigenous arts

practice in consultation with relevant communities and integrate these into all relevant qualifications
Provide clear guidance around skills and knowledge which may be learned or taught by anyone, and the protocols which apply to skills and knowledge only appropriate for learning / teaching by particular groups or individual artists in consultation with indigenous communities
Ensure that all units developed recognise indigenous arts contexts

## EMPLOYABILITY SKILLS

National policy now requires that relevant employability skills (8 have been identified) must be embedded in all competency standards.

This new approach is consistent with a lot of feedback in the Visual Arts Craft and Design context about the importance of generic skills, ability to problem solve, adapt and work with new situations and of course with the ability use one's practice to earn a living.

The eight employability skills are communication, teamwork, problem solving, initiative and enterprise, planning and organising, self-management, learning and technology. These will replace the Key Competencies in any new or re-developed Training Package.

<b>Recommendations</b>
Consult with industry groups in the development and continuous improvement of cultural industries units of competency to ensure the appropriate and meaningful inclusion of employability skills.

## ACCESS & EQUITY

National policy now requires that all units be developed to ensure appropriate reflection of the new disability education standards that come into force on 1 August 2005.

Other cultural industries units of competency and qualifications have also been subject to an Equity review, and recommendations from these reviews will be integrated in VACD development work.

<b>Recommendation</b>
Review all units of competency to ensure appropriate reflection of disability education standards.
In line with the <i>Equity Review</i> of the various cultural industries units of competency and qualifications, ensure units of competency are written in ways to more clearly include consideration of equity group issues.

## LINKS TO HIGHER EDUCATION

Many people have commented on the desirability of better links between the VET and Higher Education sectors. Some of the key requirements for better articulation into universities from VET are:

- Greater emphasis of creative and conceptual skills
- Greater emphasis on research, theoretical and critical studies
- Graded assessment
- Translation of terminology to educational language
- Project-based delivery
- Communication and moderation between VET and Higher Education practitioners (relationship development)
- Qualifications of staff delivering training (enhances credibility)

- Exploring options for collaborative delivery

(While many people have made suggestions in relation to the first three points, thanks to William Winford who succinctly articulated all the points above)

The units of competency and qualifications cannot directly impact these relationships at a national level, but developing qualifications with a greater emphasis on creative, conceptual and research skills is certainly possible, and is indeed a key element of many of the higher level qualifications proposed for Stage 2. However, it is important to maintain a focus on the fact that development of practical skills is a strength of vocational qualifications and this should not be diluted.

<b>Recommendations</b>
Test the inclusion of units with a greater creative, conceptual and research emphasis in qualifications (Advanced Diploma and Diploma)
Develop Advanced Diploma qualifications with a view to better articulation with higher education institutions, as suggested above but maintain strong focus on practical skills
Invite the involvement of higher education institutions in relevant development processes as a way of enhancing links between VET and higher education

## **SUPPORT MATERIALS**

Feedback was sought about the type of support material that might be required to assist with the implementation of the Diploma and Advanced Diploma qualifications. This has not been a major focus of discussions or consultations, as the primary interest lies in the actual nature of qualifications and content.

Some of the suggestions made related to moderation, cross-college workshops on assessment, more advice on minimum resource requirements, and support for cross-disciplinary dialogue and practical assessment templates. The importance of mentoring was also a key theme.

In the past, almost as a matter of course, national funds were made available for the development of training and assessment materials to support the delivery of various units of competency and qualifications. This has not been the case for some time and there is little suggestion that this model will re-emerge in the future. Part of IBSA's role will be to identify the really key areas on which any support materials should be targeted, and no clear picture about specific demand has emerged at this stage.

The National Association of the Visual Arts also has a range of training support materials available and it is important to avoid any unnecessary duplication.

There are however a number of general recommendations emerging from this and other projects which can be made in relation to the development of support materials.

<b>Recommendations</b>
Use face-to-face professional development activities to facilitate the implementation of cultural industries units of competency and qualifications
Develop professional development materials in areas of high demand, including: <ul style="list-style-type: none"> <li>• Assessment tools/plans/templates</li> <li>• Course structures</li> <li>• Evidence gathering techniques (including integrated assessment)</li> </ul>
Develop support materials in mediums/formats that do not exclude their e-availability (including interactive, audiovisual resources and student workbooks)

Develop support materials with significant guidance and advice from industry, enterprises and training organisations engaging with cultural industries units of competency and qualifications.

In line with the *Equity Review* of the various cultural industries Training Packages, ensure support materials include:

- Data on the diversity of people employed in the cultural industries
- Guidance that facilitates delivery of training/assessment to a diverse range of users who may need different approaches to the gaining/recognition of industry competency
- Guidance that targets indigenous students, taking into account cultural and social considerations

# Context for the Development of Stage 2 of the Visual Arts Craft and Design Training Package

## INTRODUCTION

The Diploma and Advanced Diploma qualifications will cover the skills and knowledge of a broad range of creative practitioners, photographers and designers who work in and across these sectors.

It is widely understood that visual arts, craft and design practice is applied in many diverse contexts and in many different ways. For example, the work of visual artists and craft practitioners, on the one hand, may vary according to the media in which they work, their own intentions as artists, the commissions they receive, their design briefs, or their use(s) of a range of technologies. On the other hand, the work of designers embodies the full range of problem solving applications, ranging from those that are strictly rational, analytical and objective to those that are inspirational, artistic and subjective.

Despite the sheer variety of where and how visual artists and craft practitioners and designers apply their practice and skills, both within the creative arts sectors and more broadly across 'other' industries, they draw upon many common skills and processes in doing this. They share skills in creativity, professional and industry practice, communication and cross-sector applications. They share a broad understanding of, and skills in, visual literacy.

Designers too share an understanding of the *process* of design, which remains very similar even though a field of design, such as architecture, might call on different skills and knowledge than those required for the design of fabrics and textiles.

What distinguishes the various practitioners, photographers and designers from each other are the unique technical skills related to their art form, their media and its application and/or their design field.

## COVERAGE

The new national qualifications will aim to capture in flexible ways, different combinations of these common and media/field-specific skills. In doing this, a single qualification may have a number of 'occupational' outcomes. For example, a Diploma/Advanced Diploma of Visual Arts – using different combinations of technical and common competencies, may have an occupational outcome for someone wishing to become a sculptor or someone wishing to become a painter. Training providers will have the opportunity of contextualising each qualification for a particular discipline, area of practice or industry focus.

The table below lists those occupations which build on Stage 1 of the units of competency and qualifications, and which reflect existing vocational outcomes at the national level.

<b>Occupations in the visual arts, craft and design industries (for both Indigenous and non-Indigenous contexts)</b>	
Art, Craft And Design Administrator/Manager	Craftsperson
<b>Curator</b>	Potter or ceramic artist
Art, Craft and Design Technician	Designer
Glass/Wood/Textile Artist/Designer/Craftsperson	Fashion Designer/Maker
Community Cultural Development Practitioner	Costume Designer/Maker
Computer Artist	Set Designer/Maker
Web Designer	Interior Designer/Maker
Digital Artist/Designer	Jewellery Designer/Maker
Exhibition and Events Designer	Performance Artist
Graphic Designer	Commercial Photographer

<b>Occupations in the visual arts, craft and design industries (for both Indigenous and non-Indigenous contexts)</b>	
Draftsperson Drawer/Illustrator Caricaturist Cartoonist Textile Artist Printmaker	Fine Artist Painter Installation Artist Art Photographer Public Artist Sculptor

Currently the National Association of the Visual Arts identifies the following artform categories, and they will all need consideration in the development of qualifications.

<b>Artform Categories</b>	
Animation Architectural Art Art direction Art History Assemblage Audio/ Visual Banners Book Arts Calligraphy Cartooning Ceramics Collage Commercial Art Community Art (or Community Cultural Development) Conceptual Art Design Digital Media Drawing Electronic Event design Fashion Fibre/Textiles Film Folk Traditional Furniture Glass Art Graphic Art Holography Hybrid Arts Illumination Illustration Indigenous Art Inflatables Installations Interactive Media	Intermedia Jewellery Kinetics Land Art Leatherwork Light Art/Neon Mask making Metalsmithing Mixed Media Modelmaking Mosaics Multimedia Murals Musical Instrument making New Art Forms Paperwork Painting Performance Art Photo media Plastics Printmaking Puppet making Pyrotechnic Art Sculpture Set Design Sound Artwork Stonecrafts Textiles Theatre design Theatre and Music Crafts Toy making Typography Video art Water Art Woodworking

The Australian Institute of Professional Photography also suggests the following Photoimaging vocational outcomes

<b>Photoimaging Specialisations</b>	
Wedding/Portrait Photographer Advertising Photographer Photo/Social Documentary Photography Destination Photographer Medical & Scientific Photographer Natural History Photographer Editorial/Press Photographer	Illustrative Photographer Photoimaging (emergent term) Fashion Photographer Photolab Technician Photostore Specialist Technical Photographer Corporate Photographer

<b>Photoimaging Specialisations</b>	
Forensic Photographer	Institutional Photographer

## Shared Occupations

The briefest perusal of this list shows the degree of crossover between a construct called 'Visual Arts Craft and Design' and other industries. In many cases these are industries covered by units of competency and qualifications under IBSA's coverage (eg Film TV & Multimedia, IT, Printing & Graphic Arts)

In some cases, there may be a shared responsibility with other industries for the development of units of competency and or qualifications. For example, textile, fashion, product, jewellery, furniture and interior design and production, are also covered by the Manufacturing Skills Australia (MSA). This body develops qualifications for employees who work in contexts where items are designed and then mass-produced through a range of industrial processes. The focus of qualifications developed for the Visual Arts Craft and Design Training Package in these areas will be on the use of creative, conceptual, supporting and realisation competencies needed to create a work of art for display, or a fashion, jewellery or textile item of unique character by a designer/maker.

