

ServiceSkillsSA

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Skills for Creative Events SA

June 2010 – April 2012. Final Report, May 2012



Executive summary

We are The Festival State; our festivals, cultural venues and events create a vibrant and energetic atmosphere, generating excitement! Primary Goal, SA Strategic Plan

A search at *southaustralia.com* will result in almost 300 events occurring across the state in the next twelve months. These events provide significant financial, tourism, employment and cultural benefits. Our major events and festivals are both growing and happening more frequently – they are a key component of our landscape, among the best in the world and a significant economic contributor. This is recognised by the government in the SA Strategic Plan:

Target 4:4: Cultural Engagement – arts activities

increase the number of attendances at selected arts activities by 40% by 2014.

- The 2010-11 target of 5,075,603 was surpassed with total attendance of 8,628,843
- In 2011, Adelaide Fringe hit a record high achieving more than 330,000 ticket sales with 762 shows. It showcased more than 400 South Australian artists whilst also drawing hundreds of performers from all over the world
- The State Government is providing additional funding to the Adelaide Festival Corporation bringing the total to over \$ 8 million per festival.

It is clear that an increase in arts events demands an increase in the size and capability of the workforce. During Service Skills SA consultations with the creative sector, event organisers highlighted ongoing problems in sourcing, skilling and maintaining contact with the creative and technical people required to run these events. These problems are exacerbated by the generally short time frames of employment and the regional location of many events.

The Skills for Creative Events SA program funded by the SA Works Industry Partnership Program addressed the primary skills shortage, which was identified as having an event-ready crew. The program was made up of three training intensives. Each intensive was aligned with the Adelaide events season and with the increased cultural activity and infrastructure generated by the Regional Centre of Culture in Goolwa. The three intensives provided training for sixty-seven individuals to diversify their skills base to help fill gaps in the creative events sector and increased individual employment prospects. Training programs were individually tailored so the number of units undertaken varied.

Intensives oo1 and oo2 trained 51 participants over five weeks, with 47 completing between one and twelve units of competency (92% completion rate) and 41 participants had positive employment outcomes (80% employment outcome).

As part of the three intensives thirteen Aboriginal participants were trained for between two and three weeks, eleven completed between one and eight units (76% completion rate) and eight participants had positive employment outcomes (61% employment outcome).

The regionally based intensive trained sixteen participants over two weeks, all completed between one and eight units (100% completion rate) and fifteen participants had positive employment outcomes (88% employment outcome).

This project clearly filled a need, was highly valued by employers and provided the skills to enable participants to gain increased employment. The project has outstanding training completion rates (89%) and employment outcomes (86%). The mentoring and coaching strategy employed played a significant role in this. The Industry Skills Boards in the Northern Territory and Western Australia have both asked for details on the project because of similar issues within their regions and they see the Skills for Creative Events project as a leading initiative.

Innovation and Business Services Australia (IBSA) are now looking at including a festival and events skillset in the entertainment training package based on the training program SSSA designed and delivered. This skillset will be a pathway to further qualification for those that want it.

For each training opportunity demand significantly outstripped supply, and there is strong evidence that this program is highly valued by participants, employers, and the sector as a whole. SSSA continues to receive enquiries from people wishing to undertake this training. However simply making funding available to RTOs will not achieved the desired outcomes. A critical component is an organisation with strong workforce development facilitation and management capability. The mentoring and coaching strategy we employed played a significant part in achieving the high rates of training completion and employment outcomes.

We have established an engaged, powerful and active network that could be utilised to increase the number of South Australians undertaking work in the creative industries, and ensure there is appropriate training available for those who wish to strengthen their careers. This industry network is asking SSSA to work with the government to turn the learning and outcomes from this project into an annual training and workforce development program for the creative events sector. SSSA believes that there are opportunities to achieve this within a flexible interpretation of Skills for All and Skills in the Workplace.

“From my perspective, we never had such an abundance of engaged and appropriately certified crew. We found that we weren’t experiencing the same crewing dilemmas as previous years such as filling two shifts of twenty people for the Fringe club build with the appropriate mix of skills (forklift drivers, riggers, boom lift operators etc.). Dave McLean (our senior production coordinator) and myself commented that both of us had the tickets & accreditations that this group of workers had acquired during the intensive but that for us it had taken twenty years! Organisations, even large ones seem reticent to commit resources to training casual/seasonal event staff the consequence of which is that the core competence of the industry as a whole is diminished.

I do believe that the event industry in SA as well as the intensives participants saw Service Skills SA’s initiative for what it was (and embraced it)...an incredible opportunity for the participants and a boon to the employers!”

Hugh Covill, Production Manager, Adelaide Fringe Festival



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Achievements against the key performance outcomes

KPO 1.

The establishment of a project steering committee to drive the project to ensure the outcomes are achieved

Service Skills South Australia established a steering committee comprising leading professionals within the creative events and education sectors. The fact that we were able to engage with such high level individuals gave the project credibility, and also ensured we received the very best strategic advice to drive the project and ensure its success.

Committee members included:

Christie Anthonye	Creative Director <i>Adelaide College of the Arts</i>
David Drummond	General Manager <i>Adelaide Film Festival</i> (resigned May 2011 due to work commitments)
Geoff Cobham	Production Manager & Festival Designer <i>Adelaide Festival of the Arts</i>
Georgie Davill	Program Manager, Industry Development <i>Carclew Youth Arts</i>
Graham Oades	Executive Officer <i>Service Skills SA</i>
Hugh Covill	Production Manager <i>Adelaide Fringe Inc.</i>
Ian Grant	Educational Manager, Arts <i>Adelaide College of the Arts</i>
Imelda Rivers	Manager, Arts Development <i>Country Arts SA</i>
Joyce Louey	Project Officer, Industry Development <i>Carclew Youth Arts</i>
Marg Crompton	Production Manager, Performing Arts <i>Adelaide College of the Arts</i> (resigned October 2011 due to work commitments)
Philip Watkins	Artistic & Cultural Director <i>Tandanya National Aboriginal Cultural Institute</i> (resigned August 2011)
Timothy Ritchie	Artistic & Cultural Director <i>Tandanya National Aboriginal Cultural Institute</i> (commenced August 2011)
Samantha Yates	Arts Development Manager <i>Country Arts SA</i>
Dr Steve Brown	Head of Tourism, Senior Lecturer, Faculty of Education, Humanities, Law and Theology <i>Flinders University</i> (resigned April 2012 due to work commitments)
Steve Mayhew	Creative Producer, Regional Performance Development <i>Country Arts SA</i>

The committee met four times over the period of the project since it was established in August 2010.

