



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUVPHI525A Plan, capture and exploit visual art photo images**

**Release: 1**

## CUVPHI525A Plan, capture and exploit visual art photo images

### Modification History

Version	Comments
CUVPHI525A	This version first released with <i>CUV11 Visual Arts, Craft and Design Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to participate in a photo imaging professional practice within the visual arts sector.

### Application of the Unit

This unit applies to the production of visual art photo images and is based on the workflow associated with the art photo imaging industry.

This unit requires the application of skills and knowledge in order to conceptualise, research and initiate projects; undertake strategic planning and production tasks; manage finances; output visual art photo images to industry specifications; and liaise/consult with a range of associated and allied persons, work teams, government agencies and private enterprise.

Art photo imaging is undertaken within the visual arts community, and while art photographers usually work with limited supervision and guidance, they also work in creative team structures with team leaders and/or collaborators.

### Licensing/Regulatory Information

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

### Pre-Requisites

Not applicable.

### Employability Skills Information

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>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.</i>

## Elements and Performance Criteria

1. Conceptualise, research and initiate project opportunities	<p>1.1 Research and identify relevant <b><i>project opportunities</i></b> using appropriate <b><i>sources of information</i></b></p> <p>1.2 Critique and review project opportunities with <b><i>appropriate people</i></b> and identify project concept</p> <p>1.3 Consider application process where required and <b><i>technical requirements</i></b> of the project</p> <p>1.4 Prepare a <b><i>projected budget</i></b>, timeline and <b><i>supporting material</i></b> for the application, submission and/or expression of interest</p> <p>1.5 Complete and submit application, submission and/or expression of interest to relevant organisation</p>
2. Prepare for project	<p>2.1 Research and adopt <b><i>professional practice arrangements</i></b> for project and use <b><i>documentation procedures</i></b> of the workflow and associated functions</p> <p>2.2 Capture, acquire and enhance developmental images to agreed specifications in order to illustrate potential project concepts</p> <p>2.3 Integrate image products into production samples and maquettes</p> <p>2.4 Critically evaluate production samples and confirm with client and/or other <b><i>stakeholders</i></b></p>
3. Create and present finished work	<p>3.1 Capture, acquire, enhance and output images to agreed specifications and integrate into creative product</p> <p>3.2 Continually review work quality and progress</p> <p>3.3 Archive images appropriately for creative product</p> <p>3.4 Pack work and transport to agreed location by appropriate methods</p> <p>3.5 Present, display and/or install work to agreed specification</p>
4. Exploit promotional and media opportunities for project	<p>4.1 Identify and coordinate <b><i>media and promotion opportunities</i></b> for project</p> <p>4.2 Prepare media statement and images for promotion</p> <p>4.3 Supply <b><i>media package</i></b> to selected agencies and collect, collate and follow up on <b><i>media response</i></b></p>
5. Wrap up and review project	<p>5.1 Document installation and collate progress images and documents of project</p> <p>5.2 Complete <b><i>contractual and financial requirements</i></b></p>

	<p>5.3 Maintain contractual and financial records for business and taxation purposes</p> <p>5.4 Review responses to the work from clients, stakeholders, peers and members of the public</p> <p>5.5 Review personal performance within project context</p> <p>5.6 Identify future opportunities, work directions, themes and concerns resulting from project</p>
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## Required Skills and Knowledge

