



<b>Unit Title</b>	To Begin (Industry i)
<b>FHEQ Level</b>	Four
<b>Unit Code</b>	DGP18102
<b>Credit Value</b>	15 credits
<b>Unit Type</b>	Subject

<b>Learning Hours</b>			
<b>Staff – Student Contact Hours</b>		<b>Independent Study Hours</b>	
Classes	30	Independent Study	45
Supervised access to resources	15	Preparation for Assessment	10
		Unsupervised Access to Resources	50
<b>Total</b>			<b>150</b>

**Unit Description**

This unit is the starting point for the course and will introduce you to the current photographic industry. You will be asked to explore aspects of contemporary image making in order to better understand the breadth of practice that can be defined as ‘photographic’ as well as starting to define your personal career aspirations.

You will learn simple approaches to visual research, sourcing primary materials and the basic building blocks of research-led practice with the view that you become a more confident photographer.

Strongly influenced by the ‘Cultivate’ principle this unit will instil in you a sense of responsibility as an image-maker - this through an examination of social media and the dissemination generally of images today. You will work together as a class through a series of visits to galleries and exhibitions, workshops and masterclasses to develop a course ethos, a sense of belonging and an understanding of the rationale of the course.

The unit offers you a complete experience of the curriculum by the Christmas break: you will have completed one unit, received a grade with feedback and feedforward before the start of term two. Midway through the unit you and the class will participate in a weekend masterclass in studio and location lighting supported by industry partners to further promote a collegiate learning environment.

This unit will relate to the units ‘To Advance (Industry ii)’ in level five and ‘To Master (Industry iii)’ in level six in that each will set the agenda for each academic year and each will develop your awareness of personal and professional development incrementally.

The Five Principles underpin the Mind-sets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.

3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

### Unit Indicative Content

- Contemporary definitions of the photographic industry
- Debates surrounding ethnicity, gender and representation generally within commercial photography
- The role of social media within the dissemination of the commercial image
- The role of the physical space within the dissemination of the commercial image
- The independent vs the commercial publication
- Intellectual property and copyright with respect to self-promotion
- Industry support for the development of a personal identity

### Unit Aims

To generate an informed response to a set brief by interacting efficiently with others through a series of seminars, tutorials, workshops and primary research/field work.

To provide a platform for debate to broaden the student understanding of the area of the industry chosen for scrutiny.

To apply practical, analytical and self-reflective skills to a range of materials, sources and outcomes.

To demonstrate an understanding of the need to organise resources, manage workloads and meet set deadlines through effective time management

### Unit Learning Outcomes

#### LO1 Research/Inspiration

Demonstrate your capacity for information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

Related Principle: ORIGINATE

#### LO 7 Employability

Evidence nurturing professional transferable and employability skills, including your ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

Related Principle: CULTIVATE

#### LO 8 Professional Identity

Evidence your emerging personal creative and professional identity

Related Principle: CULTIVATE

## Learning and Teaching Methods

*Lecture*  
*Seminar*  
*Tutorial*  
*Guest Lectures*  
*Industry led workshops offsite*  
*Practical Classes and Workshops on campus and offsite*  
*Fieldwork*  
*External Visits*  
*Independent Study*  
*Directed Study*

## Assessment methods and tasks

*Brief description of assessment methods*

*Presentation*

*Industry Focussed Report*

- Summative assessment is the completion of the main unit task – typically a finished outcome together with associated elements and the completion of a digital workbook and accompanying treatments or presentations.
- Presentations to peers are usually within a small group environment where at least two tutors are present.
- You will be notified of your grades promptly and feedback is usually via an audio file in which at least two tutors contribute to feedback and feedforward.

<b>Assessment tasks</b>	<b>Weighting (%) (one grade or multi-grade unit)</b>
Written illustrated Report of 1500 words in length.	80%
A verbal presentation - 5 minutes in duration	20%

## Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

- The ability to demonstrate an understanding of the photographic industry relevant to personal ambition in both written and verbal forms. (LO 8)
- The ability to underpin this outcome through an emerging use of relevant visual and academic references. (LO 1)
- The completion of set tasks, attendance at activities, field trips and industry events (LO 7)

## Essential Reading list

1. Badger J. 2014, "The Pleasures of Good Photographs", Aperture, New York
2. Hyde L, 2007, "The Gift: How the Creative Spirit Transforms the World", Canongate, London
3. Ingledew, J. 2013, "Photography (2<sup>nd</sup> Ed)", Lawrence King, London
4. Jager A 2010, "Image Makers, Image Takers", Thames and Hudson, London
5. Thomas G, 2003, "Beyond the Lens", The Association of Photographers, London

Magazines (an example of relevant independent and commercial publications):

Fantastic Man, The Gentlewoman, Port, Avaunt, McGuffin, 125 Magazine, Aperture, Hotshoe, Interview Magazine, Oh Comely, Boat Mag, Monocle, Travel Almanac, Plant Journal, Lucky Peach, Anxy, Elephant, Butt, Foam, Kinfolk.