

**CUA - Creative Arts and Culture Training Package**

**CUA30420**

**Certificate III in  
Live Production and Technical Services**

**Unit**

**CUAPPR314**

**Participate in collaborative creative projects**

**SAMPLE**

**Student/Trainee Manual**



LANE

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**STUDENT/TRAINEE DETAILS****SAMPLE****Student/Trainee Name****Student/Trainee Email****Teacher / Trainer Name****School / Institution / Training Organisation / Employer**

TABLE OF CONTENTS

Introduction	Page 5
Unit of Competency Overview	Page 8
Section One <i>Participate in project set up</i>	Page 9
Section Two <i>Collaborate with team and realise project</i>	Page 28
Section Three <i>Evaluate collaborative work</i>	Page 46
Self Assessment	Page 69

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## INTRODUCTION

This manual was developed to provide training content that addresses the specific 'Unit of Competency' as outlined in the following pages.

We encourage you the student / trainee to take your time when reviewing this content and seek any assistance from your teacher/trainer should you have difficulty in understanding the information.

## LEARNING ACTIVITIES

Also included in this Student / Trainee manual are a series of Learning Activities.

The learning activities in the student and/or trainee manuals are 'Form Enabled' so that if the resources are delivered online, the activities can be entered in using the computer keyboard.

Each learning activity is identified with the following icon.

**Learning  
Activity**

Learning activities come in the following forms.

- ☆ Questions
- ☆ Research
- ☆ Tasks
- ☆ Interviews

# SAMPLE

## INTRODUCTION—CONT'D

### **Questions**

Questions generally relate to the information presented on previous pages. Questions will also include multiple choice questions, 'Yes' and 'No' questions and/or 'True' and 'False' questions.

### **Research**

This type of learning activity requires you to locate information by using research methods. The research methods could include:

- ☆ Internet searches
- ☆ Reading textbooks and other reference sources
- ☆ Location visits

### **Tasks**

This learning activity type requires you to actually do something and some examples of tasks may include:

- ☆ Creating reports
- ☆ Visiting locations such as workplaces
- ☆ Performing an activity in a workplace

### **Interviews**

This learning activity type would require you to interview person(s) in an actual workplace environment or a person(s) who are experienced in the industry sector which you currently are undergoing training.

You will be made aware of the type of learning activity by noting the learning activity type displayed under the learning activity icon.

## INTRODUCTION—CONT'D

### USING THE FORM ENABLED FEATURE

If you are using this manual online, you can fill in some of the answers using your computer keyboard.

Your teacher or trainer will provide you with the information and instructions on how to use the 'Form Enabled' feature in this manual.

### SELF ASSESSMENT

At the end of each manual is a series of questions that you should review and answer either Yes or No.

The term 'Self Assessment' means you will ask yourself these questions and therefore is no need to provide the answers to the self assessment questions to your teacher or trainer, unless they require you to do so.

This self assessment is to ensure you have reviewed and understood the information that was presented in this manual.

If you answered 'No' to any of these questions or are unsure of your understanding in any of the topics reviewed, you are encouraged to go back and review the information again and/or seek the assistance of your teacher or trainer.

# SAMPLE

## UNIT OF COMPETENCY OVERVIEW

The following pages are extracts from Training.gov.au website and outlines this specific 'Unit of Competency' including the 'Elements' and the 'Performance Criteria'. The content within this manual has been developed to address this unit.

### CUAPPR314 PARTICIPATE IN COLLABORATIVE CREATIVE PROJECTS

ELEMENT	PERFORMANCE CRITERIA
<b>1. Participate in project set up</b>	1.1 Identify overall purpose and goals of creative project, collaborating with others involved 1.2 Agree on responsibilities for different aspects of work within team and project timelines 1.3 Develop ideas for creative project
<b>2. Collaborate with team and realise project</b>	2.1 Organise resources needed for individual or team work based on own role and responsibilities and project timelines 2.2 Share creative and technical ideas with team during creation of work 2.3 Support evolving ideas using different technical creative skills according to requirements of creative work 2.4 Test and refine techniques through production of work within parameters of project 2.5 Finish own responsibilities for project
<b>3. Evaluate collaborative work</b>	3.1 Identify and resolve practical and interpersonal challenges in collaborative work within scope of own role 3.2 Review of project processes and outcomes with other team members 3.3 Seek feedback on own role and identify skill development opportunities 3.4 Provide supportive feedback to others
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# Section One

## Participate in Project Set Up

PLEASE NOTE

***The training units in this qualification require all student or trainees to demonstrate their ability to perform certain tasks and activities related to this unit of training by successfully completing a number of assessment tasks, or activities.***

***Generally, this unit of training as well as others should be undertaken in a creative arts workplace environment under the supervision and observation of your employer, manager or supervisor.***

***Your employer, manager or supervisor will be provided instructions and assessment forms which they would follow, fill in, sign and return this paperwork to your teacher or trainer.***

***If you are not in a creative arts workplace environment at the time of undertaking this unit of training, then your teacher or trainer will provide you a 'simulated' creative arts workplace environment and they will be your observers as you perform those assessment tasks and activities.***

***In this training unit, the assessment requirements require you to:***

- ☆ ***Participate in the completion of at least one creative project in collaboration with required personnel***
- ☆ ***Participate in review of creative project outcomes and processes***

# PARTICIPATE IN COLLABORATIVE CREATIVE PROJECTS

## SECTION ONE—PARTICIPATE IN PROJECT SET UP

### INTRODUCTION

Creative projects often require various skills and talents and this means to be completed successfully, these projects require teamwork.

The term ‘collaborate’ in a simple definition means to join together, or ‘team up’ to complete a project, or achieve a goal.

This unit of training goes through the concept of collaboration and how a person would participate in collaborative creative projects.

### SECTION LEARNING OBJECTIVES

At the completion of this section you will learn information relating to:

- ☆ Identifying overall purpose and goals of creative project, collaborating with others involved
- ☆ Agreeing on responsibilities for different aspects of work within team and project timelines
- ☆ Developing ideas for creative project

## IDENTIFY OVERALL PURPOSE AND GOALS OF CREATIVE PROJECT, COLLABORATING WITH OTHERS INVOLVED

Creative projects that involve others in a team collaboration can vary and some examples can include:

- ☆ School, training or university projects
- ☆ Film making projects
- ☆ Song writing and composing
- ☆ Live theatre productions
- ☆ Website design
- ☆ Visual design projects

...just to name a few

To collaborate means to come together as individuals with a shared goal to achieve that which cannot be simply achieved alone.

