

# **BA (Hons) Photography**

Programme Specification 2019/20

<b>Awarding Body</b>	University of the Arts London
<b>College</b>	London College of Communication
<b>School</b>	University of the Arts London
<b>Programme</b>	Photography (L046)
<b>FHEQ Level</b>	Level 6 Degree
<b>Course Credits</b>	360
<b>Mode</b>	Full Time
<b>Duration of Course</b>	3 years
<b>Valid From</b>	September 1st 2019
<b>QAA Subject Benchmark</b>	Art and Design
<b>UAL Subject Classification</b>	Photography
<b>JACS Code</b>	W640 - Photography
<b>UCAS Code</b>	N/A
<b>PSRB</b>	N/A
<b>Work placement offered</b>	N/A
<b>Course Entry Requirements</b>	<p>For admission to BA (Hons) Photography applicants normally need:</p> <ul style="list-style-type: none"> <li>• 1 subject at GCE Advanced level and Foundation Diploma in Art and Design, supported by passes in three other subjects at GCSE Grade C or above.</li> <li>• Alternatively, 80 UCAS tariff points (gained at GCE Advanced level) will be considered, supported by passes in five other subjects at GCSE Grade C or above. 'A' levels (or equivalents) would ideally be achieved at Grade B or above and should include Arts and Humanities subjects. 'A' level Photography is required.</li> </ul>

	<ul style="list-style-type: none"><li>• We also accept people with the equivalent qualifications obtained through a National Diploma, Access, NVQ and a variety of other pre-University level qualifications including International and European Baccalaureate. Other qualifications, including overseas, may be considered.</li><li>• We also accept those with relevant professional and vocational qualifications.</li></ul>
<b>Selection Criteria</b>	<p>All applications will be considered by the course team and offers will be made based upon the following selection criteria.</p> <p>The team will consider three key elements when making a decision on your suitability to join the course:</p> <ol style="list-style-type: none"><li>1) Firstly they will look at your qualifications (or projected results).</li><li>2) Secondly, they will review your academic or personal reference.</li><li>3) Then they will scrutinise your portfolio and personal statement.</li></ol> <p>The personal statement is a very important part of your application and should demonstrate to the team that you are interested in photography and that you have thought very carefully about why you want to study on this course.</p>

# Awards and Percentage of Scheduled Learning

## Year 1

<b>Percentage of Scheduled Learning</b>	<b>27</b>
<b>Awards</b>	<b>Credits</b>
Certificate of Higher Education	120

## Year 2

<b>Percentage of Scheduled Learning</b>	<b>26</b>
<b>Awards</b>	<b>Credits</b>
Diploma of Higher Education	240

## Year 3

<b>Percentage of Scheduled Learning</b>	<b>19</b>
<b>Awards</b>	<b>Credits</b>
Diploma of Higher Education	360

# Course Aims and Outcomes

The Aims and Outcomes of this Course are as follows:

Aim/Outcome	Description
Aim	Enable all students to reach their creative and intellectual potential.
Aim	Enable all students to develop an understanding of the interrelated nature of theory and practice and how one enhances and informs the other.
Aim	Enable all students to gain technical skills relevant to a diverse range of photographic opportunities after college.
Aim	Enable all students to gain professional skills relevant to a diverse range of photographic opportunities after college.
Outcome	Work on self-motivated projects over a sustained period of time and apply your critical understanding of the medium in order to make decisions in relation to your own practice. [Knowledge]
Outcome	Critically engage with current and historical debates surrounding photographic practice and have an understanding of where your own work is situated within this. [Enquiry]
Outcome	Demonstrate a strong understanding of the variety of methodologies used within the contemporary media forms. [Process]
Outcome	Use a variety of transferable skills enabling you to continue your photographic practice, to find employment in many areas of contemporary media forms and/or continue to postgraduate study. [Process]
Outcome	Make creative and rigorous work, which explores your personal view. [Realisation]
Outcome	Research, evaluate and organise information from a variety of sources in order to communicate coherently around a variety of issues raised within photographic practice. [Enquiry]
Outcome	Make a sustained body of work suitable for public exhibition taking the audience into account. [Communication]

