



**Australian Government**

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

# **CUVPHI524A Make wedding photo imaging products**

**Release: 1**

## CUVPHI524A Make wedding photo imaging products

### Modification History

Version	Comments
CUVPHI524A	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 provide photo imaging services for wedding clients. The unit deals with the recording of key moments, moods and activities of a wedding day (including individual portraits) as well as presenting photo images in various forms.

### Application of the Unit

This unit applies to the provision of wedding photo imaging services. The wedding photographer creates and delivers images with a quality and consistency greater than that achieved by an enthusiast.

Wedding images and creative products have no agreed resale value by the subject and are for personal collection or use. Wedding photographers work with a range of photographic service providers (e.g. processing, printing, mounting, framing and presentation services) and recording professionals (e.g. videographers) and are often responsible for supervising assistants.

This unit aligns to the workflow associated with the professional wedding photo imaging sector and requires the application of skills and knowledge in order to respond to the needs of wedding clients, plan and prepare shoots, process and optimise images, supply images and integrated presentation products, and liaise/consult with a range of associated and allied persons, work teams, government agencies and private enterprises.

### 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

<p>1. Develop a range of wedding services based on a studio style</p>	<p>1.1 Research <i>sources of information</i> for contemporary styles and conceptual or aesthetic approaches to <i>wedding photo imaging styles, subjects</i> and <i>locations</i></p> <p>1.2 Develop a <i>studio style</i> and determine its relevance and suitability to intended target audience</p> <p>1.3 Make test shots to refine studio style</p> <p>1.4 Prepare sample albums representative of studio style for marketing or promotional purposes</p> <p>1.5 Prepare <i>pricing schedule</i>, order forms, terms of trade and contracts</p> <p>1.6 Research and adopt <i>professional practice arrangements</i> for wedding services and confirm with <i>appropriate people</i></p> <p>1.7 Promote and market wedding photo imaging services to potential clients</p>
<p>2. Liaise with client and prepare for shoot</p>	<p>2.1 Meet with client to confirm <i>shoot responsibilities, shoot requirements</i> and pricing schedule</p> <p>2.2 Discuss assignment of copyright and licensing arrangements with client</p> <p>2.3 Negotiate and complete contract with client using appropriate deposit and payment plan arrangements</p> <p>2.4 Make appropriate <i>shoot preparations</i></p>
<p>3. Shoot images, proof and optimise work to client specifications</p>	<p>3.1 Capture images within <i>shoot context</i> and be prepared for <i>changed circumstances</i></p> <p>3.2 Coordinate and work with a <i>shoot team</i> and seek feedback from client on shoot progress and image selection</p> <p>3.3 Prepare proofs and samples and liaise with client to finalise <i>creative product</i> content</p> <p>3.4 <i>Optimise images</i> and output creative products to agreed client specifications using industry standards</p>
<p>4. Wrap up and review shoot</p>	<p>4.1 Maintain quality and working condition of equipment, studio and props</p> <p>4.2 Prepare work and final account for client for collection and payment</p> <p>4.3 Review client response and personal performance within shoot context</p> <p>4.4 Appropriately catalogue and archive images and files</p>

	<p>4.5 Maintain contractual and financial records for business and taxation purposes</p> <p>4.6 Update work samples of wedding photo imaging services for marketing or promotional purposes</p> <p>4.7 Identify future opportunities, work directions, equipment needs and workflow changes resulting from the shoot</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:
  - create meaningful images in private or public spaces in a respectful manner
  - optimise or create files or film to wedding photo imaging industry standards
  - use industry-standard digital media, design and presentation technologies
- research skills to:
  - compare contemporary styles and conceptual or aesthetic approaches to wedding photo imaging
  - maintain professional practice arrangements for wedding photo imaging
- critical thinking skills to:
  - recognise and address barriers to effective photo imaging workflow
  - reflect on and analyse own performance
- literacy skills to develop and interpret business documents and contracts
- numeracy skills to:
  - maintain contractual and financial records for business and taxation purposes
  - prepare pricing structures, payment plans, budgets, quotations and invoices for clients
- planning and organising skills to:
  - coordinate activities of models, assistants, and creative and shoot teams
  - interpret and respond to photo imaging briefs
  - organise shoots on location or in studio and prepare shoot management timelines
- learning skills to review personal performance within shoot context
- problem-solving skills to:
  - identify or rectify equipment malfunction or failure
  - adjust for unforeseen or changed circumstances of the wedding shoot
- teamwork skills to work with a shoot and post-shoot team
- communication skills to:
  - conduct interviews and consultation
  - develop rapport with subjects and recognise and overcome tension and nervousness that may arise from subjects having photographs taken
  - establish and nourish industry links with suppliers, contractors and employees
  - make business presentations
  - negotiate prices and fair exchange of services with clients and project stakeholders
  - resolve complaints and disputes
  - seek feedback from clients on shoot progress and image selection
  - work effectively with diversity and deal empathetically with subjects
- technology skills to check and reinstate equipment, studio and props.