- Friday 13 August 2010
- Friday 11 February 2011
- Friday 06 May 2011
- Friday 05 August 2011

The project was officially launched by Minister Jack Snelling at a combined end of year celebration with Arts Industry Council SA (AICSA) and Adelaide College of the Arts (ACA), on Thursday 2nd December at ACA. There was terrific support from students and staff, and the wider arts sector. The event was opened by Auntie Josie Agius, who conducted a 'Welcome to Country' and Christie Anthonye also spoke about upcoming opportunities in the sector. It was a great chance to network with a wide variety of people about the program.

The event was covered in the social pages of the East Torrens Messenger.

<http://east-torrens-messenger.whereilive.com.au/photos/gallery/adelaide-college-of-the-arts-end-of-year-celebration/>

KPO 2.

Recruit, select, induct, train and achieve the agreed employment outcomes as follows:

- a). Forty participants (75% or 30 individual completion and employment outcomes) over an intensive three week period in legislative tickets / license training; competencies from Certificate 3 in Events, Diploma of Live Production, Theatre and Events (Technical Production) and Advanced Diploma of Stage Management.
- b). Eight to ten indigenous participants (50% employment outcomes) will undertake modules from Certificate 3 in Events OR Live Production, Theatre and Events (Technical Operations) along with the legislative tickets (for those individuals who are based in Adelaide).
- c). Eight to ten regional participants (75% completion and 50% employment outcomes) will undertake modules from Certificate 3 in Events along with the legislative tickets and licenses.

Key Performance Outcomes Exceeded

The project exceeded all three KPO2 targets:

- a). TARGET - Train 40 participants with 75% completion and employment outcomes
ACHIEVEMENT - 51 participants trained during Intensive oo1 and oo2 held over 5 weeks, 47 completed between one and twelve units of competency (92% completion rate) and 39 participants have positive employment outcomes. (76% employment outcome)
- b). TARGET - Train 8-10 indigenous participants with 50% completion and employment outcomes
ACHIEVEMENT - Ten of the thirteen Aboriginal people completed between one and eight units of competency (77% completion rate) and eight gained employment. (60% employment outcome) Aboriginal participants were involved in all three training intensives.
- c). TARGET - Train 8-10 regional participants with 75% completion and 50% employment outcomes
ACHIEVEMENT - Sixteen regionally-based participants took part in the regional intensive and completed between two and eight units of competency (100% completion rate) and thirteen gained employment (81% employment outcome)



Methodology

Rather than train 40 participants over three weeks in early 2011, we conducted two intensives that were carefully aligned to meet the skills gaps and available positions for both the Adelaide Fringe and Adelaide Festival. The training was selected primarily in consultation with Hugh Covill, Production Manager of the Adelaide Fringe; Geoff Cobham, Producer of Special Events, Festival Designer, Adelaide Festival, and also with the advice and guidance of the steering committee and key educators.

The training provided participants the opportunity to gain new skills and knowledge to boost their employment options.

Intensive oo1 21 January - 4 February 2011

There were 40 suitable individuals who applied to take part in this training program. The selected 27 participants were divided into three streams over two weeks. Programs were individually tailored and made up of the following units:

- Occupational Health & Safety Whitecard
- Forklift Course
- Elevated Work Platform & Scissor Lift
- Dogging Ticket
- Develop and update event industry knowledge
- Provide event staging support
- Work with colleagues and customers
- Senior First Aid.

Intensive oo2 6–27 January 2012

There were 86 suitable individuals who applied to take part in this training program. The selected 24 participants were divided into three streams over three weeks. Programs were individually tailored and made up of the following units:

- Occupational Health & Safety Whitecard
- Forklift Course
- Elevated Work Platform & Scissor Lift
- Dogging Ticket
- Workzone Traffic Management
- General Knowledge of Work to Staging Activities
- Develop and update event industry knowledge
- Select event venues and sites
- Provide event staging support
- Work with colleagues and customers
- Senior First Aid
- Fire Warden
- Follow health, safety & security procedures.

“I really loved this course, previously I did not have the knowledge, confidence or support to engage with the industry that I love. I now feel I can get work experience in this sector; as well as have some experience to start my own events and support Adelaide's arts industry where I feel it has been lacking. It's all up from here! Thanks Megan, AC Arts, ATC and everyone xo.”

Since completing the intensive in January, this participant has worked with the Garden of Unearthly Delights, is participating in the Adelaide Festival Centre's Green Room Youth Advocacy Program, and initiates and manages events at The Reading Room - a Renew Adelaide project.

Regional Intensive

28 November – 16 December 2012

The regional intensive was carefully aligned to meet the skills gaps and available positions with Just Add Water, the program of the Regional Centre of Culture in Goolwa, 2012. The training was selected primarily in consultation with Ollie Black, Project Officer, Just Add Water and City of Alexandrina; David Stevenson, Employment & Training Manager, Regional Development Australia, Adelaide Hills, Fleurieu & Kangaroo Island; various Country Arts SA officers; and also with the advice and guidance of the steering committee and key educators.