<b>Distinctive Features</b>	
1	Conceptually driven ethos in which theory, practice and technology are interrogated in order that each student finds their own distinctive voice and position in the field, and has the ability to become an expert at undergraduate level within that area.
2	The course produces graduates who have the capability to develop their career in many directions, be that down an academic route, with further study at MA and PhD level study; a practice led route of fine art/fashion/advertising/ editorial work; or a photographic cultures route of archiving, curating, art direction, art buying and publishing.
3	Flexible approach enabling students to work within or across a broad range of genres within photography. Students are also able to extend their practice into related media and practices, and there is a growing emphasis on the relationship of photography to emerging digital media.
4	Close links in the curriculum between specialist theory and practice, enabling students to develop a high level of contextual understanding of the medium.
5	Students have access to traditional analogue as well as digital photography facilities, and there is an emphasis on a high level of technical understanding and proficiency, with workshops and access to professional standard darkrooms, digital suites and photographic studios and dedicated technicians. Students are also able to access a range of technical facilities and support for cross-media practice including printmaking, video and sound.
6	Part of a large photography department including BA Photojournalism and Documentary Photography, MA Photojournalism and Documentary Photography, MA Photography and a more commercial PGDip in Photography Portfolio Development, making available a wide range of expertise and voices.
7	Benefits from being in the LCC Photography programme, which is research-based, conceptually strong and innovative, and which works equally well across the arts and media. There is a thriving research culture including research hubs in Photography and The Contemporary Imaginary, Photography and Conflict, and a planned one in Photography Futures, as well as the Photography and the Archive Research Centre, and a growing number of PhD students. All these areas hold conferences, visiting speaker programmes and events at LCC which are open to our students.
8	The course has strong relationships with photographic cultures and industries in London and UK.

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International reputation as a leading academic photography course producing some of the finest photographers of recent history, working across all areas of the photographic industry, including: Tom Hunter; Sophy Rickett; Dan Holdsworth; Rut Blees Luxemburg; Bettina von Zwehl; Dan Tobin Smith; Jacob Sutton; Melinda Gibson; Edgar Martins; Juno Calypso; Duncan Whyte; Mariko Finch; Olly Reed – to name a few from the last few years.

## Course Detail

The BA Photography at LCC encourages a conceptually rigorous and robust approach to the study of photography. Embracing a questioning critical culture in the study of photography, it enables you to develop an understanding of your own contemporary position within this exciting medium, while contributing to the debates around the medium and its future uses.

Surrounded by both creative individuals, and an experienced and highly qualified staff team, you will be encouraged to develop your individual approach to photography. Initially, you are guided through project led units for which you are asked to devise an individual response. Ideas are developed and expanded through contextual studies lectures, seminars and tutorials, during which you share your knowledge and develop your abilities to communicate your ideas. As the course progresses, you will be given more opportunities to write your own briefs and essay questions, with the aim of helping you find your own voice within contemporary photography culture.

The interrelated nature of photographic practice, its theory and its technology, and the way in which each one of these elements enhances and informs the others, forms the core ethos of the course. You are guided through units in the 1<sup>st</sup> year to introduce this methodology, and as you move into the 2<sup>nd</sup> year of the course you develop your critical understanding of the medium as well as, increasingly, the relationship between photographer and audience. In the 3<sup>rd</sup> year you consolidate your interests through a public exhibition of your major project, the dissemination of this project, and a dissertation.

The course provides a diverse and creative environment in which you are encouraged to innovate in order to explore the photographic medium and its multiple possibilities. Whether your personal ambitions lead you into working in fine art contexts, or into more commercial environments within the creative industries, the course at LCC will nurture your talent and help to prepare you for the professional world.