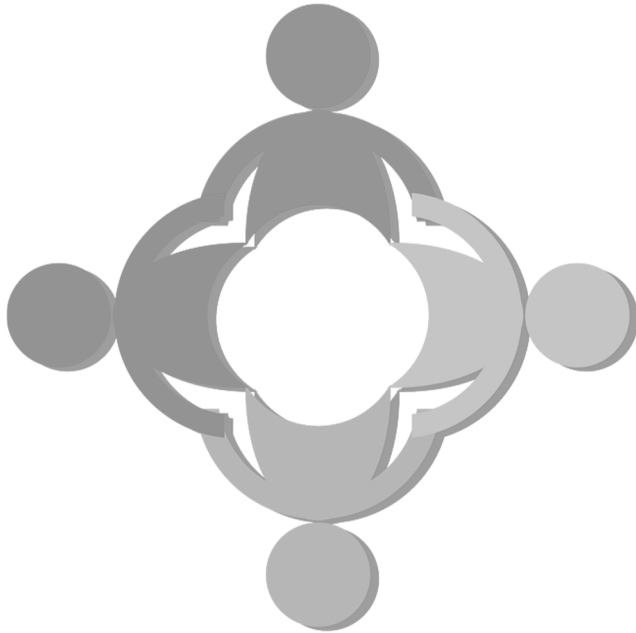
Creative collaboration describes a relationship between two or more persons with a common purpose of creating something through certain new ideas and shared understanding of something new and a common goal.

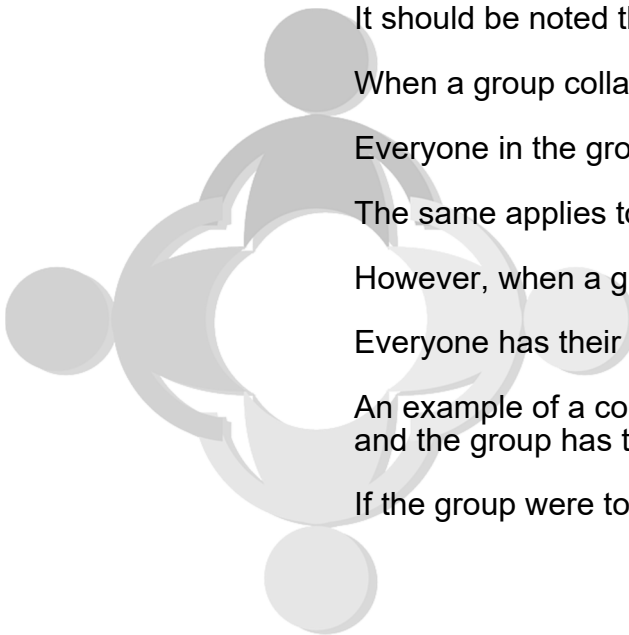
It is highly necessary for all collaborators to have a 'shared vision'.

This means the collaborators, need establish a clear 'why' you are working together and how you, as a collaborative team, see your work evolving and the project being completed.

- ☆ What are your shared goals?
- ☆ What is it you collectively aspire to do in the world?

These answers set the foundation for all that you do together.





It should be noted that there is a difference between teamwork and collaboration.

When a group collaborates, they are working together toward a shared goal.

Everyone in the group has the same vision in mind.

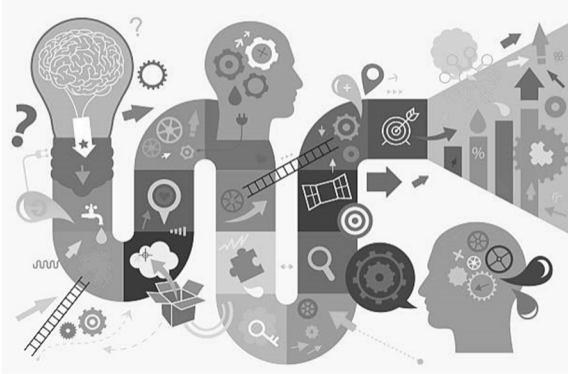
The same applies to a group that works as a team, they too work together toward a shared goal.

However, when a group functions as a team, they are working as individuals.

Everyone has their identified task which contributes to the outcome.

An example of a collaboration would be the goal of creating a theatre piece on a certain subject where there is no script and the group has to work together to create an end product.

If the group were to work as individuals, the theatre piece would not be created.



## UNDERSTANDING THE PURPOSE AND GOALS OF A CREATIVE PROJECT

From what we have learned on the previous page, you will see that it is important to have a full understanding of the purpose and goals of a creative project if you were to be a valuable participant in the collaborative team.

There is a distinct difference between a 'purpose' of a creative project and the 'goal' of a creative project.

'Goal' is something which we strive to achieve.

'Purpose' is something that influences goal.

'Purposes' are the reasons for achieving the goal.

For example, the 'goal' of collaborators is to create a short film on racism in Australia.

The 'purpose' is to create awareness of the extent of racism in Australia, as well as its effects.

To fully understand the purpose and goal of a creative project, you would need to 'liaise' with the other collaborators.

To 'liaise' is to exchange information in order to work with them, in this case as a participating collaborator in a creative project.

Once you fully understand the purpose and goal of the creative project, you are better equipped to participate in the creative project.

**Learning  
Activity****Question**

# SAMPLE

**LEARNING ACTIVITY ONE**

- 1) There are two questions that should be asked, and the answers to those two questions will form the foundation of what a collaborative team will do together. What were those two questions?

- 2) What are the differences between teamwork and collaboration?

- 3) What is the difference between a 'purpose' and a 'goal'?

4) What does it mean to liaise with other collaborators and why is this important to you?



**Learning  
Activity****Task****LEARNING ACTIVITY TWO**

As we mentioned in the beginning of this training manual, it is ideal to have you undergo this unit of training in a creative arts workplace environment either as an employee, or even a work experience worker.

It is important that you have either your employer, a supervisor or senior manager where you work to assist you in this unit of training.

There will be a number of assessment requirements that involve tasks or activities in which those assisting you will be involved with observing you do those tasks or review the activities you have completed.

They will need to report back to your teacher or trainer using assessment forms which they will need to fill in, sign and send back to your teacher or trainer.

In this activity we want you to inform your teacher or trainer who will be assisting you with this unit of training and they will provide this person instructions and the necessary documentation and assessment forms.

From here on in we will refer to this person as 'Nominated Observer'.

**Learning  
Activity****Task****LEARNING ACTIVITY THREE**

As you would be aware, there are assessment requirements that you will need to complete to successfully complete this training unit.

Most of the assessment requirements and activities involve you being part of a collaborative group that is undertaking a creative arts collaborative project.