There were 32 suitable individuals who applied to take part in this training program. The selected 16 participants were divided into two streams over two weeks. Programs were individually tailored and made up of the following units:

- Occupational Health & Safety Whitecard
- Forklift Course
- Elevated Work Platform & Scissor Lift
- Workzone Traffic Management
- General Knowledge of Work to Staging Activities
- Senior First Aid
- Network Within Communities
- Cultivate Productive Relationships
- Plan And Program Events.

The location of the regional training was determined by the availability of suitable training venues and resources in consultation with individuals within the sector. A short survey was devised to pinpoint the needs of the sector, as well as future employment opportunities. It was distributed to:

- key individuals in 24 local councils across regional SA
- Regional Arts Officers, venues and networks of Country Arts SA
- relevant networks of Regional Arts Australia and
- Australian Performing Arts Centres Association.

The intensive took place in Victor Harbour due to its close proximity to Goolwa, which is currently hosting the Regional Centre of Culture. The Regional Centre for Culture Program aims to encourage investment in cultural infrastructure for regional centres, and to provide increased access to the arts for those who live in regional areas of South Australia. A key goal of the program defined by the State Government is to leave people with skills in the community thereby providing a lasting legacy for the host communities.

“Thank you for the opportunity to train up a number of people in the Southern Fleurieu in event management, stage set up and general technical abilities. We have greatly valued the opportunity to resource the community in this Regional Centre of Culture year and have been impressed with the level of skill the participants gained with special emphasis on the certified tickets they qualified for as well as the team building skills they display.

We have been able to employ at least eight of the trained crew so far and will certainly employ more as the year progresses. Some have been involved in more intensive work opportunities while some have been engaged on a more casual basis as little jobs come up. Some of the trainees are now on Alexandrina Council’s casual contract list for future work with Council events as well as Country Arts SA’s casual employee list. This will enable them to work in other Country Arts SA’s theatres and projects around the State.

We have been impressed with their willingness to engage fully and professionally in all sorts of requests – big and small. Council and Country Arts will be looking to employ this well trained crew in many future projects.”

**Ollie Black, Project Coordinator, Just Add Water, Goolwa 2012.
Regional Centre of Culture.**

A core component of our proposed methodology was to develop a sustainable network that links people, skills and jobs. We saw this online resource becoming a hub for connecting events with qualified and experienced workers. After discussions with Arts SA, Adelaide College of the Arts and on the advice of the reference group it was decided not to confuse the market by duplicating what ArtsHub already does, (online resource connecting participants with employers), and to focus on the training, which is why a greater number of participants were trained. We introduced the Industry Day (details provided later in this report), have set up a contact list for events, and established a Facebook group 'Adelaide Events Crew' which will gear up for each Adelaide Festival season – all of which will help network and orient participants and employers with a view to enhanced employment outcomes now and in the future.



Training Results

The first intensive had the lowest completion rate primarily due to assessments for the three units for the Certificate III in Events and Senior First Aid being take-home assessments, even for practical units such as 'Work with colleagues and customers.' The majority of participants did not return their workbooks, which resulted in a high rate of 'incomplete' units. To address this issue we worked with the relevant RTOs to ensure there were no take-home assessments for the remaining two intensives.

Of the four participants who completed no aspect of their training, two had been offered specific places in the first intensive program to fill 'gaps'. These 'gaps' occurred due to some participants already holding a specific ticket, such as Forklift, or maximum numbers of a class being twenty and we had sixteen participants in the class. We did not offer participants the opportunity to take specific units in future intensives as we found people 'popping in and out' of the training program a little disruptive. Additionally the 'gap' training opportunity was not a priority for these participants.

The 86 individuals who expressed interest in Intensive oo2, generally had more events experience and had obtained (or were in the process of obtaining) related qualifications than the applicants in previous intensives. This demonstrates the high value placed on the ticketing component of the training and indicates that more training of this nature could be incorporated into production qualifications gained through Adelaide College of the Arts.

Sixteen participants from Intensive 002 will have the opportunity to undertake one additional unit from the Certificate III in Events in June. If this unit is successfully completed they will be awarded the entire qualification. Two participants have already completed the unit and will shortly be awarded this valuable Certificate III in Events.

It is widely acknowledged that there is a lack of Indigenous workers with any experience within the sector, which makes it difficult to get a foot in the door and additionally much learning takes place on the job. It also means there is a lack of Indigenous trainers and mentors.

Rather than run a separate stream of training for Indigenous people, we encouraged applications from Indigenous people to take part in the two training intensives based in Adelaide as well as the one offered regionally.

For the first training intensive Service Skills South Australia worked with Access Working Careers (AWC) to maximise the opportunities and benefits relating to provision of support to indigenous participants. In the week immediately prior to the first training intensive a program of non-accredited pre employment training was run at Tandanya, National Aboriginal Cultural Institute Inc. by AWC.

For the remaining two intensives we engaged a Ngarrindjeri man to primarily mentor the Aboriginal participants. Owen Love is highly experienced, well known and respected within the creative events sector and was on site for the duration of the intensives. His support was invaluable for Aboriginal and non-Aboriginal people alike. Ideally we would have involved him earlier in the program, where his support was most needed. Three of the four participants who failed to complete any of the units offered in this project were Aboriginal and in Intensive 001. All four participants would have benefitted from stronger mentoring. We would strongly recommend the involvement of an appropriate mentor at the beginning of any future projects. The much improved completion rate for Aboriginal participants in subsequent intensives demonstrates the value an appropriate and dedicated mentor can have.

“The Friday session was very good and the group seemed to really enjoy the session and all participated in the discussions well. There are a lots of good people in that group and I see a big potential for many of them in events in the future and see all of them being valued members of crews on upcoming events in Adelaide. Thank you for the opportunity to work with you and this group and I hope we can do more with this type of project with you in the future.”