This approach involves researching and studying photography theoretically as well as practically, and it is this combined approach that helps drive conceptually strong practice. This creative intellectual methodology has proved to be an excellent grounding, both for those making work for a gallery audience, as well as for those entering commercial environments.

The combination of this rigorous academic approach and the insistence on technical and personal professionalism is what creates the unique and innovative LCC graduate.

Our alumni have won many awards over the last few years, including five of the finalists for the Jerwood Photography Prize, Metro Imaging Mentorships, Caitlin Art Prize, and Fresh Faced and Wild Eyed.

Many are publishing work in contemporary cutting edge style and fashion magazines, are featured in British Journal of Photography, and are exhibiting around the world, and others are working as curators, editors, and freelance photographers.

An exceptional aspect of the course is our visiting speaker programme where we invite internationally recognised artists, speakers and photographers to come and discuss their work. There is a weekly programme of lectures, seminars, student presentations and critiques.

## Course Units

### Year One

**In the first block of the course in Introduction to Photography** you will be introduced to the culture of Higher Education and the skills necessary to perform well in this environment. Through a series of lectures and the visiting speaker programme you will be exposed to a variety of practices in photography.

During **Block 1** you will be asked to respond to the first theme based practice unit: **Image and Reality**. Through this unit you are introduced to key theories, practices and techniques, creating a foundation upon which to build. This unit encourages you to research, experiment and through in class exercise you will learn a range methodologies from which to frame your practice. Through extensive technical workshops led by expert technicians you will gather the technical skills essential for the production of photography.

The **Histories In Context** unit will further develop your critical understanding of historical and contemporary photographic and related practices, and the key theoretical and historical frameworks used to situate them.

**In Block 2 you are** asked to respond to your second theme based practice unit: **A Photographic Manifesto** through which you will start to develop your position within photographic practice, expand your understanding of research methods and learn editing skills and use In Design to create printed pages exploring your manifesto.

The **Ideas in Context** unit will further develop your critical understanding of contemporary photographic practices to support your research and development of your manifesto and your expanded notions of photographic practices.

These technical skills workshops in the 1<sup>st</sup> year typically include digital capture, digital workflow, Photoshop and In Design programmes, basic retouching skills, black and white processing and printing and introduction to medium and large format cameras.

## Year Two

Year Two builds on the foundation established in Year One. You will explore theories, practices and techniques enabling your critical reflection on the medium and your contemporary role within it.

In **Block 3** you will be looking specifically at a key theme of contemporary photography, in the practice unit **Visualising Ideologies**, you are asked to consider the ideological basis of photographic and art practice. Writing your own response to the brief you are free to explore photography from a diverse range of approaches of your choice.

**The Elective** unit plays a key role in year 2. You can choose from a number of projects, which are all collaborative in nature and simulate a variety of professional environments. This unit enables you to implement many professional skills in a safe environment.

The emphasis in **Image, Society, Resistance** is on contemporary photographic issues and practices. It builds on the outline of historical and theoretical developments in photography established in year one, and underpins your research and contextualisation of the practice work you are making.

In **Block 4** you are set the challenge of a **Symposium**, making work on a theme of your choice and researching and developing this theme ready for presentation in Symposium format.

**Cultural Machines: production of meaning, identity, value** will give you an in-depth critical insight into photographic culture. In addition, this unit will begin to prepare you for your final year dissertation and the development of the research basis of your visual practice.

## Year Three

Year Three, the final stage of your degree, consolidates and develops your growing ability to direct and plan your own work by producing substantial self-elected pieces of work.

In Block 5 and Block 6 you will work on your **Major Project** where you will produce a self-initiated body of work for public display and disseminate this work for a wider audience.

In Block 5 you will work on your **Dissertation** which is a researched paper on a self-selected topic relevant to photography. The topic is generally chosen to complement the major project. The dissertation provides you with the opportunity to develop a larger set of questions and ideas using skills, knowledge and understanding acquired over the contextual studies units of the course. Through the dissertation you develop the ability to produce a thoroughly researched and appropriately presented piece of extended written work.