### Required knowledge

- broad wedding photo imaging environment, including the styles, and where and how the image products are used

- business practice, including partnerships, contracts, intellectual property, copyright, legal, moral, insurance, financial, budget, political, OHS, licences and permits
- relationship between photo imaging practitioner and wedding clients
- procedures for selecting, testing and evaluating technology to determine its suitability for wedding production purposes
- traditions and contemporary issues that inform wedding photo imaging practice
- protocols for working with government institutions/regulations relating to the wedding environment.

## 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 wedding photo imaging professional practice</li> <li>• apply business, coordination and negotiation skills to own photo imaging practice</li> <li>• apply technical and imaging skills, including capturing and optimising wedding images</li> <li>• interact and liaise with clients and associated professionals within the context of a wedding shoot, including empathetic communication skills</li> <li>• work within a diverse range of cultural and religious practices and rituals in a wedding context.</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 employed in a wedding context, such as album layout software, cameras, computers, printers, darkrooms, lighting and accessories</li> <li>• a range of locations and studios for wedding photo imaging shoots</li> <li>• sources of information to research contemporary styles and conceptual or aesthetic approaches to wedding photo imaging</li> <li>• appropriate learning and assessment support when required</li> </ul> </li> <li>• opportunity for collaboration with or in allied industries, such as designers, fashion stylists, make-up artists, hairdressers, processing labs/printers, bookbinders and presentation specialists</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</p>



	<p>appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> <li>• review of third-party reports from experienced practitioners</li> <li>• direct observation of candidate applying a typical workflow in wedding photo imaging professional practice</li> <li>• direct observation of candidate participating in wedding photo imaging events and making wedding photo imaging products</li> <li>• case studies to assess candidate’s ability to research contemporary styles and conceptual or aesthetic approaches to wedding photo imaging</li> <li>• participation in and observation of wedding photo imaging awards</li> <li>• review of creative products against wedding industry standards and service specifications.</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>• 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> <li>• CUVPHI529A Employ colour management in a digital imaging workplace.</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.

<p><b>Sources of information</b> may include:</p>	<ul style="list-style-type: none"> <li>• contemporary wedding or fashion media, newspapers, television and magazines</li> <li>• internet and social media sites</li> <li>• interviews</li> <li>• personal experiences</li> <li>• professional awards</li> <li>• professional libraries</li> <li>• workshops, seminars and conferences.</li> </ul>
<p><b>Wedding photo imaging styles</b> may include:</p>	<ul style="list-style-type: none"> <li>• contemporary</li> <li>• ethnic, religious and cultural traditions</li> <li>• magazine style</li> <li>• photo-documentary/photo essay</li> <li>• traditional.</li> </ul>
<p><b>Wedding subjects</b> may include:</p>	<ul style="list-style-type: none"> <li>• integration of subjects into architectural and landscape environments</li> <li>• portraits of:             <ul style="list-style-type: none"> <li>• couples</li> <li>• formal and informal groups</li> <li>• individuals</li> </ul> </li> <li>• wedding details:             <ul style="list-style-type: none"> <li>• apparel and accessories</li> <li>• automobiles and transportation vehicles</li> <li>• cakes</li> <li>• dresses</li> <li>• flowers</li> <li>• jewellery.</li> </ul> </li> </ul>
<p><b>Wedding locations</b> may include:</p>	<ul style="list-style-type: none"> <li>• churches</li> <li>• landscape environment:             <ul style="list-style-type: none"> <li>• beaches, river and stream banks</li> <li>• buildings and architectural</li> <li>• public and private parks and gardens</li> <li>• roadsides, fields and farmlands</li> <li>• urban and rural</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• photo imaging studio</li> <li>• private homes</li> <li>• reception rooms and hotels.</li> </ul>
<b><i>Studio style</i></b> may include:	<ul style="list-style-type: none"> <li>• unique and recognisable photographic and print/album look, including factors such as: <ul style="list-style-type: none"> <li>• depth of field</li> <li>• exposure compensation</li> <li>• fragments and details</li> <li>• framing and cropping</li> <li>• lens focal length</li> <li>• post-capture image treatment</li> <li>• point of view (POV) photography</li> <li>• use of abstraction.</li> </ul> </li> </ul>
<b><i>Pricing schedule</i></b> may include:	<ul style="list-style-type: none"> <li>• payment plans</li> <li>• range of services or packages.</li> </ul>
<b><i>Professional practice arrangements</i></b> may include:	<ul style="list-style-type: none"> <li>• contracts</li> <li>• copyright, licensing and intellectual property rights</li> <li>• creative product archive/digital asset management</li> <li>• financial management and GST</li> <li>• insurance, including personal, public risk, accident and sickness, equipment, completed creative product, and transportation and storage</li> <li>• licences and permits</li> <li>• model/talent and property releases</li> <li>• OHS</li> <li>• project budget management.</li> </ul>
<b><i>Appropriate people</i></b> may include:	<ul style="list-style-type: none"> <li>• bridal agencies and wedding suppliers</li> <li>• members of relevant professional associations</li> <li>• mentors and peers</li> <li>• practising wedding photographers, photo imagists and members of allied fields.</li> </ul>
<b><i>Shoot responsibilities</i></b> may include:	<ul style="list-style-type: none"> <li>• confirming legal aspects of the shoot</li> <li>• controlling the shoot</li> <li>• controlling and signing off on the creative product</li> <li>• liaising with bridal party and family to coordinate group shots</li> <li>• negotiating and signing contract</li> <li>• paying deposit and final account</li> <li>• selecting locations, props and backgrounds.</li> </ul>
<b><i>Shoot requirements</i></b>	<ul style="list-style-type: none"> <li>• analog or digital capture technologies and supporting accessories</li> </ul>