Tiny Good, Director, Showtech Australia

“You've really hit the nail on the head with this initiative and I'm very excited to get this opportunity.”

Aboriginal Participant. This participant gained his OHS Whitecard, Forklift, EWP & Dogging Tickets, and secured a full-time five-week contract with the Adelaide Fringe immediately following the intensive.

Employment Outcomes

We knew tracking accurate employment results would be difficult to maintain once participants completed the training, as they weren't obliged to provide information on an ongoing basis. Therefore we negotiated with key employers to track employment of participants of the program and gained the following reliable information:

Intensive oo1 & oo2

Adelaide Fringe 2011 and 2012 reported:

- eleven participants worked a combined 337 casual hours as event-crew
- five additional participants were contracted a combined full-time equivalent of 22 weeks (one of these participants is Aboriginal and was contracted for five of these weeks)
- another participant undertook an unpaid internship in Programming (230 hours over 10 weeks).

Adelaide Festival 2012 reported:

- one participant worked 67.5 casual hours as event-crew
- one participant undertook a two-week secondment and worked 22 casual hours
- another two participants were contracted full-time for a combined 15 weeks
- two further participants undertook a combined 11 week secondment and
- two additional participants were part of a work placement program for a combined 3 weeks.

Regional Intensive Employment Outcomes

Adelaide Festival 2012 reported:

- five participants worked 299.25 casual hours as event-crew (two of these participants are Aboriginal and worked a combined 21.5 casual hours)
- five participants were part of a work placement program for a combined 9.2 weeks. (three of these participants are Aboriginal and worked a combined 6 weeks, two of these participants were then engaged for the 21.5 casual hours reported above).

Just Add Water, Goolwa 2012 reported:

- six participants have worked 70 casual hours as event-crew, and gallery assistants to date
- one participant has been contracted for two weeks as stage manager to date
- one participant has been given a project co-ordination role overseeing 'The Democratic Set' for Back to Back Theatre that will see her working for a minimum of 90 hours on a casual basis
- one participant is on the regular casual contractor list with Alexandrina Council
- three Aboriginal participants have worked 28 casual hours as event-crew to date, one of these participants is now on the regular casual contractor list with Alexandrina Council
- one of these Aboriginal participants has been contracted for a week to date and is involved in a work placement program that will see him working for a minimum of 150 hours on a casual basis. He is also on the regular casual contractor list with Alexandrina Council.

Job roles captured in completion surveys included casual & contracted event-crew, site, stage and venue manager, assistant site, stage and venue manager, assistant manager, logistics manager, chief electrician gallery assistant, set construction, traffic marshals and events assistant all of whom were involved with the following events, businesses and organisations:

Events: Adelaide Cup, Adelaide Festival of Arts, Adelaide Fringe, Adelaide Writers Week, Big Day Out, Clipsal 500 (2011), Garden of Unearthly Delights, Heatwave, Adelaide Rootz Fest, Soundwave Festival, 10 Days on the Island, Whitmore Square Arts Fair, WOMADelaide, Spirit Festival, Watersong, fusion, and Heatwave.

Businesses & Organisations: Adelaide City Council, Adelaide Convention Centre, Adelaide Festival Centre, AV Central, Brink Theatre Company, Casablaba, Event Personnel Australia, Strut and Fret,

Moonlight Cinema, Mosaic AV, Multivision, Penny Drop Principal Entertainment, Peter Darwin Presents, Tandanya National Aboriginal Cultural Institute, The Grace Establishment, The Jade Monkey, Three Reasons, Urban Myth Theatre, Country Arts SA, City of Alexandrina.

One of the added benefits of this training is the skills it has provided are largely transferrable. This was a key driver in devising the intensives as the very nature of working in events is largely made up of short-term contracts and casual employment, over short periods. If participants of the program seek to base themselves in one location, they will inevitably need to seek employment in alternate sectors in between events to maintain a reasonable income. Some examples of this captured in completion surveys are: tour guide (Tangalooma Resort), labourer (Construction Industry), restaurant and function supervisor (Lakes Resort), railway construction (Peterborough), various jobs in customer service & the youth/community services sector.

It is worth noting that a few participants have joined the national tour and international event circuit and have travelled to work on events, festivals and productions in Victoria, Tasmania, Queensland, New Zealand and various festivals across Europe. Adelaide is certainly a destination on this festival circuit, which is enabling these participants to embark on their SA-based global careers.

“Our involvement in the Skills for Creative Events program was a great success for the Adelaide Festival on many levels. The participants who were able to achieve licensing in the operation of equipment were in great demand and received much more work than they normally would. This was great for their confidence and a relief for us to have a satisfactory number of qualified crew on call. The upgrade in safety and risk management skills was also noticeable and contributed to a much improved safety record and a general positive attitude to this major component of Event Management.

It was also exciting to have some new, inexperienced but well trained staff members. These participants became integral parts of our Festival team and were without exception fast learners. The fact that they had all trained together and we were aware of the detail of their training made the integration of them an easy task. I particularly enjoyed working with some of the regional participants, who will always be welcome on our teams in the future”

Geoff Cobham, Producer of Special Events, Festival Designer, Adelaide Festival



KPO 3.

Evaluate the project, identifying its successes and impediments and provide a report on the training and employment outcomes of participants.

This project exceeded all the KPO's. We delivered more training to more participants – the majority of whom have since undertaken paid work within the creative events sector. We would like to emphasize the high value placed on this program by the participants and sector alike and the importance of including transferable skills to widen employment options for participants, as most employment within the sector is made up of casual or short-term contracts. Survey results showed that:

100% of participants valued the training they have received and also think prospective employers will too.