The Visual Arts Craft and Design Training Package will draw on some of the competencies already developed by Manufacturing Skills Australia, but there will be a greater emphasis on aesthetics and creativity. While there are clearly shared skill sets across both industries, there will be differences reflecting the different applications in the respective industries.

Where there is overlap in coverage, the development of units of competency will require close co-operation between IBSA and other national industry skills councils. A list of these shared areas of coverage is at found in Appendix B along with lists of units of competency that need to be evaluated for possible importation.

## PROFILE OF THE WORK OF VISUAL ARTISTS, CRAFTSPERSONS AND DESIGNERS WITHIN THE AUSTRALIAN ECONOMY

In 2004, there were 789,900 persons (27% of persons with any culture and leisure involvement) who had had an involvement in visual art activities in the previous 12 months. This represents an increase of 57% from 2001 when there were 503,200 persons reporting an involvement in visual art activities. In 2004, large numbers of persons reported involvement in the following visual art activities:

- 300,100 who had involvement in photography (151,600 in 2001)
- 288,700 who had involvement in drawing (124,500 in 2001)
- 286,300 who had involvement in computer art (201,900 in 2001)
- 262,400 who had involvement in painting (154,100 in 2001).

In 2004, there were 542,700 persons (or 19% of all persons involved) who had an involvement in craft activities. This was an increase of 37% from 2001 when 396,400 persons reported an involvement in craft activities. The craft activities attracting large numbers of participants in 2004 were furniture-making and wood crafts (204,500 persons, up from 123,900 in 2001) and textiles (144,300 persons, up from 94,400 in 2001).

More persons had some paid involvement in design (239,100), writing (185,500) and visual art activities (183,100) than any other culture or leisure activity in the survey. <sup>1</sup> Design was also among the activities with the highest proportion of persons involved receiving payment (65%), along with television (64%) and interactive content creation (55%). <sup>2</sup>

<sup>1</sup> Note: paid involvement includes persons who received payment in-kind

<sup>2</sup> Survey of Work in Selected Culture and Leisure Activities, conducted in April 2004.

The estimated value added by the sectors to GDP was approximately \$160 million in 1996 - 1997,<sup>3</sup> According to the Myer Inquiry, this estimate does not include the value added or arts education activities, interest groups or government administration. The sector contributes more broadly than this through activities in many related and disparate industries as well as its contribution to the creative industries.

The work of Aboriginal artists and craftspeople has developed into a major commercial entity through unique historical, cultural and tourism factors over the past few decades. This has created a vibrant market demand for their art and craft through galleries and studios, largely managed through the Central and Northern Art and Craft centres.

Many practitioners recognise the opportunities afforded by global marketing but stress that Australia's distance from major markets is still a disadvantage. Larger markets also require production-line outputs, which do not always fit easily with the one-off, unique production of art and or craft pieces.

The following table indicates the broad spectrum of industries in which visual arts, craft and design practitioners find work. Notably, numbers of practitioners who work in the Cultural Tourism and Education and Training industries do not feature in this table.

#### Employment Across Industries <sup>4</sup>

	<b>2531 Visual Arts and Crafts Professionals</b>	<b>2532 Photographers</b>	<b>2533 Designers and Illustrators</b>
9100 Motion Picture, Radio and Television Services, undefined	3	0	6
9110 Film and Video Services, undefined	6	3	17
9111 Film and Video Production	83	29	469
9112 Film and Video Distribution	0	0	18
9113 Motion Picture Exhibition	28	3	89
9120 Radio and Television Services, undefined	0	0	22
9121 Radio Services	0	0	20
9122 Television Services	36	13	281
9200 Libraries, Museums and the Arts, undefined	6	0	3
9210 Libraries	3	16	21
9220 Museums	40	35	116
9230 Parks and Gardens, undefined	0	0	0
9231 Zoological and Botanic Gardens	3	7	14
9239 Recreational Parks and Gardens	3	13	9
9240 Arts, undefined	35	0	14
9241 Music and Theatre Productions	32	0	46
9242 Creative Arts	2722	42	577
9250 Services to the Arts, undefined	9	0	6
9251 Sound Recording Studios	3	0	7

<sup>3</sup> DCITA, Report of the Contemporary Visual Art and Craft inquiry, 2001.

<sup>4</sup> ABS, 2001 Census of Population and Housing, Sex and Industry of Employment (ANZSIC) by Occupation (ASCO2) for males and females

## Employment Across Industries <sup>4</sup>

	<b>2531 Visual Arts and Crafts Professionals</b>	<b>2532 Photographers</b>	<b>2533 Designers and Illustrators</b>
9252 Performing Arts Venues	6	0	3
9259 Services to the Arts, nec	49	0	99
Other Cultural and Recreational Services	79	32	145
2421 Newspaper Printing or Publishing	19	628	848
2422 Other Periodical Publishing	10	46	512
2423 Book and Other Publishing	4	12	370
2420 Publishing, undefined	6	16	192
Other Manufacturing	3658	147	7708
5235 Recorded Music Retailing	0	3	17
Other Retail	989	124	1737
F Wholesale Trade	273	34	1266
O Health and Community Services	113	84	169
K Finance and Insurance	15	5	251
L Property and Business Services	377	499	15953
M Government Administration and Defence	330	133	478
Other Industries	629	4847	2253
R Non-Classifiable Economic Units	71	13	229
& Not stated	148	54	156
<b>Total</b>	<b>9788</b>	<b>6838</b>	<b>34121</b>

## Employment in VACD Sectors

ABS

2001 Census of Population and Housing

Sex and Occupation (ASCO2) by States

for Persons

	NSW	Vic	Qld	SA	WA	Tas	NT	ACT	Other Territories	Australia
Persons										
2531 Visual Arts and Crafts Professionals	2868	2534	1853	790	1022	347	190	176	0	9780
2532 Photographers	2400	1845	1212	479	583	138	57	131	0	6845
2533 Designers and Illustrators	13131	10350	4769	2019	2610	404	145	694	0	34122
										50747

*Cells in this table have been randomly adjusted to avoid the release of confidential data.*

Created on Friday, 31 January 2003

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## NATURE OF WORK

The qualifications must address a range of other skills, beyond the technical and professional practice ones, required by practitioners. In order to understand what this broader range of competencies might be, a snapshot of the nature of work and the industry sectors is outlined below.

### Visual Artists and Craftspersons

It is well known that many visual artists and craftspeople make an insubstantial living from their artwork alone. They work under variable employment arrangements being unemployed, self-employed, employed on contract or commission, or salaried on a full-time or part-time basis. In this, they share similar circumstances to many persons involved in culture and leisure activities who frequently have short-term<sup>5</sup> or part-time<sup>6</sup> involvement. The activities with the highest proportion of persons involved part-time were glass crafts (97%), fete organising (90%), jewellery (89%), photography (88%) and painting (86%).<sup>7</sup> While casual work has always been a feature of the industry, the evidence suggests that this is increasing. They may also hold more than one job simultaneously and their working year may consist of a number of discrete projects.

<sup>5</sup> Up to 13 weeks of the year

<sup>6</sup> Less than 10 hours per week

<sup>7</sup> Survey of Work in Selected Culture and Leisure Activities, conducted in April 2004 taken over the previous 12 months.

Creative practitioners also face difficult working conditions and issues. They often work in isolation under relatively poor health and safety conditions. They must be vigilant about copyright and take responsibility for much of their own business management including marketing and taxation. While poorly paid, they are nevertheless responsible for many costs, such as consignment, storage and materials.

