



**Australian Government**

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

# **CUVADM13B Research and critique cultural work(s)**

**Release: 1**

## **CUVADM13B Research and critique cultural work(s)**

### **Modification History**

Not Applicable

### **Unit Descriptor**

#### **Unit descriptor**

This unit describes the skills and knowledge required to research and critique cultural work(s). The unit includes the ability to research cultural work(s) and information related to the work(s) and to reflect on and present a critique in a selected context in either a spoken or written mode. Informed research and critical analysis skills rather than written or spoken skills are the focus of the unit.

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

This unit has linkages to a range of other units and depending on the context, combined assessment and or training with those units may be appropriate, e.g.:

- CUVCOR13B Research and critically analyse history and theory to inform artistic practice
- CUSRAD02A Conduct research
- CULMS617A Undertake research.

## 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 <b>Research context of cultural work(s).</b></p>  | <p>1.1 Identify relevant sources of information on cultural work(s).</p> <p>1.2 Identify and explore <i>potential new and alternative sources</i> which are relevant to the work(s).</p> <p>1.3 Use <i>formal and informal research techniques</i> appropriately to access information.</p> <p>1.4 Organise research materials and findings for current and future use.</p> |
| <p>2 <b>Link research to cultural work(s).</b></p>   | <p>2.1 Critically <i>evaluate</i> work(s) and information related to the work(s).</p> <p>2.2 Assess ways in which different aspects of history, theory and <i>other influences</i> are applied, adapted or challenged within the cultural work(s).</p> <p>2.3 <i>Develop substantiated position(s)</i> to inform critical analysis of work(s).</p>                          |
| <p>3 <b>Present critique.</b></p>  | <p>3.1 Produce <i>written or spoken texts</i> on cultural works in appropriate genre to meet organisational or publishing requirements.</p> <p>3.2 Apply appropriate text specifications to meet different audience and purpose requirements.</p> <p>3.3 Apply relevant <i>cultural protocols</i> to the critique of cultural work(s).</p>                                  |
| <p>4 <b>Update and maintain knowledge of trends related to domain of cultural work(s).</b></p> | <p>4.1 Identify and use opportunities to <i>update and expand knowledge</i> of history, theory and other influences on cultural work(s).</p> <p>4.2 Incorporate and integrate knowledge into cultural analysis and reporting.</p>   |

## Required Skills and Knowledge

### Required Skills and knowledge

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

#### Required skills:

- literacy/oracy skills sufficient to critically evaluate and present complex and varied information on history and theory and other influences in relation to cultural work(s)
- research skills sufficient to analyse, interpret and present complex and varied references for application to cultural work(s).

#### Required knowledge:

- broad range of sources of information about history, theory and cultural practices relating to cultural work(s)
- conventions of art criticism
- information organisation practices and how these can be applied to the critique of cultural work(s)
- copyright, moral rights, cultural protocols and intellectual property issues and legislation and how these relate to the use of information in relation to cultural work(s).

## 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:

- application of research and analytical skills to critically evaluate cultural work(s)
- sound knowledge history and theory references and other influences and their application to the selected cultural work(s)
- knowledge of art criticism conventions
- use of appropriate genre of written or spoken texts

## EVIDENCE GUIDE

to meet audience and purpose requirements.

### Context of and specific resources for assessment

The assessment context must provide for:

- project or work activities that allow the candidate to apply research, analysis and judgement to cultural work(s).

### Method of assessment

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

- evaluation of presentation or documentation prepared by the candidate explaining research processes and how issues surrounding history/theory and other influences have been used in the analysis of the work
- case studies to assess ability to research and use different types of information in the analysis of cultural work(s)
- questioning and discussion about the cultural work(s)
- written or verbal reports or documentation
- review of portfolios of evidence of completed or similar work
- 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 which interrupted schooling).

Assessment of this unit requires access to the materials, resources and equipment needed to research information and to present critique.