Summary of Training Outcomes

Unit	Commenced	Achieved Competency	Unit Nominal Hours	Total Commenced	Total Completed
OH&S Whitecard, including Work safely in the construction industry	50	49	6	300	294
Forklift Course	53	49	40	2120	1960
Elevated Work Platform & Scissor Lift	60	56	30	1800	1680
Licence to Perform Dogging	16	16	80	1280	1280
Workzone Traffic Management including, Control traffic with stop-slow bat and Implement traffic management plan	31	30	28	868	840
Apply a General Knowledge of Staging to Work Activities	32	31	20	640	620
Develop and update event industry knowledge	39	26	25	975	650
Provide event staging support	37	24	31	1147	744
Work with colleagues and customers	30	22	20	600	440
Select event venues and sites	16	15	35	560	525
Follow health, safety & security procedures	16	16	12	192	192
Senior First Aid, including Apply First Aid, Perform CPR	44	31	3	1364	961
Provide basic emergency life support			10		
Fire Warden inc Identify, prevent and report potential w'place situations			5		
Ensure workplace emergency prevention procedures, system implementation			15		
Manage and monitor workplace emergency procedures, equipment & resources	7	7	29	476	476
Respond to workplace emergencies			5		
Operate as part of an emergency control organisation			7		
Confine small workplace emergencies			7		
Network Within Communities	16	16	8	128	128
Cultivate Productive Relationships	15	14	8	120	112
Plan And Program Events	15	14	8	120	112
	431	385		12690	11014

The participants achieved 385 units of competency out of a possible 431 units of competency undertaken with an 89% completion rate.

Successes

Leadership

Our reference group was dynamic, entirely committed and highly valued this project. The quality and level of people involved provided current industry intelligence to facilitate evidence-based decision-making ensuring the success of the project. All individuals contributed to the project's successful development, and solid project management mitigated all risks.

Project Management

This project exceeded its KPOs due to the dedication and persistence of Megan Rainey, Arts Advisor, and her ability to actively engage individuals and organisations.

The project was completed within the budget of \$220,390 with in-kind industry contribution of \$222,145. A detailed financial statement, project completion report form and RPL Statement are included in a separate Annexure document for DFEEST to fulfil the funding obligations.

Networks

The Industry Day component of each of the training programs added value to each intensive as it helped many participants put their training into a career development context. We were very lucky to have been able to source such interesting, engaging and insightful guest speakers who were all very excited about the program, and pleased to be able to participate on a largely voluntary basis. The day helped consolidate the participant's event industry knowledge, and provided an overview of the multiple career paths on offer. It gave participants an insight into how the sector is changing; ensured access and risk awareness was heightened and provided the chance to learn from, meet and briefly network with industry professionals, enhancing their employment outcomes. One of the Industry Days was opened up and promoted within the sector, it attracted attendance from local professionals and interest in viewing and participating in the day online was expressed from across Australia. This demonstrates the need for an increase in professional development and networking opportunities in the sector.

Participation in the intensive has created a common group who work well together as a team, an important events skill. Participants of the program also have a better understanding of the sector and are better networked. Networking skills are critical to gaining employment as most jobs are filled by word of mouth or contacts. This will assist with retention of events-crew for local events and festivals and help reduce the need to source crew from interstate and overseas.

We have been impressed with the level of skill the participants gained with special emphasis on the certified tickets they qualified for as well as the team building skills they display

**Ollie Black, Project Coordinator, Just Add Water, Goolwa 2012.
Regional Centre of Culture.**

The fact that they had all trained together and we were aware of the detail of their training made the integration of them an easy task

**Geoff Cobham, Producer of Special Events, Festival Designer,
Adelaide Festival**

Further Training

Sixteen participants from Intensive 002 have the opportunity to undertake one additional unit of competency in June. If this unit is successfully completed they will gain the entire Certificate III in Events qualification. Two participants have already completed the unit and will shortly be awarded this valuable qualification.

Impediments

RTO Practices

Assessment for the units that were delivered in the first intensive from the Certificate III in Events, and Senior First Aid were all take home projects. The majority of participants did not return their workbooks, which resulted in a high rate of 'incomplete' training. The RTO was initially inflexible and seemed reluctant to change, but after a number of discussions they did incorporate the assessment into the training in the next intensive they helped deliver.

Obtaining AVETMISS reports from all RTO's has been difficult. Some RTO's do not use this system, and for those that do – generating the reports is taking a long time. This has consumed a significant amount of facilitator time. Future projects will need to ensure RTO's were in a position to provide AVETMISS data or resolve this issue with DFEEST prior to training commencing.

Indigenous Funding Incentive

We sought funding incentive opportunities for Aboriginal Participants to undertake traineeships. These incentives were tied to various minimum durations of employment, which exceeded the length of time an event could offer crewing placements, and many of the events based organisations are not resourced to take on a long-term trainee. We had discussions with Tandanya to undertake multiple long-term positions but these positions did not eventuate. An agreement was established between DEEWR and Access Working Careers (who Service Skills SA had a Memorandum of Understanding with), which allowed for short-term placements, as this is the nature of working in the sector. However it was impossible for employees to know what incentive they would receive, as it would depend on individual participants employment over a defined period. The structure of the funding made it difficult for organisations to commit.

Summary

This project clearly filled a need, was highly valued by employers and provided the skills to enable participants to gain increased employment. The project has outstanding training completion rates (89%) and employment outcomes (86%).

This industry network is asking SSSA to work with the government to turn the learning and outcomes from this project into an annual training and workforce development program for the creative events sector. This program would need to:

- maintain strong industry connections to ensure it delivers the required skills gaps to meet the needs of available roles within our local events and festivals which changes and evolves annually
- be led by an organisation with strong workforce development facilitation and management capability
- include a solid and appropriate mentoring and coaching strategy
- ensure the training is delivered within industry context e.g. the ticketing components of training are traditionally focussed towards the construction industry. Ideally these units should be jointly delivered with an RTO such as Showtech Training Australia
- facilitate improved available resources, information, and networks for employers and participants.