Because many visual artists and craftspeople need to supplement income gained from their art practice, they often work in alternative employment as detailed above and in Attachment 1. (This attachment provides statistics on where creative practitioners are working. The total number identifying as 'employed' in the industries is at Attachment 1B). Frequently, they teach art or craft, or they work as tradespersons, clerks, para-professionals, managers and administrators, labourers in a range of industries. In these broader areas of application, practitioners from creative disciplines are increasingly contributing or adding value to products and services. With the more recent decline in teaching opportunities, these areas provide significant avenues of employment for visual artists, craftspeople and designers.

It is clear that the broad range of work and the career variations necessitate a combination of both creative and business/ administration skills as well as occupation or industry specific skills. The combination of these skills also needs to be set against the impact of new technologies that are radically changing the historical ways visual artists, craftspeople and designers operate, how they and their art practices are defined and how they are viewed. These changes must also define how practitioners are trained and employed in the future.

## **Designers**

While visual artists and craft practitioners have less predictable work pathways, for many designers, on the other hand, there seems to be a more predictable career pattern, where they follow traditional employment pathways and move into design management or progress into senior levels of organisations where they assume more generic managerial responsibilities and roles. Around 44% of persons 'involved' in design did so for 10 hours or more per week and 57% of persons in design did so for more than 13 weeks of the year.<sup>8</sup>

As with the education of visual artists, a design education leads to careers outside the creative industries, as the skills of creativity and innovation, which design courses help to develop, are highly transferable. A survey, published in 1999, of 2,000 Art & Design students who graduated between 1993 and 1996 found that 63% were working in sectors other than the creative industries. (DIA website)

For designers, there are also opportunities to work within design consultancies or in-house within companies. Increasingly organisations are employing managers who will manage all aspects of the design function and there is growing demand for courses at post-graduate level where students can take design studies a stage further. Graphic designers often enter design houses, advertising or public relations workplaces. They also concentrate in the offices of architects and planners (including environmental consultants) and larger organisations. Likewise, fashion, furniture or industrial designers enter their respective industries and progress in much the same way as noted above or they operate in niche design markets.

With the growth of technology, eg the Internet, and the increasing importance of visual presentation, some areas of design are growth areas, particularly where designers work in environmental disciplines, the construction industry, and in practices that promote social and cultural events and exhibitions. New technologies have raised the level of in-house expertise required in graphic design studios and there are increased pressures for sustainable design from industrial designers.

## **OVERVIEW OF CURRENT SKILLS ACQUISITION/TRAINING**

Vocational enrolments in areas covered by the Visual Arts Craft and Design Training Package are detailed in Appendix C. Of the 42413 students enrolled nationally, (public institutions only) 53% of those enrolled are visual arts and craft practitioners; 3% are photographers and 24% are designers.

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<sup>8</sup> Survey of Work in Selected Culture and Leisure Activities, conducted in April 2004.

Despite initial misgivings about industry acceptance of competency-based training, most of these courses are now competency-based with an emphasis on learning outcomes and assessment criteria. The full range of courses currently on offer will not be replicated in the Visual Arts Craft and Design Training Package as the new national qualifications are likely to conflate individual courses into a more limited number of flexible qualifications.

## IMPLICATIONS FOR QUALIFICATION DESIGN

Because units of competency and qualifications are closely aligned to vocational outcomes, competencies within them must reflect the realities of work from a technical, professional and industry perspective.

The consultation paper preceding this report canvassed input into the kinds of skills required at Diploma and Advanced Diploma levels. Respondents indicated that practitioners would require a suite of adaptive technical, interpersonal and professional skills to manage new and ever changing contexts of work. There is broad agreement that the framework must incorporate a wide range of approaches and innovations in new art forms and media; yet ensure that education programs continue to develop and foster traditional skills in fine art, craft and design fundamentals.

*'(We need) training for excellence in a specialisation, no matter the area eg glass, painting of a specific sort, sculpture....I can only find the best artists jobs...an emphasis on expertise is crucial....'* Artsource, Western Australia

The Visual Arts Craft and Design units of competency will make career pathways more explicit by linking qualifications to occupational outcomes. By providing flexible options, providers will be able to select streams, skills and discipline specialisations and suitable for local needs. Equally, cross-sectoral options will also be possible.

Currently, the provision of training in the visual arts, craft and design industries is variable nationally and pathways are not always clear in the titles of qualifications. A Training Package will aim to better structure national provision, enabling all states to see clearly the range of skills and knowledge, including those from other industries, which could be put together across the sectors and recognised in nationally endorsed qualifications.

Many people agree that there should be more links between the vocational and tertiary sectors and while participants acknowledge that there is much more articulation than there was previously. They also thought that the existing links could be greatly improved. The explicit nature of competencies is a starting point for this to occur.

A small proportion of those consulted were opposed to the development of units of competency for the visual arts, craft and design industries. These objections were to do with the perceived difficulties around assessing creativity in a competency-based system. With or without competency standards, however, judgements are already a substantial part of arts, craft and design education - whether such judgements are based on explicit or implicit criteria. Competency standards can make explicit the balance between the components of aesthetics and technique, yet leave the question of aesthetics open to interpretation, as would always be the case in any learning or assessment program. This debate was addressed by reference to current practice, with participants and practitioners reiterating the need for a framework, which enables the judgement of work to take account of both technical ability and aesthetic and conceptual considerations.

In summary, artists, craftspeople and designers should be multiskilled with multi specialisations. They must be able to adapt and do many different things with their creative practice, but the technical skills within their practice must be highly specialised.

# Project Methodology

## PROJECT REQUIREMENTS

The primary objective of Phase 1 is to provide a sound foundation for the second phase in which higher level qualifications (possibly Diploma and Advanced Diploma) will be finalised and prepared for endorsement.

In brief, the project methodology has involved:

- Desk analysis of previous research and other work undertaken in relation to the development of Diploma and Advanced Diploma qualifications
- Consultation with practitioners and Registered Training Organisations on the demand for qualifications and key issues in their development, including potential structures and content
- Development of draft recommendations for further work, including outline structures for qualifications

## CONSULTATION

Initial consultation processes for the development of Visual Arts Craft and Design Diploma and Advanced Diploma qualifications are summarised as follows:

### January/February 05

- Information about the review was emailed to all stakeholders on the IBSA database
- A Project Update was placed on the IBSA website
- Stakeholders were invited to nominate their interest in participating in project Working Parties
- Two Working Parties (one for Visual Arts and Craft and one for Design) were established to operate as email forums for discussion issues related to the higher level qualifications
- A consultation paper was developed, placed on the IBSA website and widely distributed

### February/March 05

- All State Training Authorities were provided with wording for a broadcast email and asked to distribute information to their stakeholders
- Key contact organisations (eg NAVA) were provided with wording for a broadcast email and asked to distribute information to their networks/memberships
- Working party members were provided with wording for a broadcast email and asked to distribute information to their networks/memberships
- NPSC members were provided with wording for a broadcast email and asked to distribute information to their networks/memberships
- State and Territory Industry Training Advisory Bodies (ITABs) were contracted to send email advice of the project to their stakeholders and to conduct additional face-to-face or telephone consultations
- Gaps in consultation have been and continue to be identified and addressed within resource limitations

### March - May 05

- Industry forum was held in Queensland
- Forum with TAFE Queensland was held
- Consultation session was held with the MAD group in Victoria
- Teleconference held with Western Australian Academy of Performing Arts
- The Issues and Feedback Register summarising all comments received from initial survey and other consultations was placed on the IBSA website and stakeholders were alerted via NPSC, industry organisations, Working Parties, State Training Authorities and State/Territory ITABs
- A Project Update was distributed to those on the wider IBSA database as an additional alert
- Working Parties have continued to discuss particular issues raised in the review

## July/August 05

- The draft recommendations and updated Issues Register were placed on the IBSA website and 5 weeks allowed for feedback. All working parties, particular interest groups and all stakeholders on the IBSA database were notified and invited to comment
- A summary of comments made on the draft recommendations appears in the project Issues Register

Throughout the process, the Project Manager has initiated numerous one-on-one meetings and telephone discussions to address and follow up on specific issues raised in consultations.

To date, approximately 150 people have provided input to this phase of work, through one or more of the following mechanisms:

- Completion of submissions
- Participation in Working Party email discussions
- Attendance at meetings or forums
- Participation in telephone consultations.