In this activity you will need to gain access, or be invited to be part of a collaborative group that is undertaking a creative arts collaborative project.

You may need to organise this with your employer, manager or supervisor.

Once this has been organised, we want you to summarise the project on the next page.

It should include the purpose and goals of the project.

Once this summary has been completed, present it to your 'nominated observer' to confirm the details of the project.

He or she may have suggestions on your summary that may require some changes.

Make those changes and resubmit the summary for his or her approval.

**Summary of the collaborative project being used for assessment purposes.****Nominated observer's name** \_\_\_\_\_**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary and approved it.*



## AGREE ON RESPONSIBILITIES FOR DIFFERENT ASPECTS OF WORK WITHIN TEAM AND PROJECT TIMELINES

In order for a collaboration to be successful and accomplish goals we now know that first, goals need to be set.

When everyone is aware of the main goal for the project, they are motivated to work together because they are all working towards something and know where they are going.

However, as important as setting goals is to set timelines.

If there are milestones in the project without deadlines, then there is no real commitment to achieve the goals in a specific time.

Generally, a strong collaborative group will segment project goals into 'sub-goals' and agree upon realistic timelines to reach those sub-goals and the final project goal.

Being part of the collaborative group, you would need to understand your role and responsibilities in the creative project collaboration and agree to what you would feel would be reasonable and realistic milestones and timelines affecting you.

- ☆ **Identify strengths** - Part of what makes most creative project collaborations so interesting is the fact that the participants are all different.

There are often a wide range of skills, talents and experiences amongst the group and each has an important role to play in assuring the project goals are achieved.

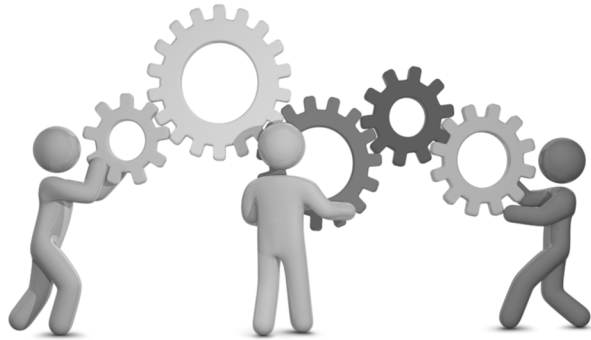
Also, a strong collaborative group will have participants with different personalities, strengths, weaknesses, perspectives and ideas.

In a creative project, these differences can be leveraged to achieve success.

When the group identifies what you are good at, you can then be paired with appropriate tasks and responsibilities that suit your strengths.

Also, it is important that you too take the time to collaborate effectively by understanding the different personality types in your group.

SAMPLE



☆ **Define roles and responsibilities** - After figuring out what each person is good at, the group can assign tasks and responsibilities more easily.

As mentioned earlier, when a person's strengths are known including your own, you can have those strengths matched with responsibilities that fully maximises your ability.

This helps to empower you as a collaborator, by creating a sense of importance.

Each individual understands the role that they and their collaborators play in achieving the goal, therefore, they are more respectful of each other while working together.

**Learning  
Activity****Task****LEARNING ACTIVITY FOUR**

In Activity Three, you described a collaborative creative project you will be involved with.

Carrying on with that description, on the next page summarise what the timelines are that have been agreed to for the collaborative creative project you will be involved with.

Then summarise what your responsibilities are for the collaborative creative project you will be involved with.

We have provided space on the next page for you to complete this activity.

Once these summaries have been completed, present it to your 'nominated observer' to confirm the details of each of the summaries.

He or she may have suggestions on your summaries that may require some changes.

Make those changes and resubmit the summaries for his or her approval.

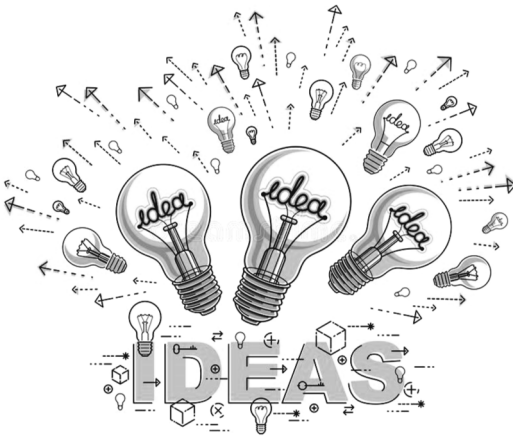
**Summary of the collaborative project timelines being used for assessment purposes.**

**Summary of your responsibilities in the collaborative project being used for assessment purposes.**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary and approved it.*



## DEVELOP IDEAS FOR CREATIVE PROJECT

A creative project being undertaken by a collaborative team requires the constant input of ideas.

So it is your responsibility to develop ideas for the creative project as part of a creative collaborative team.

Knowing the goals and purpose of the creative project is important when developing ideas that at a later date you will be sharing with others in the creative collaborative team.

Some ideas may be implemented immediately, some ideas may evolve and of course other ideas will possibly be dismissed.

Most collaborating groups today enthusiastically welcome new ideas and suggestions.

An off-the-wall idea, given the proper attention, may just become a scene in a film, the next great website, or even the beginnings of the next innovative advertising campaign.

The end result sought by anyone who has a new and innovative idea is to get support and approval to implement the idea and the only way to do this is to develop ideas for the project and then share those ideas with others.

Remember a creative idea is one that goes against conventional thinking and may require stepping outside of your and other's comfort zone, or taking a risk.

Creative ideas also feed other fresh ideas.



**Learning  
Activity****Task****LEARNING ACTIVITY FIVE**

In Activity Three, you described a collaborative creative project you will be involved with.

Based on that collaborative creative project we want you to develop some ideas for the project and summarise them on the next page.

We do not want you to present those ideas to others in the collaborative creative project team as yet, but present them to your 'nominated observer' for review and discussion.

It will not be their responsibility to make suggested changes other than suggest that you come up with more ideas.

You will need this list in later assessment activities.

SAMPLE

**Ideas for the collaborative project being used for assessment purposes.**

**Idea ONE**

**Idea TWO**

**Idea THREE**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary of ideas.*

**Ideas for the collaborative project being used for assessment purposes.**

**Idea FOUR**

**Idea FIVE**

**Idea SIX**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary of ideas.*

# Section Two

## Collaborate with Team and Realise Project

# PARTICIPATE IN COLLABORATIVE CREATIVE PROJECTS

## SECTION TWO—COLLABORATE WITH TEAM AND REALISE PROJECT

### INTRODUCTION

In this section we look at the ‘workings’ of a creative collaborative team and the need to determine resources, sharing and developing ideas each under the responsibilities of each team member.