Thanks to:

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and special thanks to Owen Love and all the participants :)

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APPENDICES

Appendix A: Survey Summary

Appendix B: Training Outcomes Summary

Appendix C: Training Intensive Timetables

Appendix D: Industry Day Programs

Appendix A: Survey Summary

Each training intensive had an associated commencement and completion form which was undertaken in the form of an online survey used to gain required information about participants past and current employment and education. The completion forms were also used to evaluate the training and gather information which assisted us to continually improve, and report on, the training programs.

Participants were required to submit their commencement forms prior to undertaking training. After our experience in spending a lot of time chasing up completion forms following the first intensive, we ensured surveys were available the day training concluded for the remaining intensives. This ensured we had a high return rate, but also meant that employment in the events and festival sector in the busy Festival period throughout March and April aren't reflected in the survey for all the intensives.

Survey Response	Intensive 001		Intensive 002		Regional	
	27 commencement responses (Jan 2011)	22 completion responses (April 2011)	24 commencement responses (Jan 2012)	23 completion responses (Feb 2012)	16 commencement responses (Dec 2011)	14 completion responses (Feb 2012)
Unemployed as main activity	41%	0%	42%	17%	75%	
Worked in events sector	44%	68%	70%	80%	12%	21%
Worked more than 11hrs per week	48%	93%	41%	73%	18%	67%
Valued training		100%		100%		100%
Completing intensive assisted them with their work		80%		100%		83%
Completing intensive helped secure work		60%		100%		67%
Completing intensive led to more hours than otherwise would have worked		53%		87%		83%
Completing intensive enabled them to undertake more duties		87%		100%		83%
Will continue to seek work in the creative events sector		82%		96%		79%
Intend to complete further study		82%		91%		64%

Appendix B: Summary Of Outcomes

Intensive oo1

participant	units completed to date	employed
1	5 out of 5	Y
2	7 out of 7	Y
3	5 out of 5	Y
4	5 out of 5	Y
5	0 out of 5	Y
6	8 out of 8	Y
7	4 out of 8	–
8	4 out of 4	Y
9	7 out of 7	Y
10	0 out of 4	–
11	5 out of 5	Y
12	3 out of 3	Y
13	4 out of 7	Y
14	7 out of 7	Y
15	3 out of 5	Y
16	5 out of 5	Y
17	4 out of 6	Y
18	4 out of 4	Y
19	5 out of 7	Y
20	3 out of 7	Y
21	1 out of 1	?
22	4 out of 4	Y
23	2 out of 2	Y
24	0 out of 5	Y
25	4 out of 7	Y
26	0 out of 4	–
27	5 out of 7	–

Intensive 002

participant	units completed to date	employed
1	9 out of 9	Y
2	10 out of 10	Y
3	10 out of 11	–
4	11 out of 11	–
5	5 out of 5	Y
6	5 out of 8	Y
7	12 out of 12	Y
8	9 out of 11	Y
9	6 out of 7	Y
10	7 out of 7	Y
11	10 out of 10	Y
12	9 out of 10	–
13	10 out of 10	Y
14	11 out of 11	Y
15	8 out of 8	Y
16	9 out of 9	Y
17	11 out of 11	Y
18	9 out of 9	Y
19	7 out of 7	Y
20	11 out of 11	–
21	11 out of 11	Y
22	12 out of 12	Y
23	7 out of 7	Y
24	2 out of 10	?

Indigenous Participants

participant	units completed to date	employed
1	8 out of 8	Y
2	6 out of 6	–
3	5 out of 5	Y
4	7 out of 7	?
5	2 out of 8	Y
6	6 out of 6	–
7	5 out of 5	–
8	6 out of 6	Y
9	7 out of 7	–
10	7 out of 7	Y
11	8 out of 8	Y
12	7 out of 8	Y
13	7 out of 7	Y

Regional Intensive

participant	units completed to date	employed
1	8 out of 8	Y
2	6 out of 6	Y
3	5 out of 5	Y
4	7 out of 7	Y
5	2 out of 8	–
6	6 out of 6	Y
7	5 out of 5	Y
8	6 out of 6	Y
9	7 out of 7	Y
10	7 out of 7	Y
11	8 out of 8	Y
12	7 out of 8	Y
13	7 out of 7	Y
14	8 out of 8	Y
15	7 out of 7	Y
16	8 out of 8	Y

Appendix C: Training Intensive Timetables

Intensive oo1

Skills for Creative Events SA

MONDAY 17 JANUARY	TUESDAY 18 JANUARY	WEDNESDAY 19 JANUARY	THURSDAY 20 JANUARY	FRIDAY 21 JANUARY
Pre-employment ACCESS	Pre-employment ACCESS	Pre-employment ACCESS	Pre-employment ACCESS	OHS Whitecard AWC

MONDAY 24 JANUARY	TUESDAY 25 JANUARY	WEDNESDAY 26 JANUARY	THURSDAY 27 JANUARY	FRIDAY 28 JANUARY
Forklift Ticket AWC	Forklift Ticket AWC	Public Holiday	Boom-type EWP AWC	Boom-type EWP AWC
Boom-type EWP AWC	Boom-type EWP AWC	Public Holiday	Forklift Ticket AWC	Forklift Ticket AWC
Develop and update event industry knowledge AC Arts	Provide event staging support AC Arts	Public Holiday	Senior First Aid AC Arts	Industry Day AC Arts

MONDAY 31 JANUARY	TUESDAY 1 FEBRUARY	WEDNESDAY 2 FEBRUARY	THURSDAY 3 FEBRUARY	FRIDAY 4 FEBRUARY
Dogging Ticket AWC	Dogging Ticket AWC	Dogging Ticket AWC	Dogging Ticket AWC	Dogging Ticket AWC
Boom-type EWP AWC	Boom-type EWP AWC	Forklift Ticket AWC	Forklift Ticket AWC	OHS Whitecard AWC
Develop and update event industry knowledge AC Arts	Provide event staging support AC Arts	Senior First Aid AC Arts	Work with colleagues and customers AC Arts	Industry Day AC Arts