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

### Required skills

- photo imaging skills to:
  - archive, maintain and manage film and digital assets
  - create and optimise files and film to photo imaging industry standards
  - exhibit, transport and display photo images in an art context
- research skills to:
  - access information on all aspects associated with photo imaging shoots
  - compare contemporary styles and conceptual or aesthetic approaches to art photo imaging
  - maintain professional practice arrangements for art photo imaging
- literacy skills to:
  - write artist's statements and develop a résumé or curriculum vitae
  - interpret and develop business documents and contracts
  - obtain necessary permits and licences to operate equipment and work in special locations
- numeracy skills to:
  - maintain contractual and financial records for business and taxation purposes
  - prepare budgets, quotations and invoices
- critical thinking skills to:
  - recognise and address barriers to effective photo imaging workflow
  - reflect on and analyse own performance
- problem-solving skills to identify and rectify equipment malfunction or failure
- communication skills to:
  - attract and maintain sponsors
  - engage and negotiate with stakeholders in a meaningful and respectful way
  - establish and nourish industry links with suppliers, contactors and employees
  - explain conceptual basis for work in written and verbal contexts
  - negotiate prices and fair exchange of services
  - promote own photo imaging work in the media
  - resolve complaints and disputes
  - work effectively with diversity
- learning skills to:
  - learn operation of equipment
  - upgrade knowledge required to work in the varied locations of art imaging
  - review personal performance within shoot context
- planning and organising skills to:
  - coordinate activities of models, assistants, and creative and production teams
  - organise shoots on location or in studio and prepare shoot management timelines
- technology skills to check and reinstate equipment, studio and props.

**Required knowledge**

- business practice, including partnerships, contracts, intellectual property, copyright, legal, moral, insurance, financial, budget, political, OHS, licences and permits
- relationship between artist and professional bodies or associations
- procedures for selecting, testing and evaluating technology to determine its suitability for personal creative production purposes
- traditions and contemporary issues that inform art photo imaging practice
- working within the arts, media, gallery and exhibition environments.

## 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.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• apply a typical workflow in art photo imaging professional practice</li> <li>• apply business, coordination and negotiation skills to own photo imaging work practices</li> <li>• apply problem-solving skills to the creative process</li> <li>• apply technical and imaging skills, including capturing and optimising art images</li> <li>• conceptualise, research, initiate, design and present visual art projects</li> <li>• interact and liaise with potential clients, commissioning agents, media agencies, peers and associated professionals.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> <li>• access to: <ul style="list-style-type: none"> <li>• a range of photo imaging production equipment, such as cameras, computers, software, printers, darkrooms, lighting and accessories</li> <li>• a range of locations and studios for art photo imaging shoots</li> <li>• sources of information to research contemporary styles and conceptual or aesthetic approaches to art photo imaging</li> <li>• appropriate learning and assessment support when required</li> </ul> </li> <li>• opportunity for collaboration with or in allied creative arts disciplines</li> <li>• the use of culturally appropriate processes, and techniques appropriate to the oracy, language and literacy capacity of the candidate and the work being performed.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> </ul>



	<ul style="list-style-type: none"> <li>• review of third-party reports from experienced practitioners</li> <li>• direct observation of candidate applying a typical workflow in art photo imaging professional practice</li> <li>• case studies to assess candidate’s ability to research contemporary styles and conceptual or aesthetic approaches to art photo imaging</li> <li>• participation in or observation of art photo imaging awards</li> <li>• review of creative products against industry standards and service specifications</li> <li>• written and oral questioning or interview to test conceptual and technical soundness of project interpretation and creative product.</li> </ul> <p>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).</p>
<p><b>Guidance information for assessment</b></p>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> <li>• CUVPRP303A Select and prepare creative work for exhibition</li> <li>• CUVPHI516A Research the role and use of the photo image in visual communication</li> <li>• CUVPHI517A Research and exploit photo imaging trends</li> <li>• CUVPHI518A Explore the descriptive and emotive nature of photo lighting</li> <li>• CUVPHI519A Investigate and exploit innovative imaging options</li> <li>• CUVPHI520A Produce an innovative presentation of professional work.</li> </ul>

