

**BTEC**

# HIGHER NATIONALS

## **Art & Design** (Photography)



**YES** PROFESSIONAL  
ADVANCEMENT CENTER

### **Specification**

First Teaching from September 2018

First Certification from 2019

**Higher National  
Certificate** Lvl 4

**Higher National  
Diploma** Lvl 5



**Pearson**

# HND Art and Design (Photography) – DNXV4

SN	Type	U. No	Unit Title	Level	Credit	CODE
<b>YEAR – 1</b>						
1	Core	1	Professional Development	4	15	L/615/3512
2	Core	2	Contextual Studies	4	15	R/615/3513
3	Core	3	Individual Project (Pearson-set)	4	15	Y/615/3514
4	Core	4	Techniques & Processes	4	15	D/615/3515
5	Core	10	Lighting for Photography	4	15	K/615/3520
6	Core	11	Photographic Practices	4	15	M/615/3521
7	Optional	24	Visual Merchandising	4	15	K/615/3534
8	Optional	65	Location Photography	4	15	K/618/1169
<b>YEAR - 2</b>						
9	Core	32	Professional Practice	5	15	J/615/3542
10	Core	33	Applied Practice Collaborative Project	5	30	R/615/3544
11	Core	38	Advanced Photography Studies	5	30	M/615/3549
12	Optional	47	Branding & Identity	5	15	Y/615/3559
13	Optional	68	Commercial Photography	5	15	H/618/1171
14	Optional	69	Event Photography	5	15	K/618/1172

## Unit 1: Professional Development

<b>Unit code</b>	<b>L/615/3512</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The creative industries are always changing; in response to development in technology, social change and cultural conditions. These, in turn, have an effect on the professions and roles that are required within the industries. Through this unit, students will explore the development of the professions within the creative industries and the roles that make up those professions.

As creative practitioners it is important to schedule time, both to reflect and plan for personal development needs. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is for students to begin to define areas for personal professional development, in the context of a growing awareness of the broad scope of the creative industries.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the creative industries professions, through research into historic and contemporary precedent
- 2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries
- 3 Define personal development plans; highlighting areas to support specific career goals and general skills
- 4 Critically reflect on the achievement of personal development goals and plan for the future.

## Essential Content

### LO1 **Explore the creative industries professions, through research into historic and contemporary precedent**

*Historic development of the creative industries*

*Contemporary creative industries*

*Creative industries professions*

### LO2 **Discuss personal career goals in relation to the range of roles and subjects in the creative industries**

*Careers in creative industries*

*Organisation structures of the creative Industries'*

### LO3 **Define personal a development plans; highlighting areas to support specific career goals and general skills**

*Defining career goals*

*Planning and Conducting a Skills Audit*

Employability skills and qualities

Subject specific skills

Transferrable Skills

*Type of professional development activities*

*SMART target setting*

### LO4 **Critically reflect on the achievement of personal development goals and plan for the future**

*The role of reflection for creative practitioners*

*Methods to record reflection*

Annotations, blogs, case studies, journals, photographs, planning, sketch books, skills audit, videos

Importance of updating professional development plans regularly

*How Reflective practise can assist lifelong learning.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore the creative industries professions through research into historic and contemporary precedent</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the changes in skills and knowledge required, for a chosen creative industry sector, through time.</p>
<p><b>P1</b> Examine the development of the creative industries</p> <p><b>P2</b> Discuss the creative industries through a review of the work of a chosen practitioner.</p>	<p><b>M1</b> Evaluate the historic development of the creative industries as they relate to chosen pathway.</p>	
<p><b>LO2</b> Discuss personal career goals in relation to the range of roles and subjects in the creative industries</p>		
<p><b>P3</b> Examine own knowledge and skills in relation to those required to work in a creative industry sector.</p> <p><b>P4</b> Explore the careers and roles within the creative industry, with specific emphasis on chosen pathway.</p>	<p><b>M2</b> Discuss the importance of skills and knowledge that are common between different creative industry sectors.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Define personal a development plans, highlighting areas to support specific career goals and general skills</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Analyse own future development plans in relation to achievement of goals.</p>
<p><b>P5</b> Define areas for personal professional development to support growth toward chosen career.</p> <p><b>P6</b> Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</p>	<p><b>M3</b> Compare the types of development that may be achieved in education versus those achieved in professional practice.</p>	
<p><b>LO4</b> Critically reflect on the achievement of personal development goals and plan for the future.</p>		
<p><b>P7</b> Document personal professional development throughout the course of the unit.</p> <p><b>P8</b> Evaluate own development achieved in relation to goals and plan for the future.</p>	<p><b>M4</b> Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.</p>	

## Recommended Resources

### Textbooks

BARTON, G. (2016) *Don't Get a Job... Make a Job: How to make it as a creative graduate*. London: Laurence King.