### SECTION LEARNING OBJECTIVES

At the completion of this section you will learn information relating to:

- ☆ Organising resources needed for individual or team work based on own role and responsibilities and project timelines
- ☆ Sharing creative and technical ideas with team during creation of work
- ☆ Supporting evolving ideas using different technical creative skills according to requirements of creative work
- ☆ Testing and refining techniques through production of work within parameters of project
- ☆ Finishing own responsibilities for project



## ORGANISE RESOURCES NEEDED FOR INDIVIDUAL OR TEAM WORK, BASED ON OWN ROLE AND RESPONSIBILITIES AND PROJECT TIMELINES

A group, as well as individual collaborators will need some level of resources to ensure that the creative project they are involved with succeeds.

- ☆ **Location** - The first is a location in which the collaborative group can meet and discuss ideas and work on the project.

The location will often depend on the creative project they are working on.

For example, if the collaborative group is working on a theatre piece, the group may have arranged to meet in a theatre.

This would have some advantages as there would be a stage in which they could test out scenes as well as work through technical ideas and issues, such as set concepts or lighting designs.

If the group is working for example on musical compositions they may have arranged to gather in a sound studio where there are proper acoustics for the musicians and technical equipment available.

And one final example could be where the group is working on a community fundraising project.

They may have arranged with the local council to use a meeting room in the council offices.

They would have access to office equipment, amenities and also access to council personnel when regulations issues need to be clarified.

There would also be some cases where some collaborators are not available locally and this may require access to video conferencing equipment.



- ☆ **Equipment** - Equipment required for a collaborative creative project could vary significantly, depending on the project itself.

The most common type of equipment would be office type equipment and could include items such as photocopiers, computer hardware, laptops, printers, scanners and so on.

Equipment could also include items such as layout tables, whiteboards, monitors, projectors and tools such as binding machines, guillotines and so on.

When it comes to computer equipment, specific software may be required such as graphics applications, sound and/or video editing applications and so on.

- ☆ **Materials** - These types of resources again wholly depend on the creative project.

To start they could include the basic office types of materials such as paper, and other office type supplies.

In a theatre or film making project, materials could be fabrics that may be used to review set or costume design ideas.

It could also include prop and set materials.

Materials used to test creative concepts often include art materials such as paints and brushes, coloured markers and so on.

- ☆ **Documents/information/research** - And finally there may be documents used in the creative project development processes that include information gathered from researching ideas or concepts, laws and regulations that may have an effect on the project and even agreements such as permits, theatre leases, copyright agreements and so on.



From a personal point of view, resources such as tools or materials may differ from collaborator to collaborator.

For example, a costume designer would require and use different resources personally than would a musical director, even though both are working in the same project.

Or, a camera operator would require and use different resources personally than a film location manager, even though both are working on the same project.

So as a group, the resources must be clearly identified and made accessible for the whole group but also as important would be that you personally have the required resources to ensure that you are able to be an effective participant in the group as a whole.



**Learning  
Activity****Task****LEARNING ACTIVITY ONE**

In Section One, Activity Three, you described a collaborative creative project you will be involved with.

Based on that collaborative creative project we want you now to summarise what resources you in particular will require to participate in the creative collaborative project as well as resources you have the responsibilities to organise on behalf the creative collaborative for the project.

We have provided space on the next page for you to complete this activity.

Once these summaries have been completed, present them to your 'nominated observer' to confirm the details of each of the summaries.

He or she may have suggestions on your summaries that may require some changes.

Make those changes and resubmit the summaries for his or her approval.

**Summary of the collaborative project resources that you require to organise for the collaborative project being used for assessment purposes.**

**Summary of the collaborative project resources that you require to organise on behalf of the team for the collaborative project being used for assessment purposes.**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary and approved it.*



## SHARE CREATIVE AND TECHNICAL IDEAS WITH TEAM DURING CREATION OF WORK AND SUPPORT EVOLVING IDEAS USING DIFFERENT TECHNICAL CREATIVE SKILLS ACCORDING TO REQUIREMENTS OF CREATIVE WORK

*(Over the next few pages we cover two 'Performance Criteria' points at the same time to avoid repetition)*

Here is an interesting quote...

***"If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple.***

***But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas."***

***...George Bernard Shaw (a playwright, critic and polemicist)***

What the above quote is suggesting is that ideas can be and many times should be shared with others.

Others will see the idea from their point of view, from their perspective and will often have helpful comments to add.

This is the key to a strong collaborative group.

Also, many times an idea needs the input of others if it is going to develop into anything significant, or useful.

One method of getting others involved is by using the brainstorming method.

We look at brainstorming on the next page.



## BRAINSTORMING

Most collaboration groups use 'brain-storming sessions' to further evaluate and develop the ideas presented by others.

Brainstorming is a process that works best with a group of people following four rules as stated below.

- ☆ Have the idea/suggestion clearly stated or presented
- ☆ Have someone assigned to write down all evaluation notes as they are presented
- ☆ Have the right people in the group, those that are capable of evaluating the ideas objectively
- ☆ Have someone in charge to help enforce the following guidelines:
  - ◆ The idea(s) are not judged
  - ◆ Constructive feedback is welcomed
  - ◆ Every evaluation point is accepted and recorded
  - ◆ Encourage people to build on the ideas of others

Eventually the idea has been developed to a point where all the collaborators will agree to use the idea, or to discard the idea and move on.

Major technology firms thrive on new and innovative ideas.

An example of this is how several firms in Silicon Valley have implemented what they call the 'Five Minute Rule'.

The rule permits anyone to suggest an idea.

Then for the first five minutes after the idea is expressed, only positive feedback can be made.

By the time the idea is talked about for five minutes it has usually developed into a brainstorm session that cultivates truly great ideas and some suggestions from the discussion are often used.



SAMPLE

## CREATIVE SKILLS VS. CREATIVE TECHNICAL SKILLS

Most effective collaborating groups will have a mix of wholly creative participants, as well as those with creative technical skills.

Examples of wholly creative skills could include:

- ☆ Play or screenplay writers
- ☆ Authors
- ☆ Songwriters
- ☆ Choreographers
- ☆ Directors
- ☆ Advertising and/or marketing personnel

...to name just a few.

Some examples of those who would have creative technical skills could include:

- ☆ Graphic artists
- ☆ Programmers and website designers
- ☆ Sound engineers
- ☆ Stage lighting designers
- ☆ Set and prop designers
- ☆ Costume designers
- ☆ Camera operators
- ☆ Photographers
- ☆ Film and video editors

...to name just a few.