The table below provides a snapshot of consultation undertaken to date

### Consultation Summary Table: Visual Arts Craft and Design Stage 2 (Phase 1)

Consultation Mechanism	Application	Stakeholder Participation
Face-to-face meetings /individual telephone discussions /Workshops	<ul style="list-style-type: none"> <li>• NT Forums</li> <li>• Qld Forums</li> <li>• Other State-ITAB organised consultations</li> <li>• Working party members</li> <li>• Ceramics stakeholders including Potters Society of Australia</li> <li>• MAD forum Melbourne</li> <li>• Design Institute of Australia</li> <li>• Australian Graphic Design Association</li> <li>• Australian Institute of Professional Photography</li> <li>• Australian Commercial and Media Photographers</li> <li>• TAFE NSW Program Managers meeting</li> <li>• TAFE Tasmania</li> <li>• Central TAFE, WA</li> <li>• NAVA</li> <li>• Craft Australia</li> <li>• Victorian RTOs</li> <li>• Range of individual practitioners</li> </ul>	<ul style="list-style-type: none"> <li>• RTOs</li> <li>• Industry</li> <li>• STAs</li> <li>• Industry Associations</li> <li>• ITABs</li> </ul>
Email discussion groups	<ul style="list-style-type: none"> <li>• Establishment of Working Party Visual Arts and Crafts</li> <li>• Establishment of Working Party Design</li> </ul>	
Personalised or more closely targeted email	<ul style="list-style-type: none"> <li>• Various practitioners and organisations</li> </ul>	
Broadcast emails	<ul style="list-style-type: none"> <li>• IBSA</li> <li>• STAs</li> <li>• State/Territory ITABs</li> <li>• Industry orgs (eg NAVA)</li> </ul>	

	<ul style="list-style-type: none"> <li>• RTOs on NTIS</li> <li>• Key cultural organisations</li> <li>• Ausfilm members</li> </ul>	
Teleconferences	<ul style="list-style-type: none"> <li>• First NPSC teleconference</li> <li>• WAAPA</li> </ul>	
Web	<ul style="list-style-type: none"> <li>• Industry and RTO surveys (online and word versions) placed on IBSA website</li> <li>• Issues and Feedback Registers</li> <li>• Draft Recommendations</li> </ul>	
Mail-outs	<ul style="list-style-type: none"> <li>• Not used</li> </ul>	
Project Updates	<ul style="list-style-type: none"> <li>• Updates produced and distributed in Jan, Mar, Apr and Jun</li> </ul>	
Industry Events	<ul style="list-style-type: none"> <li>• NT Forums piggy-backed on existing events</li> </ul>	

### **National Project Steering Committee**

IBSA has managed this project under the guidance of a National Project Steering Committee (NPSC). This Committee has representation from industry associations, State/Territory Training Authorities, small to large enterprises and Registered Training Organisations.

### **Working Parties**

Two Working Parties were set up as informal email forums to provide expert input to the project:

- Working Party for Visual Arts and Craft
- Working Party for Design

Each group has representation from industry practitioners and Registered Training Organisations, and members have been involved in ongoing discussion of issues with the Project Consultant.

### **State and Territory Training Authorities**

State and Territory Training Authorities have been kept informed about the progress of the review since its commencement, and have been given the opportunity to provide comment at key stages.

## **RESEARCH AND ANALYSIS**

Draft recommendations are also based on desk research and analysis of a range of existing reports and data including:

- Previous work undertaken by CREATE Australia in relation to the naming of qualifications
- The joint LMTA/CREATE Fashion Design Project conducted in 2004
- The original Scoping Study for the Visual Arts Craft and Design Training Package
- Current course structures and curriculum documents from various Registered Training Organisations
- The URCOT report developed on Design skills and qualifications for the Victorian Qualifications Authority (and the final qualifications)
- NCVET data on current training in the areas of Visual Arts Craft and Design

# Appendix A: Draft Structures for Qualifications in Visual Arts Craft and Design

## Key Points about Presentation of Draft Structures

- These draft structures are presented as a starting point for detailed development
- The structures provide an overview of possible content – these should not be interpreted as definitive statements about content, or the way individual units will be finally structured
- Significant further work is required to actually develop the units of competency and this will impact on final qualification structure
- Further work will involve consultation with content experts for detailed development
- For ease of reference the content is split into four areas:
  - Visual Arts and Crafts (comprising Fine Arts)
  - Ceramics
  - Photoimaging
  - Design
- This grouping of content is to facilitate the presentation of information at this early stage
- The draft structures are based on feedback received to date and analysis of other reports, materials and course documents sourced during early research
- A snapshot of existing Certificate IV qualifications is provided for information only – pathways into Diploma and Advanced Diploma qualifications may be from a range of other qualifications or general art and design practice / experience

## **VISUAL ARTS & CRAFT**

### **Key Development Issues – Visual Arts and Craft**

- Expert group to progress discussion on key content
- Qualifications must reflect the way people use their skills, opportunity for use of new technologies
- Overall titling of qualifications in relation to the split between Visual Arts, Fine Arts and Craft (refer to broad recommendations)
- Variations will be required depending on the way qualifications are finally structured
- The potential need for development of additional technique-based units in different areas of specialisation
- The way in which existing units in the Certificate IV qualifications structures may be used in Diploma and Advanced Diploma qualifications
- Overall relationship between the Certificate IV, Diploma and Advanced Diploma qualifications
- Articulation of the differences between Diploma and Advanced Diploma – initial feedback suggests this is related to the scope of the body of work, and the need for Advanced Diploma qualifications to provide for a greater research focus, while still retaining a strong skills basis
- Articulation of the need for practice and maturation of skills as a vital element in any qualification development

<b>Certificate IV in Visual Arts &amp; Contemporary Craft (Existing)</b>	<b>Diploma of Visual Arts (allowing specialisation in Fine Arts and a range of other art and craft areas) Or Diploma of Fine Arts and Diploma of Visual Arts and Craft (allowing specialisations in all areas other than Fine Arts )</b>	<b>Ad Dip of Visual Arts (allowing specialisation in Fine Arts and a range of other art and craft areas) Or Ad Dip of Fine Arts and Ad Dip of Visual Arts and Craft (allowing specialisations in all areas other than Fine Arts )</b>
	Visual Artist, Craftsperson	Visual Artist , Craftsperson
<b><i>Differentiation of all content across Diploma and Advanced Diploma will be a key development focus</i></b>		
<b>Core Units</b>	<b>Core Units</b>	<b>Core Units</b>
<b>Complete 4 core units:</b> <ul style="list-style-type: none"> <li>• Concept origination</li> <li>• OH&amp;S</li> <li>• Drawing</li> <li>• History and theory</li> </ul>	<b>Complete X core units. Units to focus on areas such as:</b> <b>Creative Process</b> – concept origination and development, critical analysis <b>OH&amp;S</b> - safe work practice <b>History and Theory</b> – analysis and application of cultural theory <b>Communication and Presentation of Work</b> – drawing, portfolio <b>Essential Professional Practice</b> - Copyright	<b>Complete X core units. Units to focus on areas such as:</b> <b>Creative Process</b> – concept origination and development, critical discourse <b>OH&amp;S</b> - safe work practice <b>History and Theory</b> – analysis and application of cultural theory, debate and discourse, locating own work in context <b>Communication and Presentation of Work</b> – drawing, portfolio, exhibition <b>Essential Professional Practice</b> - Copyright <b>Research</b> – broader arts/social research
<b>Elective Units</b>	<b>Elective Units (restricted choice)</b>	<b>Elective Units (restricted choice)</b>
<b>14 other units</b> <ul style="list-style-type: none"> <li>• Specialisation units in artforms</li> <li>• Professional practice</li> <li>• Small business</li> <li>• Research and innovation</li> </ul>	<b>Complete x units from the following groups</b> <b>Artform Specific</b> (different units for specialisations such as Photography, Drawing, Painting, Prints, Sculpture, Textiles, Video Art, Public Art, Performance Art, Installation, Wood etc) – units relating to different types of studio practice, for some areas this might include units from other Training Packages <i>See suggestions in Advanced Diploma for broad approach</i> <b>Specialisation Support</b> - CAD, model-making, life drawing, technical drawing, skills related to exhibition of work, conservation and documentation of work, producing images of work, environment and safety etc <b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication <b>Professional Practice</b> - promotion of self as artist, evaluation and research of arts trends, arts practice in wider social context, <b>Sustaining a Viable Arts Practice</b> - Marketing, Grants Applications, Legal, Finance, Arts in Industry <b>Research and Innovation</b> - <b>Design</b> - working with briefs, design processes	<b>Complete x units from the following groups</b> <b>Artform Specific</b> (different units for specialisations such as Photography, Drawing, Painting, Prints, Sculpture, Textiles, Video Art, Public Art, Performance Art, Installation. Wood etc). Independently formulate concept for a body of work <ul style="list-style-type: none"> <li>• Independently research, investigate and select materials/techniques for a body of work</li> <li>• Independently create original body of work to effect desired aims</li> <li>• Assess and monitor progress of own work</li> <li>• Collate and present own body of work</li> </ul> <b>Specialisation Support</b> - CAD, model-making, life drawing, technical drawing, skills related to exhibition of work, conservation and documentation of work, producing images of work, environment and safety etc <b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication <b>Professional Practice</b> - Promotion of self as artist, evaluation and research of arts trends, arts practice in wider social context, critique of cultural works, project management <b>Sustaining a Viable Arts Practice</b> - Marketing, Grants Applications, Legal, Finance, Arts in Industry <b>Research and Innovation</b> - <b>Design</b> - working with briefs, design processes
	<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>
	Complete X other nationally endorsed units from any endorsed Training Package (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required

	specific outcome required	
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## **CERAMICS**