## 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.*

<b><i>Project opportunities</i></b> may include:	<ul style="list-style-type: none"> <li>• art grants</li> <li>• commission work</li> <li>• self-commissioned work</li> <li>• sponsorship opportunities.</li> </ul>
<b><i>Sources of information</i></b> may include:	<ul style="list-style-type: none"> <li>• copyright and legal representatives</li> <li>• discussions with innovative industry practitioners</li> <li>• electronic and print media, such as news, reviews and articles</li> <li>• employee association/union representatives and other sources of industrial relations information</li> <li>• events, such as industry functions, conferences, trade fairs, community activities, expositions, exhibitions, festivals and social events</li> <li>• government bodies and associated publications</li> <li>• industry associations</li> <li>• internet and podcasts</li> <li>• libraries and archives, including text, film, video, sound and graphic</li> <li>• lifestyle and contemporary issues magazines</li> <li>• museums, galleries and studios</li> <li>• national and international journals, such as artist, computing and design journals</li> <li>• personal observations and experience</li> <li>• professional competitions and awards</li> <li>• professional development opportunities, such as training programs, seminars, conferences, exhibitions, symposiums, workshops and master classes</li> <li>• retail and wholesale suppliers of products and services</li> <li>• technical publications and reference books.</li> </ul>
<b><i>Appropriate people</i></b> may include:	<ul style="list-style-type: none"> <li>• critics, commentators and polemicists</li> <li>• curators and gallery staff</li> <li>• members of relevant professional associations</li> <li>• mentors and peers</li> <li>• practising artists or members of allied fields.</li> </ul>
<b><i>Technical requirements</i></b>	<ul style="list-style-type: none"> <li>• allied and symbiotic technologies</li> </ul>

may include:	<ul style="list-style-type: none"> <li>• analog or digital technologies</li> <li>• emerging technologies</li> <li>• interactive and/or multimedia</li> <li>• visual and non-visual communication technology.</li> </ul>
<b>Projected budget</b> may include:	<ul style="list-style-type: none"> <li>• analysis of potential time spent on each aspect of project as a costed item at an appropriate rate</li> <li>• other project expenses</li> <li>• professional development costs for project</li> <li>• professional services and fees</li> <li>• promotion and marketing costs</li> <li>• quotes for all projected production costs</li> <li>• travel, accommodation and out-of-pocket expenses.</li> </ul>
<b>Supporting material</b> may include:	<ul style="list-style-type: none"> <li>• artist’s statement, including how personal practice or capabilities would satisfy project requirements</li> <li>• curriculum vitae or résumé</li> <li>• developmental images or concepts</li> <li>• documentation procedure documents</li> <li>• referees.</li> </ul>
<b>Professional practice arrangements</b> may include:	<ul style="list-style-type: none"> <li>• contracts</li> <li>• copyright, moral rights and licensing</li> <li>• financial management</li> <li>• insurance, such as personal, public risk, accident and sickness, equipment, completed art in display, transportation and storage</li> <li>• intellectual property rights</li> <li>• licences and permits</li> <li>• model and property releases</li> <li>• OHS</li> <li>• project budget management.</li> </ul>
<b>Documentation procedures</b> may include:	<ul style="list-style-type: none"> <li>• photo-documentary record of key aspects of the project</li> <li>• website, blogsite or online newsletter</li> <li>• written reviews or research papers on progress.</li> </ul>
<b>Stakeholders</b> may include:	<ul style="list-style-type: none"> <li>• architects and engineers</li> <li>• community groups</li> <li>• funding organisations</li> <li>• project managers</li> <li>• sponsors</li> <li>• subjects chosen to illustrate the theme or concept.</li> </ul>
<b>Media and promotion opportunities</b> may include:	<ul style="list-style-type: none"> <li>• feature articles</li> <li>• news coverage</li> <li>• opening events</li> </ul>

	<ul style="list-style-type: none"> <li>• radio and television interviews</li> <li>• reviews</li> <li>• websites.</li> </ul>
<i>Media package</i> may include:	<ul style="list-style-type: none"> <li>• artist statement</li> <li>• curriculum vitae</li> <li>• media release</li> <li>• sponsor information</li> <li>• supporting visual material, such as images, video footage and logos</li> <li>• venue and opening dates and hours information.</li> </ul>
<i>Media response</i> may include:	<ul style="list-style-type: none"> <li>• newspaper and magazines reports</li> <li>• reviews</li> <li>• television and radio coverage</li> <li>• video and audio transcripts.</li> </ul>
<i>Contractual and financial requirements</i> may include:	<ul style="list-style-type: none"> <li>• analysis of actual and projected project budget analysis</li> <li>• grant acquittals</li> <li>• invoicing</li> <li>• project payments, including professional services, and hire of equipment and spaces</li> <li>• written agreements for project.</li> </ul>

## Unit Sector(s)

Visual communication – photo imaging