



**Australian Government**

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

# **CUESCE04C Use research, innovation and experimentation to produce scenic art**

**Revision Number: 1**

## CUESCE04C Use research, innovation and experimentation to produce scenic art

### Modification History

Not applicable.

### Unit Descriptor

<b>Unit descriptor</b>	<p>This unit describes the skills and knowledge required to research and experiment with various techniques and media to achieve new scenic art effects.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
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### Application of the Unit

<b>Application of the unit</b>	<p>Scenic artists and designers in the entertainment and screen and media industries apply the skills and knowledge outlined in this unit. Typically this process takes place after the creation of the overall set design, or it can be an integral part of the design process.</p> <p>This unit has linkages to other scenic art units and units within the Visual Arts, Craft and Design Training Package. Combined assessment and or training with some of those units may be appropriate.</p> <p>It is strongly recommended that this unit be assessed with or after other scenic art units which focus on the development of techniques.</p>
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### Licensing/Regulatory Information

Not applicable.

## Pre-Requisites

<b>Prerequisite units</b>		

## Employability Skills Information

<b>Employability skills</b>	This unit contains employability skills.
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## 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.
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## Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Identify the potential or need for new techniques and media	1.1. Analyse design or production elements to determine areas where <i>research</i> and experimentation may be appropriate 1.2. Pro-actively assess the potential for the use of new painting <i>techniques</i> and media to maximise the effectiveness of scenic art
2. Conduct research	2.1. Undertake relevant research to identify the historical, cultural and other factors that might influence techniques or media 2.2. Research, adapt and use relevant ideas and approaches from other practitioners with consideration of <i>intellectual property, moral rights and copyright requirements</i> 2.3. Identify appropriate specialists who may be able to contribute to the overall realisation of <i>scenic art elements</i> 2.4. Maintain references in an accessible form to allow for use by other colleagues as required 2.5. Use research material to adapt styles for integration into scenic art production
3. Experiment with scenic art techniques and different media	3.1. Conduct or coordinate trials to establish the best ways in which the desired scenic art effect can be achieved, including experimentation with: colour mixes, textures, <i>materials</i> and <i>painting styles</i> 3.2. Assess results of experimentation, balancing the need for creative effectiveness and cost practicality 3.3. Select, adapt or introduce new materials, tools, equipment or technology for the achievement of different effects 3.4. Liaise with colleagues to provide information on the results of experimentation and to make appropriate decisions on new techniques and media 3.5. Set-up or coordinate specific resource requirements which arise from the use of different techniques in accordance with workplace requirements

## 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 research and experimentation on scenic art
- literacy skills sufficient to undertake research and interpret information and material from a broad range of sources
- numeracy skills sufficient to evaluate resource costs

#### Required knowledge

- the expressive qualities of scenic art as it relates to the nature of the work, the style of the production and the qualities of the performance
- innovative and experimental scenic art production techniques in 2-dimensional (2D) and 3-dimensional (3D)
- ways in which highly effective interaction between the effects produced by scenic art and performance action can be achieved
- the behaviour of various materials, finishes, painting techniques and colours under lighting
- ways of adapting scenic art skills across styles, genres and art forms, including film, television, radio and live performance in dance, music, drama
- colour theory, line, dimension, chiaroscuro, depth and their application on the stage
- painting techniques, including water colour technique and opaque technique
- the use and properties of a range of paints and media
- testing finished and unfinished materials, such as fabric, leather, vinyl, plastic, foam, latex, found objects, straw, paper, and cardboard
- the properties and characteristics of a variety of materials before and after art finishing
- costs and costing processes for scenic art elements
- organisational and legislative occupational health and safety requirements particularly in relation to scenic art, e.g. fire-proofing
- copyright, moral rights and intellectual property issues and legislation as they apply to scenic art
- environmental issues associated with tools and materials used in scenic art and potential issues associated with new approaches