KEY

ACCESS

AWC

AC Arts

9.45am for 10am start

7.45 am for 8am start

9am start

Tandanya

Access Training Centre

Adelaide College of the Arts

253 Grenfell Street, Adelaide

U3/7 La Salle Street Dudley Park SA

Light Square, Adelaide

Intensive oo2

Skills for Creative Events SA

MONDAY 2 JANUARY	TUESDAY 3 JANUARY	WEDNESDAY 4 JANUARY	THURSDAY 5 JANUARY	FRIDAY 6 JANUARY
				Induction & Whitecard AC Arts

MONDAY 9 JANUARY	TUESDAY 10 JANUARY	WEDNESDAY 11 JANUARY	THURSDAY 12 JANUARY	FRIDAY 13 JANUARY
Forklift Ticket ATC	Forklift Ticket ATC	Boom-type EWP ATC	Boom-type EWP ATC	Industry Day AC Arts
Boom-type EWP ATC	Boom-type EWP ATC	Forklift Ticket ATC	Forklift Ticket ATC	Industry Day AC Arts
Develop and update event industry knowledge AC ARTS	Select Sites & Venues AC ARTS	Provide event staging support AC Arts	Work with colleagues and customers AC Arts	Industry Day AC Arts

MONDAY 16 JANUARY	TUESDAY 17 JANUARY	WEDNESDAY 18 JANUARY	THURSDAY 19 JANUARY	FRIDAY 20 JANUARY
Dogging ATC	Dogging ATC	Dogging ATC	Dogging ATC	Dogging ATC
Develop and update event industry knowledge AC ARTS	Select Sites & Venues AC ARTS	Provide event staging support AC Arts	Work with colleagues and customers AC Arts	Fire Warden AC Arts
Forklift Ticket ATC	Forklift Ticket ATC	Boom-type EWP ATC	Boom-type EWP ATC	Traffic Management ATC

MONDAY 23 JANUARY	TUESDAY 24 JANUARY	WEDNESDAY 25 JANUARY	THURSDAY 26 JANUARY	FRIDAY 27 JANUARY
Apply a general knowledge of staging to work activities AC Arts	Apply a general knowledge of staging to work activities AC Arts	Apply a general knowledge of staging to work activities AC Arts	PUBLIC HOLIDAY	SFA AC Arts
Develop and update event industry knowledge AC ARTS	Work with colleagues and customers AC Arts	Provide event staging support AC Arts	PUBLIC HOLIDAY	Traffic Management ATC

KEY

ATC

AC Arts

7.45 am for 8am start

9am start

Access Training Centre

Adelaide College of the Arts

U3/7 La Salle Street Dudley Park SA

Light Square, Adelaide

Regional Intensive

Skills for Creative Events SA

MONDAY 28 NOVEMBER	TUESDAY 29 NOVEMBER	WEDNESDAY 30 NOVEMBER	THURSDAY 01 DECEMBER	FRIDAY 02 DECEMBER
Induction & OHS Whitecard Gospel Centre	Network within Communities Gospel Centre	Plan and Program Events Gospel Centre	Productive Relationships Gospel Centre	Industry Day Gospel Centre

MONDAY 05 DECEMBER	TUESDAY 06 DECEMBER	WEDNESDAY 07 DECEMBER	THURSDAY 08 DECEMBER	FRIDAY 09 DECEMBER
Forklift Ticket Hill Street, Pt Elliot	Forklift Ticket Hill Street, Pt Elliot	Boom-type EWP & Scissor Lift Hill Street, Pt Elliot	Boom-type EWP & Scissor Lift Hill Street, Pt Elliot	Traffic Management Hill Street, Pt Elliot
SFA Gospel Centre	SFA Gospel Centre	Apply a general knowledge of staging to work activities Investigator College	Apply a general knowledge of staging to work activities Investigator College	Apply a general knowledge of staging to work activities Investigator College

MONDAY 12 DECEMBER	TUESDAY 13 DECEMBER	WEDNESDAY 14 DECEMBER	THURSDAY 15 DECEMBER	FRIDAY 16 DECEMBER
SFA Gospel Centre	SFA Gospel Centre	Apply a general knowledge of staging to work activities Investigator College	Apply a general knowledge of staging to work activities Investigator College	Apply a general knowledge of staging to work activities Investigator College
Forklift Ticket Hill Street, Pt Elliot	Forklift Ticket Hill Street, Pt Elliot	Boom-type EWP & Scissor Lift Hill Street, Pt Elliot	Boom-type EWP & Scissor Lift Hill Street, Pt Elliot	Traffic Management Hill Street, Pt Elliot

KEY

	all 16 participants
	stream A (8)
	stream B (8)

VENUES

GOSPEL CENTRE

HILL STREET

INVESTIGATOR COLLEGE

START TIMES

9.30am start

9.30am start

9.30am start

ADDRESS

2 Yankalilla Rd Victor Harbor (opposite Victor Harbor High School)

Steph Lea Furniture site at Lot 51 Hill Street, Pt Elliot

Investigator College, Victor Harbor Campus, Bacchus Road, Victor Harbor

Appendix D: Industry Day Program

Intensive oo1 Friday 28 December 2011 & Friday 4 February 2012

not all speakers attended both days

Session 1: Events of the Future

- Chair: Ian Scobie: **Director, Arts Projects Australia EARTH Station**
- Chair: Kate Gould: **Chief Executive & Associate Artistic Director, Adelaide Festival** On changes occurring at the Adelaide Festival
- Adam Hornhardt: **Site Manager, WOMADelaide** reported on his experience working on WOMAD in England, and his current role with WOMADelaide
- Geoff Cobham: **Production Manager, Festival Designer, Adelaide Festival of the Arts** reported on his Churchill Fellowship experience and what he learnt about outdoor events in Europe and what he is going to do with that knowledge in Adelaide.

