



Australian Government

Department of Education, Employment and Workplace Relations

CUVRES501A Critique cultural works

Release: 1

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Modification History

Version	Comments
CUVRES501A	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 research and analyse a range of information to produce critiques of cultural works.

Application of the Unit

People who produce verbal or written critiques of cultural works apply the skills and knowledge outlined in this unit. Critiques are required in a range of contexts. For example, an artist may critique his or her own work or the work of other artists, a specialist gallery or museum guide may create commentary on particular works, or a writer might develop reviews to appear in specialist magazines or academic publications.

At this level, work is self-directed, though there would be an expectation of discussion with professionals and experts in areas associated with the cultural works.

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

Element	Performance Criteria
<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. Prepare to critique cultural works	1.1 Confirm the cultural works to be critiqued in consultation with relevant personnel 1.2 Identify factors that may impact on critiques and plan accordingly 1.3 Discuss plans or preliminary ideas with relevant personnel as required 1.4 Identify and explore relevant sources of information on cultural works in a culturally appropriate way 1.5 Use formal and informal research techniques to access information 1.6 Organise research materials and findings for current and future use
2. Link research to cultural works	2.1 Critically evaluate works and related information 2.2 Assess ways in which different influences are applied, adapted or challenged within cultural works 2.3 Develop substantiated positions to inform critical analysis of works 2.4 Discuss research findings with others as required and, if appropriate, modify positions to integrate other perspectives
3. Present critiques	3.1 Produce written or spoken texts on cultural works to meet organisational or publishing requirements 3.2 Take into account specifications arising from the nature of the audience for, and purpose of, critiques 3.3 Apply relevant cultural protocols to critiques of cultural works 3.4 Present critiques in agreed format and within agreed timelines 3.5 Seek feedback on quality of critiques from relevant personnel and note areas for future improvement
4. Maintain knowledge of trends related to domain of cultural works	4.1 Identify and use opportunities to update and expand knowledge of influences on cultural works 4.2 Incorporate and integrate knowledge into cultural analysis and reporting

Required Skills and Knowledge

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

Required skills

- communication skills to:
 - present complex and varied information in relation to cultural works
 - develop and structure content in a style appropriate to target audience for critiques
 - knowledgeably discuss concepts and theories about cultural works with others
- initiative and enterprise skills to make connections between cultural works and conclusions drawn from research into history, theory and other influences
- learning skills to:
 - monitor sources of information to expand knowledge base on cultural works
 - respond positively to feedback on own work
- literacy skills to interpret cultural works and information about cultural works
- planning and organising skills to document and store research findings
- self-management and planning skills to manage own work to meet professional requirements
- technology skills to use the internet as a research tool.

Required knowledge

- sources of information about history, theory and cultural practices relating to cultural works
- conventions associated with producing critiques of cultural works in the relevant context
- issues and challenges that arise in the context of producing critiques of cultural works
- information-organisation practices and how they can be applied to the critique of cultural works
- communication and presentation techniques for the relevant medium
- intellectual property issues and legislation and how they relate to cultural critiques.

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.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the ability to: • apply research and analytical skills to critically evaluate cultural works • apply knowledge of history, theory and other influences to the critique of cultural works • observe conventions associated with cultural works being critiqued • produce written or spoken texts for specific audiences.
Context of and specific resources for assessment	Assessment must ensure access to: • materials, resources and equipment needed to research information and to present critiques of cultural works.
Method of assessment	A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit: • evaluation of presentation or documentation prepared by candidates explaining research processes and how issues surrounding history or theory and other influences have been used in the analysis of works • case studies to assess ability to research and use different types of information in the analysis of cultural works • questioning and discussion about cultural works • review of portfolios of evidence • review of third-party reports from experienced practitioners. 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).
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • CUVRES502A Analyse cultural history and theory.

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.

<i>Cultural works</i> may relate to:	• arts administration • cultural heritage • dance • design • multimedia • museums • music • performing arts • photo imaging • visual arts and craft • writing.
<i>Relevant personnel</i> may include:	• academic supervisors • managers • advertising agencies • artists and performers • authors • broadcasters • choreographers • directors • editors or other writers • graphic designers • production companies • production managers • production personnel • producers • program or event managers • promoters, agents and marketers.
<i>Factors</i> may include:	• budget • complexity of topic • confidentiality • contractual arrangements • copyright clearances • deadlines • editing process

	• expectations of target audience/readers • intellectual property • length • location • number of content items • photos or other visual material to accompany critique • production schedule • purpose of critique • research requirements • structure.
Sources may include:	• archives • dance • electronic and print media • exploring new and alternative sources: • attendance at performances • interviews with innovative arts practitioners • participation in performances • visits to: • exhibitions • galleries • laboratories • special events • trade fairs • films • images • internet • libraries • objects • oral histories • performances • presentations • stories • technical or medium-specific information • texts: • historical • religious • scientific • secondary • spiritual • the writings of cultural theorists and philosophers.
Information may relate	• aesthetics

to:	• 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 and presentations • world histories.
Research techniques may include:	• analysing and comparing information • critical discourse • discussion • judgement • note taking • observation • reflection • summarising.
Ways to organise information may involve:	• charts • database • diagrams • files • indices • mind maps • sketches.
Ways to evaluate may include:	• comparing • considering merit • contrasting • critiquing • discussion and debate • judging • reflecting.
Influences may relate to:	• cultural practices and heritage • history • local traditions and events • media • political frameworks

	• related discourses • techniques • temporal considerations • theory • works of other artists.
<i>Developing substantiated positions</i> may involve:	• examination and justification from a range of viewpoints within: • culture • ecology • gender • philosophy • politics • society • spirituality.
<i>Written or spoken texts</i> may include:	• academic texts • articles or reviews for: • journals • magazines • newspapers • websites • art talks or presentations • brochures • flyers • guiding presentations for: • cultural/heritage sites • galleries • institutions • museums • studios • program notes for: • exhibitions • performances • seminar presentations.
<i>Specifications</i> may include:	• conventions of art criticism • grammar appropriate to written or spoken texts • layout and format conventions of written or spoken texts • length • terminology • tone of critique, including: • dramatic

	• entertaining • formal • humorous • informal or casual • informational.
Audience requirements may relate to the level of sophistication or understanding of cultural works by:	• academic and teaching staff • listeners • peers • readers • visitors to: • cultural/heritage sites • galleries • museums • organisations • studios • theatres.
Purpose may relate to:	• critical review of works • examination of works as examples of: • derivative pieces • other practitioners' works • prototypes • specific approaches • specific periods • styles or schools of cultural works • judgement of value of cultural works.
Cultural protocols may include:	• extent to which reference to works may be used in presentation modes (written or spoken) • intellectual property requirements • permission to refer to and use works, including systems for the administration of copyright of images • protocols for the reference of works or practitioners by others.
Opportunities may include:	• discussions with innovative practitioners in relevant areas of arts practice • searching the internet • visits to: • exhibitions • events • cultural or heritage sites • performances

	• presentations • studios • laboratories • manufacturers.
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Unit Sector(s)

Knowledge management – research