**In the Block 6 Exit Dossier** unit, your tutors work with you to identify and support your professional development as you plan for your life after LCC.

All units are developed in consultation with staff and according to a negotiated programme.

This final phase provides a variety of forums for debate and critical evaluation of work in progress. As an integral part of the supervision process of major practice projects, skills needs are identified and technical workshops offered in response to individual and group needs.

Throughout the three years professional practice and business skills are provided both within course and by the award-winning UAL Student Enterprise and Employability unit. Together this will enable you to develop a distinctive and original voice as a photographer, and provide you with the conceptual, technical and professional skills to underpin the highest level of practice and prepare you for your future career.

Technical workshops covering a huge variety of techniques are delivered throughout the course enabling you to become expert in many areas. Exposure to professional environments through visits, lectures and our weekly artist and theorist programmes, broadens your vision on the possible career outcomes of a photography degree.

We also capitalise on the in house Photography and the Archive Research Centre and Stanley Kubrick archives where students are given first hand introductions to these areas, as well as the central London location allowing access to international museums and galleries.

The achievements of the staff team and the contacts they have with the larger world of photography help create a stimulating environment in which to work and learn.

#### **Learning and Teaching Methods**

The course is taught through a mixture of group briefings, individual and group tutorials, lectures, workshops, crits and seminars.

### **Assessment Methods**

Throughout the course there are a variety of assessment methods used; blog, essays, dissertation, case studies, interviews, exhibitions, presentations, book launch, symposiums and student led crits. We mix assessment requirements so that at times students are present and others the works are assessed without presentation, supported by written statements.

### **Reference Points**

The following reference points were considered when deciding on the areas that needed re-writing within BA (Hons) Photography:

- Competitor courses (clarifying the different approach we have to the study of photography at LCC)
- Industry discussions
- Technical developments in the medium
- International and local external experience
- Student feedback

Course Diagram | BA (Hons) Photography

BLOCK-BASED STRUCTURE

		Block 1															Block 2																
		week 0	week 1	week 2	week 3	week 4	week 5	week 6	week 7	week 8	week 9	week 10	Week 11	week 12	week 13	week 14	week 15	week 16	week 17	week 18	week 19	week 20	Week 21	week 22	week 23	week 24	week 25	week 26	week 27	week 28	week 29	week 30	week 31
YEAR 1	Freshers Week	Image and Reality (20 credits)											(cont)	S		A Photographic Manifesto																	
		Introduction to Photography (20 credits)											(cont)	S		(cont) (40 Credits)																	
		Histories in Context (20 credits)											(cont)	S		Ideas in Context																	
		Block 3											Block 4																				
YEAR 2	Freshers Week	Visualising Ideologies (20 credits)											S			The Symposium																	
		Image, Society, Resistance (20 credits)											Elective (20 credits)	S		(cont) (40 credits)																	
		Block 5											Block 6																				
YEAR 3	Freshers Week	Major Project (60 credits)											(cont)			(cont)																	
		Dissertation (40 credits)											S		Exit Dossier (20 Credits)																		
		Block 3											Block 4																				
		Visualising Ideologies (20 credits)											S			The Symposium																	
		Image, Society, Resistance (20 credits)											Elective (20 credits)	S		(cont) (40 credits)																	
		Block 5											Block 6																				
		Major Project (60 credits)											(cont)			(cont)																	
		Dissertation (40 credits)											S		Exit Dossier (20 Credits)																		

*The University will use all reasonable endeavours to provide the Course and the services described in this Output. There may be occasions whereby the University needs to add, remove or alter content in relation to your Course as may be appropriate for example the latest requirements of a commissioning or accrediting body, or in response to student feedback, or to comply with applicable law or due to circumstances beyond its control. The University aim to inform you of any changes as soon as is reasonably practicable*

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