Session 2: Access and Risk

- Chair: Steve Brown: **Head of Tourism, Flinders University Tourism Dept., School of Humanities**
outlined career paths for people working in the creative events sector (particularly in the context of risk management).
- Gaelle Mellis: **Project Officer, Disability Arts Transition Team (DATT)**
- Morag Skinner: **Production Manager, Risky Business Oh&S** making risk management exciting
- Chair: Geoff Cobham: **Production Manager, Festival Designer, Adelaide Festival of the Arts** spoke to an Access Report undertaken by Gaelle Mellis on the 2010 Adelaide Festival of the Arts. Overview of access issues / solutions for people with a disability in an events context.

Session 3: Three Profiles

Personal event experience and aspirations for the future of events.

- Dr Ianto Ware: **zinester, writer and academic; CEO Renew Adelaide; co-founder and director of the Format Festival and Format Collective**
- Andy Packer: **Artistic Director, Slingsby Theatre Company; Creative Director / Executive Producer, Come Out Festival; Independent Producer**
- Marg Crompton: **Production Manager, Performing Arts, TAFE SA Adelaide College of the Arts, Freelance Production Manager**

Session 4: Adelaide Convention Centre

- Jamie Maysefield, **Head of Production, Adelaide Convention Centre**
Jamie conducted an extensive tour of the Adelaide Convention Centre, highlighting what they do, how they operate and what his role is and provided a glimpse into the future.

"Gave us the possibility of networking and hearing first hand from experienced people in the sector about their accumulated wisdom." **Intensive oo1 participant**

Intensive oo2 Friday 13 January 2012

Session 1: Opportunity

- Peter Darwin: Operations and Concerts Clipsal 500 V8 Supercars 2012; Production Manager V8 Supercars Australia After Race Concerts 2012; Promoter Rep 'Yes' 2012 for Chugg Entertainment; Manager, Fowlers Live, Adelaide's Best Live Music Venue General Manager, AAA Crewing
Outlined opportunities for short-term contracts, ongoing casual employment and work experience

Session 2: Access

- Becky Llewlyn: Director, Disability Consultancy Services
- Gaelle Mellis: Project Officer, Disability Arts Transition Team (DATT)
Focus on access issues and solutions for people with a disability in an events context

Session 3: Production

- Benjamin Suthers: Production Director, Boiler Room, Big Day Out
Presented his career path, outlined his role and responsibilities with the Big Day Out. He focused on program scheduling and co-ordination, project and time management

Session 4: Risk Management And Career Profiles

- Bill Coleby: Risk & Emergency Management Consultant, Coleby Consulting
Communicated what is involved in Risk Management for an event - what role it plays and how you do it. Presented his career path / profile - how he came to do Risk Management and how one might get involved
- Geoff Cobham: Production Manager, Festival Designer, Adelaide Festival of the Arts; Director, Bluebottle
Presented his views on Risk Management and his experience overseas for a global perspective. Outlined his career path and how he juggles his demanding role with the Adelaide Festival with his freelance work with his own company, Bluebottle. Geoff also discussed the role networking, self-promotion and presentation has in his success.
- Taren Hornhardt, Production Director, Adelaide Festival Corporation
Presented her career path / profile and outlined her role and responsibilities as Production Director

"Really wide variety of industry represented. Especially the access awareness - very eye opening! Ben was really great, gave so much information in a very entertaining way. They all seemed really eager to provide us with useful, practical info - not just another lecture."

"Changed my view of festivals, music and organisation of events completely. very inspiring!"

I enjoyed the entire day and the various speakers sharing knowledge of their particular areas. Definitely a highlight of the program!"

Intensive oo2 participants

Regional Intensive Friday 2 December 2011

Session 1

- Owen Love: **Mulderi Productions, Site, Stage, and Backline Manager, Trainer / Mentor, Writer, Musician, Diesel Mechanic**
Production Dynamo: Owen outlined his personal experience in events

Session 2

- Ollie Black: **Project Officer, Just Add Water, Regional Centre of Culture**
Presented the Just Add Water program, highlighting employment opportunities and how participants could engage with the program and local cultural activity.
- Natalie Venning: **Director, Venues and Resources, Country Arts SA**
Outlined the role and activities of Country Arts SA focusing on the multiple venues, the people who work there, and opportunities for employment and engagement with Country Arts SA.

Session 3

- Tiny Good: **Director, Showtech Australia P/L**
Tiny provided an overview of the events sector, outlining personal experience in events and career path options for participants

Session 4

- Tiny Good: **Director, Showtech Australia P/L**
Tiny provided an events context to the Whitecard training.

Session 5

- Kingsley Stewart: **Sound Engineer (Live And Recorded) and Performer**
Kingsley outlined his personal experience in events, outlined multiple career pathways to get into sound engineering and provided some practical demonstrations in the undervalued and essential skill for anyone working in production of rolling cables.

Session 6

- Mark Przibibilla: **Tourism, Marketing and Events Officer, City of Victor Harbor**
Mark outlined his career path, his role with Council, events that occur in the region and how participants can get involved.

Session 7

- James Instrell-Walker & Safety Pete: **JP Entertainment Group**
James and Pete conducted a site visit and tour of Stereosonic the day before the event opened in Bonython Park. This was a terrific and rare opportunity for students to glimpse the final stages of bump-in including sound checks, and increase their understanding of the logistics involved.

"I enjoyed the entire day and the various speakers sharing knowledge of their particular areas... one of the most important days!"

"different parts of the day interested different people and covered so much about different areas so I can't see any thing wrong with the industry day"

"I didn't waste a single moment, it was great!"

Participants from the Regional Intensive