## Evidence Guide

<b>EVIDENCE GUIDE</b>	
<p>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.</p>	
<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>The following evidence is critical to the judgement of competence in this unit:</p> <ul style="list-style-type: none"> <li>• in depth knowledge of a wide range of techniques and media that may be used and adapted for scenic art</li> <li>• ability to create innovative scenic art effects through appropriate research and experimentation.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>The assessment context must provide for:</p> <ul style="list-style-type: none"> <li>• creative collaboration with others in a process to experiment with new techniques to achieve effects for a particular production requirement.</li> </ul>
<b>Method of assessment</b>	<p>Assessment may incorporate a range of methods to assess performance and the application of essential underpinning knowledge, and might include:</p> <ul style="list-style-type: none"> <li>• evaluation of effects developed by the candidate to meet a particular brief</li> <li>• evaluation of ideas and methods developed by the candidate to create a range of different effects and production contexts</li> <li>• oral or written questioning to assess knowledge of materials and techniques</li> <li>• review of portfolios of evidence and third party workplace reports of on-the-job performance by the candidate.</li> </ul> <p>Assessment methods should closely reflect workplace demands 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>
<b>Guidance information for assessment</b>	<p>Assessment of this unit requires access to:</p> <ul style="list-style-type: none"> <li>• scenic elements, equipment and materials as</li> </ul>

<b>EVIDENCE GUIDE</b>
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	identified in the Range Statement.
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## 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.

<p><b><i>Research</i></b> may involve:</p>	<ul style="list-style-type: none"> <li>• approaching individuals with relevant expertise</li> <li>• conducting material and technical experiments and tests</li> <li>• reviewing approaches of other practitioners</li> <li>• reviewing work for other productions</li> <li>• seeking out information in books, journals, newspapers</li> <li>• visiting exhibitions, museums</li> </ul>
<p><b><i>Techniques</i></b> and methods used may include:</p>	<ul style="list-style-type: none"> <li>• ageing</li> <li>• anti-clogging techniques for scenic gauzes</li> <li>• glazing</li> <li>• marbling</li> <li>• perspective</li> <li>• pouncing</li> <li>• preparation</li> <li>• priming</li> <li>• scaling up drawings</li> <li>• stencilling, e.g. rollers and stamps</li> <li>• traditional scene painting techniques for canvas</li> <li>• transparent painting for silk and nessel cloths</li> <li>• velour and velvet painting techniques</li> <li>• woodgraining</li> </ul>
<p><b><i>Intellectual property, moral rights and copyright requirements</i></b> may relate to:</p>	<ul style="list-style-type: none"> <li>• extent to which the work may be used</li> <li>• procedures for seeking permission to use the work of others, including systems for the administration of copyright</li> <li>• protocols for the adaptation of work by others</li> </ul>
<p><b><i>Scenic art elements</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• canvas</li> <li>• flats</li> <li>• flooring and floor cladding, eg: tarket</li> <li>• flown pieces</li> </ul>



<b>RANGE STATEMENT</b>	
	<ul style="list-style-type: none"> <li>• gauze</li> <li>• large props, eg: furniture</li> <li>• nessel</li> <li>• rakes</li> <li>• roster</li> <li>• scaffolding</li> <li>• silk</li> <li>• soft drapes, eg: legs border, cycloramas, back drops, drops</li> <li>• stairs</li> <li>• synthetic fabrics, eg: plastics</li> <li>• treads</li> <li>• velour</li> <li>• wool</li> </ul>
<i>Materials</i> used may include:	<ul style="list-style-type: none"> <li>• adhesives</li> <li>• dyes</li> <li>• fire retardant</li> <li>• solvent-based paints</li> <li>• stains</li> <li>• texture mediums</li> <li>• water-based paints</li> </ul>
<i>Painting styles</i> may include:	<ul style="list-style-type: none"> <li>• architectural</li> <li>• figurative</li> <li>• non-figurative</li> </ul>

## Unit Sector(s)

<b>Unit sector</b>	
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## Competency field

<b>Competency field</b>	Visual communication - scenic art
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## Co-requisite units

<b>Co-requisite units</b>		