## 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.

***Sources*** may include:

- dance
- film, web
- historical texts
- images, objects
- journal articles
- oral histories
- performances, presentations
- religious and spiritual texts
- scientific texts
- secondary texts
- stories
- technical or medium specific information
- the writings of cultural theorists and philosophers

***Information*** may relate to:

- aesthetics
- criticism
- cultural issues
- gender and identity issues
- histories of art, craft and design
- land and place
- linguistics
- myth and legends
- new technologies
- philosophy
- politics
- signs and symbols
- spiritual concerns
- technical aspects of performances, presentations
- world histories.

## RANGE STATEMENT

***Cultural work(s)*** may involve work(s) from one, or more than one, area of the arts including:

- arts administration
- dance
- design
- multimedia
- music
- performing arts
- photoimaging
- visual arts and contemporary craft
- writing.

Exploring ***potential new and alternative sources*** of information involves accessing information in a culturally appropriate way and may involve:

- attendance at performances
- interviews with innovative arts practitioners
- participation in performances
- visits to trade fairs, galleries, special events, e.g. biennial exhibitions, laboratories.

***Formal and informal research techniques*** may include:

- analysis
- comparing information
- critical discourse
- discussion
- judgement
- note taking, listing
- observation
- reflection
- summation.

***Organising research materials and findings*** may involve:

- charts
- data base
- diagrams
- files
- indices
- mind maps
- sketches.



## RANGE STATEMENT

***Evaluating*** may include:

- comparing
- considering merit
- contrasting
- critiquing
- discussion and debate
- judging
- reflecting.

***Other influences*** may include:

- cultural practices and heritage
- local traditions and events
- media
- political frameworks
- related discourses
- techniques
- temporal considerations
- works of other artists.

***Developing substantiated positions*** in relation to history, theory and other influences involves examination and justification from a range of viewpoints within:

- culture
- ecology
- gender
- philosophy
- politics
- society
- spirituality.

***Written or spoken texts*** may include:

- academic texts
- art talks or presentations
- exhibition/performance programs/brochures/flyers
- gallery/museum/institutional/studio guiding presentations
- journal articles
- magazine or periodical articles
- newspaper reviews
- seminar presentations.

***Appropriate text specifications*** may include:

- conventions of art criticism
- language, tone and grammar appropriate to written

## RANGE STATEMENT

	<ul style="list-style-type: none"> <li>• or spoken texts</li> <li>• length, layout and format conventions of relevant written or spoken texts.</li> </ul>
<p><b><i>Audience</i></b> requirements may cover the need to take account of the level of sophistication or understanding of cultural work(s) of:</p>	<ul style="list-style-type: none"> <li>• academic and teaching staff</li> <li>• gallery/museum/organisation/theatre/studio visitors</li> <li>• listeners</li> <li>• peers</li> <li>• readers.</li> </ul>
<p><b><i>Purpose requirements</i></b> may cover:</p>	<ul style="list-style-type: none"> <li>• critical review of work(s)</li> <li>• examination of work as an example of specific period or approach or style or school of cultural work(s) or as prototype or derivative piece</li> <li>• examination of work in the context of other practitioners' work(s)</li> <li>• examination of work in the context of selected practitioner's other work(s) or period(s)</li> <li>• judgement of value of cultural work(s).</li> </ul>
<p><b><i>Cultural protocols</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• extent to which reference to the work may be used in presentation modes (written or spoken)</li> <li>• intellectual property moral rights and copyright requirements</li> <li>• permission to refer to and use the work(s), including systems for the administration of copyright of images</li> <li>• protocols for the reference of work(s) or practitioner(s) by others.</li> </ul>
<p><b><i>Updating and expanding knowledge</i></b> of history and theory may involve:</p>	<ul style="list-style-type: none"> <li>• discussions with innovative practitioners in relevant areas of arts practice</li> <li>• using the Internet</li> <li>• visits to exhibitions, events, performances, presentations, studios, laboratories, manufacturers.</li> </ul>

## **Unit Sector(s)**

Not Applicable