Many times those with technical creative skills will be asked to offer up some examples, prototypes or samples to support an evolving creative idea.

For example, a graphic artist may develop some creative designs using graphic design software.

A set designer may create some set design models, or a costume designer may provide some costume drawings with fabric samples.



There are also those that have creative technical skills that would need to be collaborated with for many projects and these include:

- ☆ Actors
- ☆ Directors
- ☆ Dancers
- ☆ Singers
- ☆ Stunt actors
- ☆ Musicians

...to name just a few.

These persons would need to provide insight into whether a particular dance move is technically possible, a music composition will sound as it is expected to, or a scene is technically possible from a safety point of view.

In other words, it may be a great idea but can it actually technically and safely be done?

And then surprisingly enough, there are those technically creative persons that one would not expect to have in a collaborative group, but yet can have a significant role to play.

These include:

- ☆ **Accountants** - these would have ideas on how to raise funding for productions, manage the project from a financial point of view and other financial issues
- ☆ **Legal advisors** - provide advise of legal documentation, copyright issues and so on
- ☆ **Trades** - these would include carpenters, electricians, metal trades and so on who would provide technical input in areas of a project that would require such trades

**Learning  
Activity****Question****LEARNING ACTIVITY TWO**

The last rule of brainstorming was “Have someone in charge to help enforce the following guidelines”. What were those four guidelines?


**Learning  
Activity****Task****LEARNING ACTIVITY THREE**

As a summary, explain to us the 'Five Minute Rule' used by numerous Silicon Valley organisations.



**Learning  
Activity****Question**

# SAMPLE

**LEARNING ACTIVITY FOUR**

- 1) Why are technically creative collaborators so essential to a collaboration group?

--

- 2) Using the examples in this Section, give us three examples of each of the following:

***Wholly creative person***

--	--	--

***Person with creative technical skills***

--	--	--

- 3) Why would dancers, directors, musicians, singers and so on be valuable participants in a collaboration group?

--

- 4) Who were the three examples of participants in a collaboration group that many would not have considered important?

--	--	--

**Learning  
Activity****Task****LEARNING ACTIVITY FIVE**

This is an 'observable' assessment activity, meaning your 'nominated observer' will be observing you do this activity.

In Section One, Activity Three, you described a collaborative creative project you will be involved with.

In Section One, Activity Five, you were asked to develop some ideas based on the collaborative creative project you will be involved with.

In this activity you are to present those ideas to your collaborative group/team and stimulate some discussion in the group about your ideas.

Your 'nominated observer' will be observing you as you present your ideas and then report back to your teacher or trainer using the 'third party observation forms' provided to your 'nominated observer'.

Next tell us what ideas of yours from Section One, Activity Five were adopted by the collaborative group/team and tell us whether those ideas adopted were modified or built upon in any way.

We have provided space on the next page for this part of the activity.

Your 'nominated observer' will need to approve this part of your activity.

**Summary of the ideas that I presented to the collaborative group/team that were adopted by the collaborative group/team. *(include information as to what, if any, modifications were made to your ideas that were adopted)***

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your summary and approved it.*



## TEST AND REFINE TECHNIQUES THROUGH PRODUCTION OF WORK WITHIN PARAMETERS OF PROJECT AND FINISH OWN RESPONSIBILITIES FOR PROJECT

*(Over the next few pages we cover two 'Performance Criteria' points at the same time to avoid repetition)*

In Section One, we went through the importance of knowing and understanding a creative projects goals and 'sub-goals, timelines and how you are expected to work towards those goals performing your responsibilities in line with the deadlines you have agreed to.



This may include offering up technical ideas and then using your technical skills in the production of work refining them to achieve results that the collaboration group is expecting.

For example, if you were a costume designer and you had offered up some technical designs to the group, it would be likely that the group would have fine tuned the options to a few concepts.

You would then need to refine those options by using your technically creative skills.



If you were a sound engineer/editor, you may need to record musical pieces, mix and edit the recordings, test the edits and refine the results until the desired recording has been achieved.

If you were a website designer and programmer, you would need to test the navigation of the new website and refine the programming until the navigation results have been achieved.

The website may need to be further tested by others in the collaboration group which often results in further refinement.

One final example could be a set designer testing out various scenic art concepts and refining those concepts to achieve both a technically acceptable and artistically acceptable result.

All those examples above are what would often be a key part of any person's work responsibilities in a creative project.

**Learning  
Activity****Task****LEARNING ACTIVITY SIX**

This is an 'observable' assessment activity, meaning your 'nominated observer' will be observing you do this activity.

In Section One, Activity Three, you described a collaborative creative project you will be involved with.

In Section One, Activity Four, you were asked to summarise what your responsibilities were as part of the collaborative group/team.

In this activity you will be observed performing your duties, tasks and activities in the creative project in line with your project responsibilities.

This observation will continue until you have finished your responsibilities in the project.

Your 'nominated observer' will report back to your teacher or trainer using the 'third party observation forms' provided to your 'nominated observer'.

# Section Three

## Evaluate Collaborative Work

# PARTICIPATE IN COLLABORATIVE CREATIVE PROJECTS

## SECTION THREE—EVALUATE COLLABORATIVE WORK

### INTRODUCTION

Like every project involving a group of people, it is important to monitor the progress of the project and the progress of those involved.

And it is not only the quantity of work performed, but also the quality.

It is often the case that a team working on a creative project will have interpersonal challenges and if not resolved, can affect the progress and the quality of the creative project.

In this final section we look at these subjects including the importance of receiving and providing feedback.

### SECTION LEARNING OBJECTIVES

At the completion of this section you will learn information relating to:

- ☆ Identifying and resolving practical and interpersonal challenges in collaborative work within scope of own role
- ☆ Reviewing of project processes and outcomes with other team members
- ☆ Seeking feedback on own role and identifying skill development opportunities
- ☆ Providing supportive feedback to others



## IDENTIFY AND RESOLVE PRACTICAL AND INTERPERSONAL CHALLENGES IN COLLABORATIVE WORK WITHIN SCOPE OF OWN ROLE

In any project involving a group of people there will be 'challenges' that need to be identified and resolved.

The word 'challenge' means:

***“Being faced with a situation or something that needs great mental or physical effort in order to be done successfully and therefore tests a person's ability.”***

Challenges in collaborative creative work can be categorised as either 'practical' challenges or 'interpersonal' challenges.