CLEAVER, P. (2014) *What they didn't teach you in design school: What you actually need to know to make a success in the industry*. London: ILEX.

DEWEY, J. (1933) *How We Think*. New York: D.C. Heath & CO.

MOON, J. (1999) *Reflection in Learning and Professional Development: Theory and Practice*. Oxon: Routledge Farmer.

SCHON, D. (1984) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books INC.

### Links

This unit links to the following related units:

*3: Individual Project (Pearson-set)*

*32: Professional Practice*

*33: Applied Practice – Collaborative Project (Pearson-set)*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*



## Unit 2: Contextual Studies

<b>Unit code</b>	<b>R/615/3513</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Contextual Studies provides an historical, cultural and theoretical framework to allow us to make sense of art and design, as well as to consider how they may help us to understand the wider world.

This unit is designed to introduce students to key cultural developments, practices and movements related to the history of art, design, visual and popular culture since 1900. Emphasis will be placed upon developing a broad knowledge of art and design contexts, considering the technological, economic, social and aesthetic causes which have, and continue to, inform our understanding of art and design within the twentieth and twenty-first centuries.

Topics included in this unit are: semiotics, values and tastes, subcultures, advertising, modernism, postmodernism, hypermodernism, gender politics within art and design, materiality and immateriality.

Students will be introduced to the theoretical methods with which to research and analyse works of art and design, helping them to understand the importance of being able to contextualise their own practice, as well as enhancing their understanding of the wider art and design landscape. On successful completion of this unit students will have developed their contextual knowledge and their conceptual tool kit by undertaking a contextual investigation of their own, linked to their subject specialism.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the social, historical and cultural context of key art and design movements, theories and practices
- 2 Analyse a specific work of art or design related to own area of specialism
- 3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics
- 4 Present research findings, through written work, visually and orally.

## Essential Content

### LO1 **Discuss the social, historical and cultural context of some key art and design movements, theories and practices**

*Semiotics*

*Values and tastes*

*Subcultures*

*Advertising: the commercialisation of art and design and its power*

*Modernism*

*Postmodernism*

*Hypermodernism*

*Gender*

*Fluid identities*

*Feminism*

*Queer theory*

*Globalisation*

*Cultural difference*

*Politics*

*Materiality and immateriality*

### LO2 **Analyse a specific work of art or design related to own area of specialism**

*Visual analysis*

*Textual analysis*

*Inter-textual analysis*

*Discourse*

*Systems and signs*

**LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics**

*Primary research*

Exhibition review

Film review

Object/artefact analysis

Interviews

Questionnaires

Secondary research

Finding secondary research sources

Using and referencing secondary research sources

Exhibition review

*Ethics*

**LO4 Present research findings, through written work, visually and orally**

*Referencing and citations*

*Writing a bibliography and reference list*

*Referencing images, film and sound*

*Presenting*

*Peer review*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the social, historical and cultural context of key art and design movements, theories and practices		<b>LO1 and LO2</b>  <b>D1</b> Analyse the way in which the work of an artist or designer is influenced by broader cultural and social contexts.
<b>P1</b> Discuss how key social, historical and cultural contexts relate to art and design movements, theories and practices.	<b>M1</b> Evaluate how social, historical and cultural contexts influence specific works of art and design.	
<b>LO2</b> Analyse a specific work of art or design related to own area of specialism		
<b>P2</b> Discuss the context of a work of art and design.  <b>P3</b> Explain how the work of an artist or designer may comment on issues in society.	<b>M2</b> Compare the work of an artist or designer with others, in relation to society and culture.	

Pass	Merit	Distinction
<p><b>LO3</b> Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.</p>
<p><b>P4</b> Identify an area of art or design practice for research.</p> <p><b>P5</b> Explain the importance of research ethics in art and design.</p> <p><b>P6</b> Explore an area of art and design practice through different forms of research.</p>	<p><b>M3</b> Assess different forms of research in relation to their potential value for art and design practice.</p>	
<p><b>LO4</b> Present research findings, through written work, visually and orally.</p>		
<p><b>P7</b> Communicate research findings through different forms of output.</p> <p><b>P8</b> Use appropriate forms of citation and referencing.</p>	<p><b>M4</b> Justify research findings through the use of evidence and argument.</p>	