<p>may include:</p>	<ul style="list-style-type: none"> <li>• creative product:             <ul style="list-style-type: none"> <li>• how it is to be used</li> <li>• what the client specifies</li> </ul> </li> <li>• duration of coverage</li> <li>• hire options for equipment</li> <li>• props and backgrounds</li> <li>• photo imaging lighting:             <ul style="list-style-type: none"> <li>• ambient</li> <li>• mixed lighting</li> <li>• supplementary, including electronic flash, tungsten and fluorescent</li> </ul> </li> <li>• processing requirements for image work created</li> <li>• shoot team</li> <li>• post-shoot team:             <ul style="list-style-type: none"> <li>• album planners and designers</li> <li>• digital media/audio visual producer</li> <li>• image enhancement and retouching</li> </ul> </li> <li>• studio or internal/external location</li> <li>• timelines for stages of wedding workflow</li> <li>• transportation of equipment.</li> </ul>
<p><b><i>Shoot preparations</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• assemble and check all equipment</li> <li>• brief assistants, members of the shoot and post-shoot teams</li> <li>• conceptualise involvement in creative process</li> <li>• confirm time, place and requirements for all aspects of the shoot that will be supplied by others</li> <li>• consider and implement strategies for back-up equipment in case of equipment loss or failure</li> <li>• ensure personal grooming and presentation of self and team match client expectations</li> <li>• negotiate access to locations with necessary parties</li> <li>• undertake weather check for location shoots.</li> </ul>
<p><b><i>Shoot context</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• agreed responsible parties for aspects of the shoot</li> <li>• application of teamwork and management skills conducive to a creative environment</li> <li>• client’s contractual agreement</li> <li>• compassionate and empathetic considerations</li> <li>• cultural requirements</li> <li>• physical environments of the shoot</li> <li>• time constraints for locations and associated professionals for the event.</li> </ul>
<p><b><i>Changed circumstances</i></b></p>	<ul style="list-style-type: none"> <li>• changes due to emotional state of the subjects</li> </ul>

<p>may include:</p>	<ul style="list-style-type: none"> <li>• changes to contractual arrangements</li> <li>• equipment malfunctions</li> <li>• inclement weather</li> <li>• overlooked technical requirements</li> <li>• physical changes of the location</li> <li>• subject changes</li> <li>• substitution of replacement photographer due to illness or unavailability.</li> </ul>
<p><i>Shoot team</i> may include:</p>	<ul style="list-style-type: none"> <li>• album planners and designers</li> <li>• child minders</li> <li>• post-shoot team:             <ul style="list-style-type: none"> <li>• digital media/audio visual producer</li> <li>• image enhancement and retouching</li> </ul> </li> <li>• shoot team:             <ul style="list-style-type: none"> <li>• assistants</li> <li>• fashion stylists</li> <li>• make-up and hairdressers</li> <li>• posers.</li> </ul> </li> </ul>
<p><i>Creative products</i> may include:</p>	<ul style="list-style-type: none"> <li>• photo images as:             <ul style="list-style-type: none"> <li>• digital files for use on the internet or for inclusion in personal digital media presentations or documents</li> <li>• DVDs and digital media presentations</li> <li>• framed prints</li> <li>• loose prints</li> <li>• mounted prints</li> <li>• prints in or for albums and books.</li> </ul> </li> </ul>
<p><i>Optimise images</i> may include:</p>	<ul style="list-style-type: none"> <li>• digital files as specified:             <ul style="list-style-type: none"> <li>• bit depth</li> <li>• colour space</li> <li>• digital asset management</li> <li>• file dimensions and size in pixels</li> <li>• file format, such as:                 <ul style="list-style-type: none"> <li>• joint photographic experts group (JPEG)</li> <li>• portable document format (PDF)</li> <li>• Photoshop Data (PSD)</li> <li>• tagged image file format (TIFF)</li> </ul> </li> <li>• file naming, captions and inclusion of file information data</li> <li>• multiple file formats</li> <li>• uncompressed and compressed files</li> </ul> </li> </ul>

	<ul style="list-style-type: none"><li>• maintain quality and integrity of the digital data</li><li>• process RAW/JPEG files</li><li>• retouch, enhance and photomontage as requested</li><li>• transfer media, such as CD, DVD and internet.</li></ul>
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## **Unit Sector(s)**

Visual communication – photo imaging