### **Key Development Issues – Ceramics Structures**

- Expert group to progress discussion on key content
- Balance between the need for a strong ceramics skill base and broader skills relating to wider areas of concept development, history and theory, design etc
- Structure of techniques-based units
- Decisions relating to how flexible or prescriptive this qualification to reflect different needs and perspectives
- The way in which existing units in the Certificate IV qualifications structures may be used in Diploma and Advanced Diploma qualifications
- Overall relationship between the Certificate IV, Diploma and Advanced Diploma qualifications, and the extent to which lower level qualifications may be embedded in higher level qualifications
- Articulation of the differences between Diploma and Advanced Diploma – initial feedback suggests this is related to the scope of the body of work, and the need for Advanced Diploma qualifications to provide for a greater research focus, while still retaining a strong skills basis
- Articulation of the need for practice and maturation of skills as a vital element in any qualification development

Certificate IV in Visual Arts & Contemporary Craft (Existing)	Diploma of Ceramics	Advanced Diploma of Ceramics
	Ceramicist	Ceramicist
<i>Differentiation of all content across Diploma and Advanced Diploma will be a key development focus</i>		
Core Units	Core Units	Core Units
<b>Complete 4 core units:</b> <ul style="list-style-type: none"> <li>• Concept origination</li> <li>• OH&amp;S</li> <li>• Drawing</li> <li>• History and theory</li> </ul>	<b>Complete X core units. Units to focus on areas such as:</b> <b>Creative Process</b> – concept origination and development, critical analysis <b>OH&amp;S</b> - safe work practice <b>History and Theory</b> – analysis and application of cultural theory to ceramics practice <b>Communication and Presentation of Work - drawing</b> , portfolio <b>Essential Professional Practice</b> – Copyright,	<b>Complete X core units. Units to focus on areas such as:</b> <b>Creative Process</b> – concept origination and development, critical discourse <b>OH&amp;S</b> - safe work practice <b>History and Theory</b> – analysis and application of cultural theory, debate and discourse <b>Communication and Presentation of Work</b> – drawing, portfolio, exhibition <b>Essential Professional Practice</b> - Copyright <b>Research</b> – broader arts/social research
Elective Units	Elective Units (restricted choice)	Elective Units (restricted choice)
<b>14 other units</b> <ul style="list-style-type: none"> <li>• Specialisation units in artforms</li> <li>• Professional practice</li> <li>• Small business</li> <li>• Research and innovation</li> </ul>	<b>Complete x units from the following groups</b> (discussion needed in relation to body of work at Diploma level and relationship to existing broad ceramics units in Training Package) <b>Wheelforming</b> - techniques for advanced wheelwork <b>Handforming</b> - techniques for advanced handbuilding <b>Slipcasting</b> (check on fit for this at different levels) <b>Glaze application and technology</b> - techniques and methodologies to develop ceramic glazes <b>Decoration</b> - experimental drawing techniques to ceramic surfaces, other techniques <b>Kiln building and firing</b> – electric kilns, wood kilns, kiln design & construction <b>Use of moulds</b> - techniques moulded architectural elements <b>Complex ceramic surface treatments</b> <b>Clay technology</b> – testing / development of clay bodies <b>Specialisation Support</b> - CAD, model-making, life drawing, technical drawing, skills related to exhibition of work, conservation and documentation of work, producing images of work, environment and safety etc <b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication <b>Professional Practice</b> - promotion of self as artist, evaluation and research of arts trends, arts practice in wider social context, <b>Sustaining a Viable Arts Practice</b> - Marketing, Grants Applications, Legal, Finance <b>Research and Innovation</b> - <b>Design</b> - working with briefs, design processes	<b>Complete x units from the following groups</b> <b>Ceramic-specific Body of Work</b> <ul style="list-style-type: none"> <li>• Independently formulate concept for a body of work</li> <li>• Independently research, investigate and select materials/techniques for a body of work</li> <li>• Independently create original body of work to effect desired aims</li> <li>• Assess and monitor progress of own work</li> <li>• Collate and present own body of work</li> </ul> <b>Specialisation Support</b> - CAD, model-making, life drawing, technical drawing, skills related to exhibition of work, recording and documentation of work, environment and safety <b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication <b>Professional Practice</b> - Promotion of self as artist, evaluation and research of arts trends, arts practice in wider social context, critique of cultural works, project management <b>Sustaining a Viable Arts Practice</b> - Marketing, Grants Applications, Legal, Finance <b>Research and Innovation</b> - <b>Design</b> - working with briefs, design processes
Elective Units (Open Choice)	Elective Units (Open Choice)	Elective Units (Open Choice)
	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required eg

## PHOTOIMAGING

### Key Development Issues– Photoimaging

- Expert group to progress discussion on key content
- Decisions relating to how flexible or prescriptive this qualification should be and a clear focus on the outcomes required
- Consideration of crossovers with multimedia, graphic design etc – and the extent to which these should be flagged within the qualifications
- Consideration of business skills – and the extent to which they may become core skills in the Advanced Diploma
- How to capture the notion of 'range' in qualification – and potential to nominate some kind of minimum requirement
- The way in which existing units in the Certificate IV qualifications structures may be used in Diploma and Advanced Diploma qualifications
- Overall relationship between the Certificate IV, Diploma and Advanced Diploma qualifications – the degree to which lower level quals should be nested within the Advanced Diploma
- Options to allow for a fine arts focus if required (though this outcome could be covered within the Visual Arts qualifications)

Certificate IV in Photoimaging (Existing)	Diploma of Photoimaging	Advanced Diploma of Photoimaging
Assistant Photographer	Employee Photographer, Junior Photographer	Photographer (may be self-employed)
<b>Core Units</b>	<b>Core Units (balance of core and elective is key development issue)</b>	<b>Core Units (balance of core and elective is key development issue)</b>
<p><b>Complete 11 core units:</b></p> <p><b>Industry Practice / Communication</b></p> <ul style="list-style-type: none"> <li>Follow health safety and security procedures</li> <li>Source and apply Photoimaging industry knowledge</li> <li>Research and apply information on the traditions which inform photoimaging practice</li> <li>Work with others</li> </ul> <p><b>Broad Photoimaging Competencies</b></p> <ul style="list-style-type: none"> <li>Apply Photoimaging lighting techniques</li> <li>Plan and carry out image capture in response to a brief</li> <li>Process photoimages to work print/file stage</li> <li>Enhance, manipulate and output photoimages</li> <li>Prepare, store and maintain finished work</li> </ul> <p><b>Design / Creativity</b></p> <ul style="list-style-type: none"> <li>Integrate colour theory and design processes in response to a brief</li> </ul> <p><b>Brief / Project Management</b></p> <ul style="list-style-type: none"> <li>Interpret and respond to a brief</li> </ul>	<p><b>Complete X core units:</b></p> <p><b>Industry Practice</b></p> <ul style="list-style-type: none"> <li>OH&amp;S</li> <li>Promote self as photoimaging practitioner</li> <li>Research and evaluate Photoimaging industry trends and practice</li> </ul> <p><b>Communication / Presentation</b></p> <ul style="list-style-type: none"> <li>Develop, refine and communicate concept for own work (bodies of work within various photoimaging disciplines, folio development)</li> <li>Collaboration/ negotiation as part of team</li> </ul> <p><b>Photoimaging Discipline Competencies</b> – eg advertising/commercial, portrait wedding, press/PR, Art /photo-documentary, forensic</p> <ul style="list-style-type: none"> <li>Evaluate, select and maintain photoimaging technology</li> <li>Adapt image capture and lighting techniques (range of disciplines)</li> <li>Digital processing / output for specific disciplines and user groups</li> <li>Research and use emerging photoimaging technologies (and applications to different user groups)</li> </ul> <p><b>Project Management</b></p> <ul style="list-style-type: none"> <li>Interpret and respond to a brief / Establish and refine a brief</li> </ul> <p><b>Business / Admin Skills</b></p> <ul style="list-style-type: none"> <li>Copyright (self)</li> </ul>	<p><b>Complete X core units:</b></p> <p><b>Industry Practice / Communication</b></p> <ul style="list-style-type: none"> <li>OH&amp;S (at manager level)</li> <li>Establish and conduct business relationships (or similar)</li> <li>Research and integrate social and global perspectives in photoimaging work</li> <li>Mentorship / professional development (how to integrate this)</li> </ul> <p><b>Specialist Photoimaging Competencies</b></p> <p><i>Developed around</i></p> <ul style="list-style-type: none"> <li>Independently formulate concept for a body of work</li> <li>Independently research, investigate and select techniques for a body of work</li> <li>Independently create original body of work to effect desired aims</li> <li>Assess and monitor progress of own work</li> <li>Collate and present own body of work</li> </ul> <p><b>Project Management</b></p> <ul style="list-style-type: none"> <li>Interpret and respond to a brief / Establish and refine a brief</li> </ul> <p><b>Business / Admin Skills</b></p> <ul style="list-style-type: none"> <li>Legal / Copyright from business perspective (self and others)</li> <li>Marketing</li> <li>Business Planning</li> <li>Budget development / financial management</li> </ul>
<b>Elective Units (Restricted Choice)</b>	<b>Elective Units (Restricted Choice)</b>	<b>Elective Units (Restricted Choice)</b>
Not used in the current qualification structure	Complete X units selected from the area of Photoimaging, multimedia, graphic design (would be quite flexible if core were large – may be no need for restricted electives)	Complete X units selected from the area of Photoimaging, multimedia, graphic design? (would be quite flexible if core were large – may be no need for restricted electives)
<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>
Complete 7 other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Retail) to meet the specific outcome required