'Practical' challenges can include:

- ☆ Poor planning
- ☆ Having enough resources
- ☆ Having access to appropriate tools and/or equipment
- ☆ Unrealistic deadlines
- ☆ Scope creep - the agreed scope of the creative project keeps growing
- ☆ Budget constraints

'Interpersonal' challenges can include:

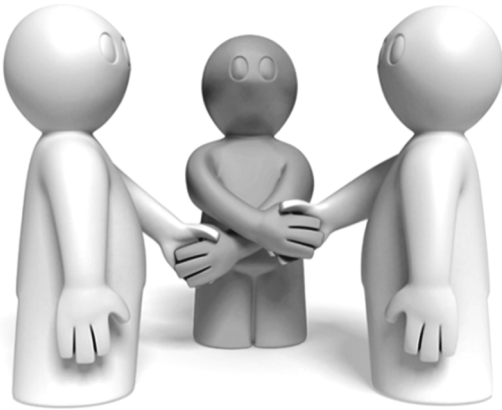
- ☆ Communication breakdowns
- ☆ Personality clashes - collaborators find themselves at odds with one another due to incompatible personalities
- ☆ Skills mismatch - responsibilities assigned to those with inadequate skills to complete
- ☆ Project-related issues caused by 'misunderstandings' or 'misinterpretations'

It is the regularity, reasons and degree of the challenges that can be managed.

The important thing is when a team collaborator sees signs of potential challenges, steps should be taken to quickly avoid the challenge turning into a real problem or conflict and taking hold and causing problems that may be far more difficult to resolve later.

SAMPLE





SAMPLE

Common signs of conflicts or interpersonal challenges are when there are project relationship breakdowns.

The collaborating and team spirit disappears and there is a strong uncooperative feel amongst the group.

They play political games or continually undermine each other and as a result, a sense of unproductive competition develops amongst certain members of the group.

Most conflicts are easily avoided when from the very start the collaboration group encourages open, respectful and honest communication between group participants.

The first question you as a collaborating participant need to ask is...

***“Am I the reason or part of the reason there is conflict starting to surface in the project”.***

Remember the saying...

***“You can be part of the problem, or part of the solution”.***

If the conflict or the challenges you are experiencing involves you, then it is very important that you quickly understand the challenge and then you can start to put actions in place to resolve the challenges you are experiencing.

However, some challenges are not easily resolved by oneself and may require some additional assistance.

For example, there is an issue with project funding and you are unable to fulfill your assigned responsibilities.

This would require you to escalate the issue to the most appropriate person for resolution.

‘Interpersonal’ challenges often resolved by simply communicating with the other parties in the situation.

In most cases, any potential conflict or challenges can be resolved or avoided by simply talking the matter through.



## NEGOTIATION SKILLS

In some conflicts, there will be collaborating participants that have opposing thoughts, concepts or needs that make it more difficult to resolve the conflict.

This is when negotiation skills play a part.

Negotiation is a method by which people settle differences. It is a process by which compromise or agreement is reached while avoiding argument and dispute.

In any conflict, a person will understandably aim to achieve the best possible outcome for their position.

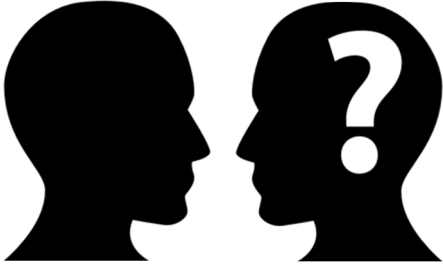
However, the principles of fairness, seeking mutual benefit and maintaining the team effectiveness are the keys to a successful outcome.

In any negotiation process the outcome needs to be a “win win” for all involved.

If it is not mutually beneficial for everyone and the project, then the conflict will likely reappear.

And just as important, anyone in the negotiation process must be involved in “good faith”.

If they agree to an outcome, then they must stick to it, otherwise the negotiation process was just a waste of time.



SAMPLE

### USE QUESTIONING SKILLS TO MINIMISE MISUNDERSTANDINGS

There will always be times when members of the group communicate with each other, but the message is misunderstood.

If you are on the receiving end of some communication messages but do not understand them, it is important you 'clarify' what has been said.

This involves using questioning and listening skills.

For example, you have been asked to create some sample graphics for a website home page. Another member is explaining how they think the look and feel of the home page should be.

Some of the concepts this group member is giving is unclear and you simply do not understand.

If you did not ask questions and clear up what you did not understand or are unclear on, then there could be problems with the samples causing delays in the project and a waste of time.

Most internal misunderstandings between team members is because a person assumes something from what was said that was not what was actually meant, or they did not pay attention to what was actually said.

So avoid making assumptions based on preconceived notions.

Ask questions to confirm, whether you are the one sending or receiving the information or communication.

Never assume that you know what has been conveyed.

If someone conveys a message that is unclear, ask for more clarification.

For example, "I did not understand what you said, could you please repeat it?"

**Learning  
Activity****Question**

# SAMPLE

**LEARNING ACTIVITY ONE**

- 1) What were the three common signs of pending conflict in a group collaborative project as outlined in this Section?

- 2) Why is questioning so important in order to avoid misunderstandings in a group project?

- 3) How do good negotiation skills help avoid serious collaborating conflicts?

**Learning  
Activity****Task****LEARNING ACTIVITY TWO**

In this Section we learned about collaborative group or team challenges and how they should be watched for and resolved before they become real problems, or conflicts.

As you would be aware, collaborative group or team challenges would be different from project to project.

In this activity we want you to think about the collaborative creative project you are involved with and list what 'practical' challenges you may encounter as well as what 'interpersonal' challenges you may encounter.

Then for each challenge tell us how you would resolve the challenge.

We have provided space on the next two pages for this activity.

Once you have completed this activity, show your 'nominated observer'.

He or she may have suggestions, additions or changes to your list of challenges.

Make those changes and resubmit the lists for their review and approval.

**List of possible ‘practical’ challenges you may encounter in the collaborative project being used for assessment purposes and possible solutions.**

**Challenge ONE**

**Solution ONE**

**Challenge TWO**

**Solution TWO**

**Challenge THREE**

**Solution THREE**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

***This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your list and approved it.***

**List of possible ‘interpersonal’ challenges you may encounter in the collaborative project being used for assessment purposes and possible solutions.**

**Challenge ONE**

**Solution ONE**

**Challenge TWO**

**Solution TWO**

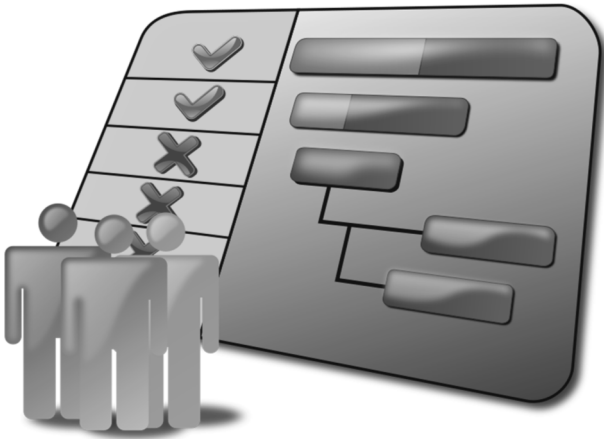
**Challenge THREE**

**Solution THREE**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

*This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your list and approved it.*



# SAMPLE

## REVIEW OF PROJECT PROCESSES AND OUTCOMES WITH OTHER TEAM MEMBERS

By now you will understand how important it is to be effective and efficient in what you do as part of a collaborative group project team.

