



Australian Government

Department of Education, Employment and Workplace Relations

CUVVSP20B Research and experiment with techniques to produce video art

Release: 1

CUVVSP20B Research and experiment with techniques to produce video art

Modification History

Not Applicable

Unit Descriptor

Unit descriptor

This unit describes the skills and knowledge required to research and experiment with various techniques and media for the realisation of video art. It outlines the way video art is produced through the use of experimentation and ongoing refinement. It is a specialisation unit and refers to a specific art form. This work would usually be carried out independently, although guidance would be available if required.

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Application of the Unit

Not Applicable

Licensing/Regulatory Information

Refer to Unit Descriptor

Pre-Requisites

Prerequisite units

It is highly recommended that this unit be assessed in conjunction with:

- CUVCOR04B Originate concept for own work and conduct critical discourse
- CUVCOR09B Select and apply drawing techniques and media to represent and communicate the concept
- CUVCOR13B Research and critically analyse history and theory to inform artistic practice.

Depending on the context, combined assessment and/or training with a range of other units would also be appropriate, e.g.:

- CUVCRS14B Prepare, store and maintain finished work
- CUVCRS08B Document the work progress.

Employability Skills Information

Employability skills

This unit contains employability skills.

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.

Performance criteria describe the performance needed to demonstrate achievement of the element. Where ***bold italicised*** text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
<p>1 Inform work through experimentation with video techniques and media.</p>	<p>1.1 Evaluate the potential for new approaches to video art based on capabilities of <i>techniques</i> already used.</p> <p>1.2 Select, adapt or introduce new <i>materials, equipment</i> or technology for the achievement of different effects.</p> <p>1.3 <i>Extend the capabilities</i> of video techniques through experimentation to inform practice.</p> <p>1.4 Take account of <i>particular safety or environmental issues</i> associated with the use of different techniques and media.</p> <p>1.5 <i>Research</i>, adapt and use relevant ideas and approaches from other practitioners with consideration of <i>intellectual property, moral rights and copyright requirements</i>.</p>
<p>2 Develop and refine a conceptual vision for video art.</p>	<p>2.1 <i>Develop a conceptual vision</i> for video art based on a knowledge and understanding of different video techniques.</p> <p>2.2 Consider the criteria for selecting techniques, materials and equipment based on results of experimentation.</p> <p>2.3 Establish criteria which are most likely to facilitate the achievement of the <i>conceptual vision</i>.</p> <p>2.4 Select approach to work which meets established criteria.</p> <p>2.5 <i>Refine the conceptual vision</i> based on ongoing experimentation and analysis of video techniques.</p>
<p>3 Determine and organise resource requirements for new work.</p>	<p>3.1 Assess specific resource requirements which arise from the use of techniques and experimental approaches.</p> <p>3.2 Research and access potential <i>sources of supply</i> for video resources.</p> <p>3.3 Evaluate <i>cost or other constraints</i> which may impact on the development of work.</p> <p>3.4 Set up or co-ordinate resource requirements in</p>

ELEMENT**PERFORMANCE CRITERIA**

accordance with safety or other *workplace requirements*.

4 Realise video art.

- 4.1 Realise the video art using techniques and media selected from research and experimentation to meet the conceptual vision.
- 4.2 Evaluate and respond to the potential for changes in the use of techniques, materials, or equipment.
- 4.3 Refine the conceptual vision based on ongoing experiences with the production of work.
- 4.4 Use safe working practices throughout the production of video art.
- 4.5 Consider *issues of presentation* and *take action* accordingly.

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills:

- research skills and sources of information to inform experimentation in video art
- literacy skills sufficient to interpret information and material about the work of other video artists
- numeracy skills sufficient to evaluate resource costs and to calculate schedules and equipment requirements.

Required knowledge:

- the role of experimentation in developing and refining concepts for video art
- detailed knowledge of physical properties and capabilities of the range of materials and equipment used in video art
- the characteristics of different techniques under different treatments and the potential of these characteristics to achieve different effects
- formal elements and principles of design and how these may be used, adapted and

REQUIRED SKILLS AND KNOWLEDGE

- challenged in the development of concepts for video art
- historical and theoretical contexts for video art and how this may be used to inform own artistic practice
- copyright, moral rights and intellectual property issues and legislation associated with video art
- work space requirements for video art, including selection and set up of work space for particular types of work
- environmental issues associated with equipment and materials used in video art, including the potential issues associated with new approaches
- organisational and legislative occupational health and safety procedures in relation to video art.