## DESIGN

### Key Development Issues– Design

- Expert groups to progress discussion on key content
- Key focus of design as a professional business activity
- Overall titling of qualifications and the way this is approached for different specialisations
- The way in which existing units in the Certificate IV qualifications structures may be used in Diploma and Advanced Diploma qualifications, in particular whether the Certificate IV in Design may or may not be a pre-requisite qualification
- Overall relationship between the Certificate IV, Diploma and Advanced Diploma qualifications – and between these qualifications and relevant qualifications in other Training Packages
- Resolution of coverage issues with Manufacturing Skills Australia (particularly relevant to Fashion, Interior, Jewellery and Product Design)
- Approach to furniture design – varying feedback about whether this should be part of product, have its own specialisation and link with furniture making
- Textile design – how this should be approached as a specialisation (some feedback which suggests this as part of a Visual Arts qualification),
- Graphic design / Digital design – strong links with other Training Packages (Printing & Graphic Arts, IT, Film/TV Radio and Multimedia) and how this should be approached – identified as key priority area to develop cohesive approach
- Links with other qualifications for costume, set, lighting designers in the context of live entertainment, film and television
- Links with other art and design roles in the creative industries such as special effects make-up
- Illustration and where it sits in the framework
- Balance of different skills – creative, conceptual, technical, project-based, communication etc
- Capturing and defining the notion of ‘range’ in relation to skills development – ensuring that the competencies support this
- Possible links with the Design qualifications developed in Victoria
- Articulation of the differences between Diploma and Advanced Diploma – this is clearer in some areas more than others, but needs more detailed work
- Articulation of the need for practice and maturation of skills as a vital element in any qualification development

Certificate IV in Design (Existing)	Diploma of Design (specialisation)	Advanced Diploma of Design (specialisation)
<i>Differentiation of all content across Diploma and Advanced Diploma and relationship between the two will be a key development focus</i>		
Core Units	Core Units	Core Units
Complete 10 core units. Current content relates to: <ul style="list-style-type: none"> <li>▪ Conceptual &amp; problem solving skills</li> <li>▪ OH&amp;S</li> <li>▪ Drawing</li> <li>▪ Interpreting briefs</li> <li>▪ Design industry knowledge and practice</li> <li>▪ History and theory of design</li> <li>▪ 2-dimensional design</li> <li>▪ 3-dimensional design</li> </ul>	Complete x core units. Content to focus on areas such as: <p><b>History and theory of design</b> - social, cultural and historical development and influences of design, critical analysis to inform design practice</p> <p><b>Design fundamentals</b> - 2-D design, 3-D design, colour</p> <p><b>Conceptual &amp; problem solving skills</b> – research, creative design processes to originate, develop and realise design concepts</p> <p><b>Professional Design Practice</b> – copyright, evaluation and research of design trends</p> <p><b>OHS</b> – risk, environment, safe practice</p> <p><b>Design Project Management</b> – interpreting and responding to a brief, establishing and negotiating a brief, budget management</p> <p><b>Communication/teamwork</b> – collaboration, negotiation</p> <p><b>Presentation of Work</b> – drawing, visuals for presentation, making presentations,</p>	Complete x core units. Content to focus on areas such as: <p><b>History and theory of design</b> - social, cultural and historical development and influences of design, critical analysis to inform design practice, broader design research, global / social perspectives</p> <p><b>Design fundamentals</b> - 2-D design, 3-D design, colour</p> <p><b>Conceptual &amp; problem solving skills</b> – research, creative design processes to originate, develop and realise design concepts</p> <p><b>Professional Design Practice</b> – copyright, evaluation and research of design trends</p> <p><b>OHS</b> – risk management, environment, safe practice</p> <p><b>Design Project Management</b> – interpreting and responding to a brief, establishing and negotiating a brief, budget management, budget development, managing design realisation, project co-ordination</p> <p><b>Communication/teamwork</b> – collaboration, negotiation</p> <p><b>Presentation of Work</b> – drawing, visuals for presentation, making presentations,</p>
Elective units	Restricted Electives (common to different design disciplines)	Restricted Electives (common to different design disciplines)
<b>Complete 8 other units with at least 2 from the Design specialisation units within the Visual Arts Craft and Design Training Package</b> Remaining units may be selected from other areas of the Visual Arts Craft and Design Training Package or any relevant endorsed Training Package at the appropriate level.	<b>Complete x from the following groups:</b> <p><b>Design Tools / Support</b> – CAD (different levels), specialised design technologies, model-making, rendering, life drawing, technical drawing, drafting, skills related to presentation of work, producing images of work, environment and safety etc</p> <p><b>Professional Practice</b> - promotion of self as designer, design practice in wider social context</p> <p><b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication</p> <p><b>Sustaining Viable Design Practice</b> - Marketing, Legal, Finance, International</p>	<b>Complete x from the following groups:</b> <p><b>Design Tools / Support</b> – CAD (different levels), specialised design technology, model-making, rendering, life drawing, technical drawing, drafting, skills related to presentation of work, producing images of work, environment and safety etc</p> <p><b>Professional Practice</b> - promotion of self as designer, design practice in wider social context</p> <p><b>Visual Literacy and Culture</b> - aspects of meaning, composition and components of images, analysis of visuals in cultural work(s), use of visual elements in communication</p> <p><b>Sustaining Viable Design Practice</b> - Marketing, Legal, Finance, International, Business management</p>

**PLUS ADDITIONAL RESTRICTED CHOICE ELECTIVES TO REFLECT THE SPECIALISED DESIGN OUTCOME – THESE RESTRICTED CHOICE ELECTIVES MIGHT REPRESENT A SIGNIFICANT COMPONENT OF THE QUALIFICATION TO ADEQUATELY REFLECT THE SPECIALISATION OUTCOME AT A PROFESSIONAL LEVEL**

(there is also the potential to more effectively address other design outcomes as part of IBSA's broader work on Design (eg. sets, lighting, costume, digital)