Simply put, what you do and how you do it affects everyone else on the project and the achievement of those previously mentioned goals.

This means that each and every group participant should be monitoring and assessing their own work progress to ensure they are being as efficient and effective as possible.

There are a few common ways at monitoring your work progress.

These could include:

- ☆ **Reviewing the quality of your output** - are there tasks or activities you do that regularly did not meet the project expectations?
- ☆ **Reviewing the quantity of your output** - are you regularly behind schedule?
- ☆ **Feedback** - are your collaborators making suggestions that may result in improving your efficiency and effectiveness while working as part of a group?

Monitoring the group's project progress as a whole involves keeping track of lots of different inputs.

Most creative projects involve multiple collaborative participants handling various aspects of the project and in most cases, at the same time.

The need to monitor a creative project's progress therefore requires the participation and input of all group members.

Aside from the creative and technical progress of the project, the group needs to monitor elements such as the budget, schedule, resources and in some projects, 'workplace health and safety' issues.

Accurate and effective monitoring helps the group stick to the timeline and identify problems early in the process to ensure that the project is a success.





## PROGRESS MEETINGS

Scheduled monitoring meetings work well for many projects and the scheduling of those meetings would depend on the timelines and required turnaround time of the project.

It is common to have weekly meetings however, some projects may work best with bi-weekly or monthly progress briefings.

Others may need monitoring more frequently if the turnaround time is short, or the timeline cannot be adjusted much.

These meetings should be short and separate to any meeting where the project is being progressed through collaborative activities.

For example, a progress meeting should not be part of a meeting where members are working together to develop a production scene, or part of a meeting where graphical concepts are being reviewed for an advertising campaign.

If you are participating in a progress meeting, you should be well prepared with your information outlining where you stand in relation to the timelines.

In these meetings a person is often assigned to take notes and update any project documentation.

You would need to learn and understand the form and type of information this person may require to keep the project progress reporting function up to date and accurate.

**Learning  
Activity****Question**

# SAMPLE

**LEARNING ACTIVITY THREE**

- 1) What were the three common ways of self monitoring your own project progress as outlined in this Section?

- 2) Aside from monitoring the creative and technical progress of a project, what three other areas of a project often need to be monitored?

- 3) Tell us which of the following statements is True or is False and if False, the reason why it is false.

***It is not important that everyone be involved in monitoring a creative project's progress...***\_\_\_\_\_

***Generally, the longer the progress meetings, the better...***\_\_\_\_\_

*It is best to call a progress meeting when the group thinks it needs one...\_\_\_\_\_*

*It is best to be prepared when participating in a progress meeting...\_\_\_\_\_*

**Learning  
Activity****Task****LEARNING ACTIVITY FOUR**

In this Section we mentioned very briefly that members of a collaborative group or team needs to monitor the workplace health and safety of the project's processes, work practices and so on.

As you would be aware, work health and safety issues would be different from project to project.

In this activity we want you to think about the collaborative creative project you are involved with and list what potential workplace health and safety issues you and other collaborators may encounter.

Remember that even though you may be working in an office with this project, there will still be potential workplace health and safety issues you and other collaborators may encounter.

We have provided space on the next page for this activity.

Once you have completed this activity, show your 'nominated observer'.

He or she may have suggestions, additions or changes to your list of challenges.

Make those changes and resubmit the lists for their review and approval.

**List of potential workplace health and safety (WHS) issues you may encounter in the collaborative project being used for assessment purposes.**

**WHS issue ONE**

**WHS issue TWO**

**WHS issue THREE**

**WHS issue FOUR**

**WHS issue FIVE**

**WHS issue SIX**

**Nominated observer's name** \_\_\_\_\_

**Nominated observer's contact number** \_\_\_\_\_

***This information is required in case your teacher or trainer wishes to confirm your observer has reviewed your list and approved it.***



SAMPLE

## **SEEK FEEDBACK ON OWN ROLE AND IDENTIFY SKILL DEVELOPMENT OPPORTUNITIES AND PROVIDE SUPPORTIVE FEEDBACK TO OTHERS**

*(Over the next few pages we cover two 'Performance Criteria' points at the same time to avoid repetition)*

When working in a collaborative group on a creative project, all group members would want to do the best job they could, both for themselves, for the other members and of course, the project.

Another good method to monitor your performance is to ask and/or receive feedback from other collaborating members.

Receiving feedback sometimes can be difficult.

You may receive some criticism or strong suggestions that you may not want to hear.

Here are some tips to consider when you are given constructive feedback.

First, avoid your first reaction of being defensive, in fact try not to react at all and stay calm while your brain processes what it has heard.

Next, you will need to remember that feedback can, in most cases be very beneficial to receive.

With the feedback you will be able to personally identify areas of improvement or corrective action in order to increase your performance and meet expectations of the other collaborating members.

Use active listening skills and wait until the person offering the feedback has finished without interrupting.

Then ask questions to make sure you understood the feedback.

How the feedback is given and what the feedback consists of could cause friction, unless you again ask questions of the other team member in order to clear up any misunderstandings related to the feedback.

It is also important to remember that the person giving the feedback may be nervous, or may not express his or her ideas clearly.



SAMPLE

Acknowledge receiving their feedback and thank them.

Expressing appreciation does not have to mean you're agreeing with the feedback, but it does show that you're acknowledging the effort the collaborator took to evaluate you and share their thoughts.

Do not get into a debate with the other person, instead start to deconstruct the person's feedback.

To do this, start asking more questions and if possible, provide suggested actions or solutions.

For example, a collaborating member may tell you that your sound recording edit sounds too flat.

Instead of being defensive and argue with them, you could say:

***"I was in a bit of a rush, but I can hear it does sound somewhat flat."***

***"Do you think the whole recording is flat, or specific sections?"***

What you have done is acknowledged the feedback and asked more questions to determine what the feedback is addressing and some possible solutions.