Evidence Guide

EVIDENCE GUIDE

The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.

Critical aspects for assessment and evidence required to demonstrate competency in this unit

The following evidence is critical to the judgement of competence in this unit:

- production of video art which demonstrates a highly developed command of the selected techniques and which is consistent with the conceptual vision
- in-depth knowledge of techniques, equipment and materials and the ways they may be adapted and extended in the production of video art.

Context of and specific resources for assessment

The assessment context must provide for:

- evaluation of visual language and technical execution of work pieces produced by the candidate
- practical demonstration of skills using required tools, equipment and materials to produce multiple examples of video art or a single major work.

EVIDENCE GUIDE

Method of assessment

Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:

- direct observation of work in progress, including exploration of and experimentation with techniques
- questioning and discussion about candidates intentions and the work outcome
- verbal and written reports
- review of portfolios of evidence
- third party workplace reports of performance by the candidate.

Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities, and people who may have literacy or numeracy difficulties such as speakers of languages other than English, remote communities and those with interrupted schooling).

Assessment of this unit requires access to the materials and resources needed to produce video art.

Range Statement

RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. ***Bold italicised*** wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Within this unit the candidate would generally demonstrate a command of a broad range of techniques as the basis for experimentation and innovation. ***Techniques*** may include:

- animation
- autism
- camera angles, e.g. low, tilted, aerial view
- camera movement, e.g. pan/dolly, tracking, zoom
- camera scales, e.g. close up, medium shot, long shot
- constructing form with light
- dissolves
- editing in linear and non-linear forms, e.g. cross cutting, cutaway, jump cuts, dissolves
- fades
- jump cuts
- mise-en-scene
- montage
- sculpting in time and space
- sound, e.g. direct, ambient, special effects, voice overs, music score, synthesised
- techniques to accommodate different lighting and weather conditions
- the conventions of framing, composition, tone, balance and lighting.

Materials may include:

- materials and objects for use as sets, props, costumes
- materials used in animation, e.g. modelling clay, paints, templates.

Equipment may include:

- computer
- editing software

RANGE STATEMENT

- electrical leads and/or appropriate batteries
- lighting equipment and appropriate cabling
- sound equipment and microphones
- tripods
- video cassettes
- video recorders
- video storage media.

Equipment may also include:

- DVD player
- multi screen installation
- scaffolding for projection equipment.

Extending capabilities through:

- experimentation encourages the exploration of the full potential of the art form and involves innovation.

Particular safety or environmental issues may include:

- Federal, State and Territory legislation, regulations and standards
- personal protection
- recycling
- safe disposal of waste.

Research may involve:

- approaching individuals with relevant expertise
- attending lectures and talks
- conducting material and technical experiments and tests
- seeking out information in books, journals, newspapers
- visiting exhibitions, screenings.

Intellectual property, moral rights and copyright requirements may relate to:

- extent to which the work may be used
- procedures for seeking permission to use the work of others, including systems for the administration of copyright
- protocols for the adaptation of work by others.

Developing a conceptual

- developing a written or illustrated script or

RANGE STATEMENT

vision should involve: storyboard.

The *conceptual vision* may be determined by:

- elements and principles of design
- the relationship of the work to a theoretical and historical context
- the subject matter or theme for the video art, e.g. the body; identity; land and place; political, cultural, social issues; spiritual concerns.

Refining the conceptual vision may include:

- adjustment to consideration of elements and principles of design
- adjustment to subject matter or theme
- adjustment to utilise the extended capabilities of the technique
- no change.

Sources of supply may include:

- commercial outlets
- found objects or materials
- manufacturing or factory waste
- nature.

Cost and other constraints may relate to:

- availability of materials and equipment
- budgeting
- sponsorship
- timeframe.

Workplace requirements may include:

- cabling
- lighting
- power supply
- process-specific requirements.

RANGE STATEMENT

Issues of presentation may include:

- availability of space
- cost
- practical considerations
- presentation context
- timeframe.

Taking action may involve:

- deciding on presentation set-up
- seeking external assistance, e.g. equipment hire, technical expertise
- selecting and preparing work for presentation.

Unit Sector(s)

Not Applicable