Elective Units Restricted Choice - Fashion	Elective Units Restricted Choice – Textiles	Elective Units Restricted Choice – Interior (clear focus on differentiation decoration/design – also consider other name split suggestions)	Elective Units Restricted Choice Jewellery/Object)	Elective Units Restricted Choice – Product Design (including furniture at this stage)	Elective Units Restricted Choice – Graphic (including illustration at this stage)	Elective Units Restricted Choice – Digital
						<b>Crossover areas – key focus for IBSA</b>
<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept origination, development and realisation in specialised context – fashion range</li> <li>• Fashion industry practices – trends, forecasting, suppliers/contractors manufacturing processes</li> <li>• Materials – fibres, yarns, fabrics, textiles, evaluation, experimentation, manipulation, fabrication</li> <li>• Samples / prototypes – production, evaluation</li> </ul> <p>Some of this content <i>may</i> be covered appropriately in units from the Textiles, Clothing &amp; Footwear Training Package</p>	<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept origination, development and realisation in specialised context – range</li> <li>• Textile industry practices – trends, technology</li> <li>• Materials - weaving, tapestry, machine knitting, screen printing, evaluation, experimentation, manipulation</li> <li>• Samples / prototypes – production, evaluation</li> </ul>	<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept development and realisation in specialised context – various space types</li> <li>• Industry practice - building technologies and codes, structural/ construction issues, trend analysis</li> <li>• Space planning – layout/floor plans</li> <li>• Interior styling</li> <li>• Materials – fixtures, finishes, soft material, furnishings, furniture (would vary between decoration/design)</li> <li>• Colour</li> <li>• Lighting</li> </ul> <p>Also investigate links to Visual Merchandising in WRAPs Training Package</p>	<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept development and realisation in specialised context - range</li> <li>• Industry Practice – trends, manufacturing process, specialist suppliers/contractors</li> <li>• Manage production of jewellery items</li> <li>• Materials – metals, woods, plastics, textiles, gems characteristics, evaluations, experimentation, manipulation</li> <li>• Samples / prototypes – production, evaluation</li> </ul> <p>Some of this content <i>may</i> be appropriately covered in Units from other Training Packages eg Metals</p>	<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept development and realisation in specialised context - range</li> <li>• Manufacturing processes, making / construction</li> <li>• Industry practice – trends</li> <li>• Ergonomics</li> <li>• Materials – wood, plastics, metal, stone, glass, evaluation, experimentation</li> <li>• Technologies and materials</li> <li>• Prototypes</li> </ul> <p>Some of this content <i>may</i> be appropriately covered in Units from other Training Packages eg Metals</p>	<p>Complete X specialist units from areas such as:</p> <ul style="list-style-type: none"> <li>• Concept development and realisation in specialised context – range</li> <li>• Reprographic and prepress</li> <li>• Colour applications – print media products</li> <li>• Finished art</li> <li>• Digital imaging/ electronic design</li> <li>• Software applications</li> <li>• Illustration</li> <li>• Typography - composition and evaluation, advanced techniques</li> <li>• Photography – digital processing</li> </ul> <p>Some of this content is likely to be covered in units from the IT and Printing and Graphic Arts Training Packages</p>	<p>The whole area of digital content has been identified as key area of focus based on the outcomes of the review of Film, TV, Radio and Multimedia qualifications. This work impacts on several existing Training Packages</p>
<b>Elective Units (Open Choice)</b>		<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>	<b>Elective Units (Open Choice)</b>
Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Textiles, Clothing and Footwear, Retail) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Textiles, Clothing and Footwear, Retail) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Building and Construction, Property Services) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, Metals) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, Metals, Furnishing, IT) to meet the specific outcome required	Complete X other nationally endorsed units (eg Visual Arts Craft and Design, IT, Printing and Graphic Arts, Film/TV) to meet the specific outcome required	

## Appendix B: Units for Possible Importation from other Training Packages

IBSA is committed to minimising unnecessary duplication across all Training Packages, while ensuring that units developed by other industries are suitable for use in VACD qualifications.

The table below identifies particular areas where there may be skills crossovers with other units of competency and qualifications.

Competencies	Comments
Fashion design	IBSA will undertake further discussions with the Manufacturing Skills Australia on ways to address industrial design qualifications/competencies.
Set, costume, lighting, sound, audio-visual and related design	These occupations are included in the Entertainment and Film/TV Training Packages but will be enhanced by the development of a Visual Arts Craft and Design Training Package, and by the broader work on Design
Industrial, product, jewellery and interior design	IBSA will undertake further discussions with the Manufacturing Skills Australia on ways to address industrial design qualifications/competencies.
Furniture design	IBSA will undertake further discussions with the Manufacturing Skills Australia on ways to address industrial design qualifications/competencies.
Curating and related gallery competencies	A number of these are already included in the Museum and Library/ Information Services package. Relevant competencies will be incorporated from that package in the context of broader work.
Multimedia	A number of qualifications and competencies are already included in the Film, Television, Radio, Multimedia and ICT Training Packages. Relevant competencies will be incorporated from those packages in the context of broader work.
Animation	A number of qualifications and competencies are already included in the Film, Television, Radio, and Multimedia Training Package. Relevant competencies will be incorporated as needed.
Signwriting	Signwriting is a recognised apprenticeship within the construction industry and IBSA will liaise with the Construction and Property Services Industry Skills Council on the cross sector application of skills.
Screenprinting	IBSA will undertake further discussions with the Manufacturing Skills Australia on ways to address screenprinting qualifications/competencies.
Visual Merchandising	IBSA will consider links with and importation of Visual Merchandising units, which now fall under the coverage of Service Skills Australia.

The following lists show examples of Training Packages and units, which need detailed evaluation to determine their applicability to Visual Arts, Craft and Design qualifications. It is acknowledged that many units in their current form may not be appropriate, and this requires further discussion with other Skills Councils.

## **Metal and Engineering Industry Training Package**

### **Jewellery and Horological**

<b>National Code</b>	<b>Unit of Competency Name</b>
MEM19.10AA	Produce rubber moulds for lost wax process
MEM19.11AA	Perform wax injection of moulds for lost wax casting process
MEM19.12AA	Produce jewellery wax model
MEM19.13AA	Produce jewellery metal masters
MEM19.14AA	Perform hand engraving
MEM19.15AA	Perform jewellery enamelling
MEM19.16AA	Construct jewellery components
MEM19.17AA	Fabricate jewellery items
MEM19.18AA	Repair jewellery items
MEM19.1AA	Jewellery metal casting
MEM19.20AA	Fault-find and maintain micro-mechanisms
MEM19.21AA	Diagnose and service micro-mechanisms
MEM19.22AA	Perform precision micro-mechanism diagnosis and servicing
MEM19.2AA	Prepare jewellery illustrations
MEM19.3AA	Handle gem materials (basic)
MEM19.4AA	Handle and examine gemstone materials
MEM19.5AA	Produce three-dimensional precision items
MEM19.6AA	Watch battery replacement
MEM19.7AA	Perform gemstone setting
MEM19.8AA	Prepare jewellery designs
MEM19.9AA	Perform investment procedures for lost wax casting process
MEM8.18AA	Electroplate engineering coatings
MEM8.19AA	Electroplate protective finishes
MEM8.20AA	Electroplate decorative finishes

## **Furnishing Industry Training Package**

### **Furniture Finishing**

<b>National Code</b>	<b>Unit of Competency Name</b>
LMFFF1001A	Complete a basic furniture finishing product
LMFFF2001A	Use furniture finishing sector hand and power tools
LMFFF2002A	Dismantle/reassemble furniture
LMFFF2003A	Remove surface coatings
LMFFF2004A	Prepare surfaces for finishing
LMFFF2005A	Maintain spray equipment and booth
LMFFF2006A	Apply surface coatings by spray gun
LMFFF2007A	Apply stains, fillers and bleach
LMFFF2008A	Apply surface coatings by hand
LMFFF3001A	Match and make up colours
LMFFF3002A	Set up, operate and maintain mechanical coating systems
LMFFF3003A	Apply plural component coatings
LMFFF3004A	Apply soft rubber techniques
LMFFF3005A	Enhance finishes
LMFFF3006A	Repair and touch up surfaces
LMFFF3007A	Apply graining and decorative finishes
LMFFF3008A	Apply traditional french polishing techniques
LMFFF3009A	Set up, operate and maintain CNC coating systems

## **Furniture Making Sector**

<b>National Code</b>	<b>Unit of Competency Name</b>
LMFFM1001A	Construct a basic timber furnishing product
LMFFM1002A	Operate basic woodworking machines
LMFFM2001A	Use furniture making sector hand and power tools
LMFFM2002A	Assemble furnishing components
LMFFM2003A	Select and apply hardware
LMFFM2004A	Apply sheet laminates by hand
LMFFM2005A	Join solid timber
LMFFM2006A	Hand make timber joints
LMFFM2007A	Follow plans to assemble production furniture
LMFFM2008A	Bend and form cane
LMFFM2009A	Construct cane furniture
LMFFM2010A	Set up, operate and maintain basic static machines
LMFFM2011A	Apply manufactured board conversion techniques
LMFFM2012A	Set up, operate and maintain pressure and clamping machines
LMFFM3001A	Construct chair and couch frames
LMFFM3002A	Construct furniture using leg and rail method
LMFFM3003A	Produce angled and curved furniture using manufactured board
LMFFM3004A	Produce angled and curved furniture using solid timber
LMFFM3005A	Fabricate custom furniture
LMFFM3006A	Install furnishing products
LMFFM3007A	Prepare and apply decorative surfaces for furniture
LMFFM3010A	Select timbers for furniture production
LMFFM3011A	Produce manual and computer-aided production drawings
LMFFM3012A	Prepare cutting list from plans and job specifications
LMFFM3013A	Measure and draw site layout for manufactured furniture products
LMFFM3020A	Set up, operate and maintain sawing machines
LMFFM3021A	Set up, operate and maintain drilling machines
LMFFM3022A	Set up, operate and maintain joining machines
LMFFM3023A	Set up, operate and maintain planing and finishing machines
LMFFM3024A	Set up, operate and maintain multi-head planing and moulding machines
LMFFM3025A	Set up, operate and maintain routing and shaping machines
LMFFM3026A	Set up, operate and maintain mechanical wood turning lathes
LMFFM3027A	Set up, operate and maintain automated edge banding machines
LMFFM3028A	Fabricate synthetic solid surface products
LMFFM3030A	Set up, operate and maintain CNC sizing machines
LMFFM3031A	Set up, operate and maintain CNC machining and processing centres
LMFFM3032A	Produce and maintain cutting tools