Soon the conversation should lead to an agreement on the issues that were raised and often help to develop solutions should there be issues.

Next you would need to tell the other collaborating member what you will likely do based on their feedback and again, thank the person for their feedback.

If the feedback is regarding a larger issue, you may want to ask for a time to follow-up and ask more questions and get agreement on the next steps.

This will give you time to process the feedback, seek advice from others and think about solutions.

Constructive criticism is often the only way project members learn about their weaknesses and without it no one would improve.



## LEARNING OPPORTUNITIES

Often feedback will lead to the identification of possible skills gaps and this in turn would suggest that you may want to seek out some additional training to address those skills gaps.

There are a number of learning opportunities and some of the more common ones include:

- ☆ **Traditional training** - This can include taking a course at a TAFE or a specialised training organisation that offers courses in the creative area of your interest.  
  
It could be a short course, or a certificate course full time or part time.
- ☆ **On-the-Job training** - This type of training takes place in the workplace where there may be a collaborative team assembled.  
  
It is generally focussed on skills required for a specific role, function or task.  
  
The training period is relatively short.  
  
The person training those on the job would have the necessary skills both on the subject matter, as well as how to effectively impart such knowledge to others.
- ☆ **Coaching/mentoring** - This is where mentors come in.  
  
These types of persons will have the necessary knowledge and skills to help along a person in certain areas where they may need assistance or improvement.  
  
These mentors could be part of the collaborative group, or an external mentor who has the skills and experience that the person requires.  
  
Most coaching efforts would be aimed at an identifiable need.





☆ **Self paced training** - Self-paced training is becoming more and more popular with learners.

In some cases it is difficult for those in a collaborative group or team to be away from the group for extended periods of training time, or the learner's personal schedule does not allow a structured learning schedule.

A learner can access learning content through online courses, audio visual materials, study guides and other resources that focus on the learner's training needs.

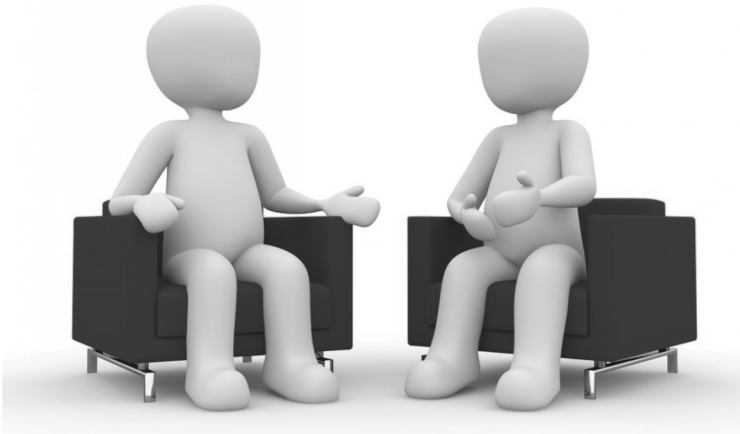
Many registered training organisations, or RTOs offer self-paced training.

These are used at a pace acceptable to both the learner, as well as the RTO.

Other non-traditional type learning opportunities include:

- ☆ Volunteering
- ☆ Creative arts tradeshows
- ☆ Seminars
- ☆ Visiting exhibitions, watching live performances and so on

Each of the above offers the possibility to develop new and additional skills; many of which would assist in building your skills for future collaborative creative projects.



# SAMPLE

## OFFERING CONSTRUCTIVE FEEDBACK

Before giving feedback, remind yourself of 'why' you are doing it.

The purpose of giving feedback is to improve the situation or the person's performance.

And remember, you will not accomplish that by being harsh, critical or offensive.

Your feedback will be far more effective and acceptable when your approach is positive and focused on improvement.

Be timely.

The closer to the time when the feedback is needed, the better.

Feedback is not about surprising someone, so the sooner you do it, the more the person will be expecting it.

A good rule is to start off with something positive.

This helps put the person at ease. And try to end on a high note, too.

Otherwise, the other person may be left feeling despondent, or very defensive.

Stick to the facts and to what you know first hand: you will quickly find yourself starting a debate if you start giving feedback based on other people's views or opinions.

As important as constructive feedback, is positive feedback.

Both should be done regularly, both from the receiving side as well as the giving side.

Feedback is a two-way street.

You need to know how to give it effectively and how to receive it constructively.

When you make a conscious choice to give and receive feedback on a regular basis you demonstrate that it is a powerful means of personal development and positive change.

**Learning  
Activity****Question****LEARNING ACTIVITY FIVE**

- 1) Why is constructive feedback so important when participating in a creative project?

- 2) What is Feedback, and what does mean to you?

- 3) What do you demonstrate when you make a conscious choice to give and receive feedback on a regular basis?

**Learning  
Activity****Task****LEARNING ACTIVITY SIX**

We know that sometimes receiving feedback can be hard.

In this Section we learn seven tips on how to deal with, as well as use feedback when participating in a creative project.

Summarise those tips below.


# SAMPLE

## SELF ASSESSMENT

Self assessment is where you ask yourself certain questions to ensure you have understood what you have learned while reading this manual and completing the learning activities.

This unit requires you the student or trainee at the completion of your training to have a certain level of 'Required Knowledge' in which you would need to have acquired and in which you will be assessed on.

This self assessment section reviews this required knowledge by way of questions and if you are able to say YES to all of them you can be confident your assessment will be satisfactory.

- ☆ This training unit had three sections each about being involved in creative projects collaboratively. After reviewing the information in Section One, are you confident that you understand and could:
  - 1) Identify overall purpose and goals of creative project, collaborating with others involved?
  - 2) Agree on responsibilities for different aspects of work within team and project timelines?
  - 3) Develop ideas for creative project?
- ☆ After reviewing the information in Section Two, are you confident that you understand and could:
  - 1) Organise resources needed for individual or team work based on own role and responsibilities and project timelines?
  - 2) Share creative and technical ideas with team during creation of work?
  - 3) Support evolving ideas using different technical creative skills according to requirements of creative work?
  - 4) Test and refine techniques through production of work within parameters of project?
  - 5) Finish own responsibilities for project?
- ☆ After reviewing the information in Section Three, are you confident that you understand and could:
  - 1) Identify and resolve practical and interpersonal challenges in collaborative work within scope of own role?
  - 2) Review of project processes and outcomes with other team members?
  - 3) Seek feedback on own role and identify skill development opportunities?
  - 4) Provide supportive feedback to others?

If there were any questions that you were unable to confidently say YES to, we encourage you to review the information again in this manual and if needed seek the assistance of your teacher or trainer.

NOTES

SAMPLE