## **Picture Framing**

<b>National Code</b>	<b>Unit of Competency Name</b>
LMFPF1001A	Frame a simple artwork
LMFPF2001A	Use picture framing sector hand and power tools
LMFPF2002A	Cut mouldings to length
LMFPF2003A	Join mouldings
LMFPF2004A	Mount artwork
LMFPF2005A	Cut mat boards
LMFPF2006A	Cut and handle glazing materials for framing
LMFPF2007A	Assemble artwork package (basic)

LMFPP2008A	Recognise and repair finishes of framing materials
LMFPP3001A	Deframe artwork
LMFPP3002A	Decorate mat boards
LMFPP3003A	Set up and operate CNC machines
LMFPP3004A	Prepare textiles for framing
LMFPP3005A	Recognise and handle artwork for framing
LMFPP3006A	Prepare design requirements for framing
LMFPP3007A	Apply frame finishes
LMFPP3008A	Assemble artwork package (complex)
LMFPP3009A	Install artwork
LMFPP4001A	Design and construct ornamental frames
LMFPP4002A	Determine and apply gilding techniques

### **Soft Furnishing Sector**

<b>National Code</b>	<b>Unit of Competency Name</b>
LMFSF3011A	Advise customers on interior decoration
LMFSF3014A	Provide technical advice to customers

### **Furnishing Design**

<b>National Code</b>	<b>Unit of Competency Name</b>
LMFDN4001A	Produce drawings from design concepts
LMFDN4002A	Produce line and component production drawings
LMFDN4003A	Produce patterns and/or templates
LMFDN4004A	Design, construct and test jigs
LMFDN4005A	Work within a furniture design team
LMFDN5001A	Generate and transfer complex computer-aided drawings and specifications
LMFDN5006A	Manage furniture design
LMFPP4001A	Design and construct ornamental frames
LMFPP4002A	Determine and apply gilding techniques

### **Textiles, Clothing and Footwear Training Package**

Note: This Training Package is currently under review but there are a large number of units that need to be considered. A few examples are:

LMPDCL03A	Select and/or modify patterns or blocks
LMPRCL11A	Grade patterns
LMPRCL12A	Measure, lay-up and cut custom made garments
LMPRCL13A	Determine and perform garment maintenance and repair
LMPRCL14A	Assemble/fit custom made/bespoke garments
LMPRHM01AA	Block and shape headwear by hand – 1
LMPRHM04A	Assemble blocked headwear components
LMPRHM05A	Trim headwear
LMPRHM09A	Undertake specific millinery construction techniques
LMPRHM10A	Rejuvenate millinery

### **Retail Training Package (Visual Merchandising)**

WRRVM10A

[Demonstrate merchandising and category presentation skills](#)

WRRVM11A

[Maintain display lighting and brief lighting designers](#)

WRRVM12A

Design and produce store plans and floor layouts

WRRVM13A

Manage visual merchandising projects

WRRVM14A

Design merchandisers

WRRVM15A

Style merchandise for photography

WRRVM16A

Design and produce merchandising and in-store presentations

WRRVM17A

Develop and apply strategies for merchandising and corporate presentation

WRRVM18A

Present design concepts

WRRVM19A

Create and implement exhibition space

WRRVM1A

Work effectively as a visual merchandiser

WRRVM2A

Produce retail visual illustrations

WRRVM3A

Manufacture visual merchandising support structures

WRRVM4A

Apply lettering

WRRVM5A

Present products

WRRVM6A

Produce working drawings

WRRVM7A

Produce perspective drawings plans and elevations

WRRVM8A

Design, construct and maintain props and merchandisers

WRRVM9A

### **Develop concept visuals**

#### **Information Technology Training Package**

Note: This Training Package is currently under review but there are a large number of units that need to be considered.

#### **Printing and Graphic Arts Training Package**

Note: This Training Package is currently under review but there are a large number of units that need to be considered

## Appendix C - Visual Arts Craft and Design Enrolments

### The National Centre for Vocational Education Research

Course enrolments for ASCO 2531 - Visual Arts and Crafts Professionals for AQF diploma or higher qualifications, Australia, 2001 to 2003

	2001	2002	2003
Graduate diploma	0	0	0
Graduate certificate	0	0	0
Bachelor degree (pass)	664	606	579
Advanced diploma	1,207	1,100	1,597
Associate diploma	0	28	0
Diploma	8,047	7,629	7,782
Diploma or higher total	9,918	9,363	9,958

Note: Data on Design enrolments is still to be supplied.

# National Centre for Vocational Education Research

## Course enrolments for artists and related professionals occupation group by state/territory, 2003

	NSW	Vic	Qld	SA	WA	Tas	NT
2531 Visual Arts and Crafts Professionals							
2531-11 Painter (Visual Arts)	3081	48	227	7	0	0	87
2531-13 Sculptor	174	0	0	0	0	0	0
2531-15 Potter Or Ceramic Artist	1293	383	285	57	6	0	0
2531-79 Visual Arts and Crafts Professionals - nec	1212	5621	2297	857	1168	583	46
2531 Visual Arts and Crafts Professionals - nfd	1764	783	398	0	1299	0	25
2531 Visual Arts and Crafts Professionals total	7524	6835	3207	921	2473	583	81
2532 Photographers							
2532-11 Photographer	433	148	266	53	243	0	0
2532 Photographers - nfd	0	53	0	0	0	0	0
2532 Photographers total	433	201	266	53	243	0	0
2533 Designers and Illustrators							
2533-11 Fashion Designer	459	333	6	87	196	0	0
2533-13 Graphic Designer	1197	91	257	329	446	0	21
2533-15 Industrial Designer	189	1183	0	39	0	0	0
2533-17 Interior Designer	473	1097	1	311	506	0	0
2533-19 Illustrator	24	129	0	0	0	0	0
2533 Designers and Illustrators - nfd	870	624	0	0	912	125	60
2533 Designers and Illustrators total	3212	3457	264	766	2060	125	81
2534 Journalists and Related Professionals							
2534-11 Editor	0	0	32	0	0	0	0
2534-13 Print Journalist	0	9	0	0	0	0	0
2534-79 Journalists and Related Professionals - nec	144	7	0	0	0	0	0
2534 Journalists and Related Professionals - nfd	143	144	0	0	0	0	0
2534 Journalists and Related Professionals total	287	160	32	0	0	0	0
2535 Authors and Related Professionals							
2535-11 Author	148	162	0	139	0	0	14
2535 Authors and Related Professionals - nfd	0	2952	0	0	0	41	0
2535 Authors and Related Professionals total	148	3114	0	139	0	41	14
2536 Film, Television, Radio and Stage Directors							
2536-11 Art Director (Film, Television Or Stage)	15	0	0	0	0	0	0
2536-13 Director (Film, Television, Radio Or Stage)	16	0	0	0	16	0	0
2536-19 Stage Manager	0	48	1	0	26	0	0
2536-23 Technical Director	41	16	0	0	0	0	0
2536-79 Film, Television, Radio and Stage Directors - nec	0	0	0	0	0	0	0
2536 Film, Television, Radio and Stage Directors - nfd	193	403	0	25	0	0	0
2536 Film, Television, Radio and Stage Directors total	265	467	1	25	42	0	0
2537 Musicians and Related Professionals							
2537-11 Music Director	0	0	0	49	0	0	0
2537-13 Singer	18	0	0	0	15	0	0
2537-15 Instrumental Musician	15	55	0	1	0	0	0
2537-17 Composer	0	0	0	5	0	0	0

2537-79 Musicians and Related Professionals - nec	509	474	179	144	138	0	0
2537 Musicians and Related Professionals - nfd	27	567	50	26	19	0	0
2537 Musicians and Related Professionals total	569	1096	229	225	172	0	0
2538 Actors, Dancers and Related Professionals							
2538-11 Actor	128	0	0	51	0	0	0
2538-13 Dancer Or Choreographer	0	13	0	0	0	0	0
2538-79 Actors, Dancers and Related Professionals - nec	0	0	61	0	160	0	0
2538 Actors, Dancers and Related Professionals - nfd	0	56	0	0	177	0	0
2538 Actors, Dancers and Related Professionals total	128	69	61	51	337	0	0
2539 Media Presenters							
2539-11 Radio Presenter	10	0	1	0	0	0	0
2539 Media Presenters - nfd	0	0	0	0	0	0	0
2539 Media Presenters total	10	0	1	0	0	0	0
253 Artists and Related Professionals - nfd	66	45	0	0	0	0	0
<b>253 Artists and Related Professionals total</b>	<b>12642</b>	<b>15444</b>	<b>4061</b>	<b>2180</b>	<b>5327</b>	<b>749</b>	<b>90</b>

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