## Recommended Resources

### Textbooks

- BAUDRILLARD, J. (1994) *Simulation and Simulacra*. University of Michigan
- BAYLEY, S. (1991) *Taste: The Secret Meaning of Things*. Faber and Faber
- BUTLER, J. (1990) *Gender Trouble*. Routledge
- CONNOR, S. (2011) *Paraphernalia: The Curious Lives of Magical Things*. Profile Books: UK
- CORNELL, L. and HALTER, E. (2015) *Mass Effect: Art and the Internet in the Twenty First Century*. Massachusetts: Massachusetts Institute of Technology
- DUNNE, A. and RABY, F. (2014) *Speculative Everything: Design, Fiction and Social Dreaming*. MIT Press: New York
- EVANS, C. (2007) *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press
- HALL, S. (1997) 'The Spectacle of the "other"' in HALL, S. (Ed.) *Representation: Cultural Representations and Signifying Practices*. London: Sage
- HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Routledge
- MEIGH-ANDRES, C. (2013) *A history of video art*. London: Bloomsbury
- MESCH, C. (2013) *Art & Politics*. London: IB Tauris & Co Ltd
- MILLER, D. (2010) *The Comfort of Things*. Cambridge: Polity Press
- MILLER, D. (2011) *Tales from Facebook*. Cambridge: Polity Press
- STURKEN, M. and CARTWRIGHT, L. (2001) 'Commodity Culture and Commodity Fetishism' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

### Journals

- Art Monthly*
- A-N Magazine*
- Art Review*
- Beauty Papers*
- British Art Journal*
- British Journal of Photography*
- Creative Review*
- Design Week*
- Elephant*
- Fashion Theory Journal, Berg Oxford*

*Fashion Practice Journal, Berg Oxford*  
*Flash Art*  
*Frieze*  
*Idea*  
*Journal of Material Culture Sage*  
*Journal of Design History Oxford University Press*  
*The Burlington Magazine*  
*The International Journal of Fashion Studies, Intellect*  
*Source*  
*View*

## **Links**

This unit links to the following related units:

*1: Professional Development*  
*3: Individual Project (Pearson-set)*  
*9: Fashion & Textiles Practices*  
*11: Photographic Practices*  
*14: Graphic Design Practices*  
*15: Media Practices*  
*16: Material Practices*  
*17: Art/Craft Production*  
*18: Digital Design Practices*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*40: Advanced Art Practice Studies*  
*41: Advanced Digital Design Studies*



## Unit 3: Individual Project (Pearson-set)

<b>Unit code</b>	<b>Y/615/3514</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Within the broad context of the creative industries there are many separate disciplines/specialisms. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice.

This unit is designed to develop the skills to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills, developed through other areas of their studies, to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform creative practice.

**Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Examine specialist area of creative practice within historical and contemporary contexts
- 2 Develop art and design solutions, through an iterative development process, in response to a given brief
- 3 Present an art and design solution, including a portfolio of development work, in response to a given brief
- 4 Evaluate work in relation to an identified area of specialism in the creative industries.

## Essential Content

### LO1 **Examine specialist area of creative practice within historical and contemporary contexts**

*Primary and secondary research*

*Thematic research (visual and contextual references)*

*Research ethics and working practices*

*Examples of opportunities within creative practice*

Visual, auditory and performance

*Interpretation and evaluation of contexts*

*Galleries and exhibitions*

*Competitions*

*Journals*

*Direct selling shows*

*Online and social media*

### LO2 **Develop art and design solutions, through an iterative development process, in response to a given brief**

*Project and time management plans*

*The elements and principles of art and design*

*Materials, techniques and processes*

2D, 3D and Time-based creative practice

*Suitability of selected materials, techniques and processes*

*Health, safety, and safe working practices*

*Design reports and project evaluations*

**LO3 Present an art and design solution, including a portfolio of development work, in response to a given brief**

*Examples of presentation formats*

*Understanding audiences*

*Industry standard presentation software*

*Hierarchy of text-based and visual information*

*Presentation timing, structure and delivery*

*Selection and editing of content*

*Presentation skills*

**LO4 Evaluate own work in relation to identified area of specialism in the creative industries**

*Creative, cultural, social, political, economic trends and contexts*

*Industry specific terminology*

*Reflective practice*

*Project diary/journal*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Examine specialist area of creative practice within historical and contemporary contexts</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce art and design solutions, that show a clear command of key specialist skills, and an awareness of historic and contemporary precedent.</p>
<p><b>P1</b> Examine creative practices through research into historical and contemporary contexts.</p> <p><b>P2</b> Analyse own area of specialism in relation to historic and contemporary practices.</p>	<p><b>M1</b> Evaluate the ways that contemporary practice sits within a tradition of creative practice.</p>	
<p><b>LO2</b> Develop art and design solutions, through an iterative development process, in response to a given brief</p>		
<p><b>P3</b> Evaluate a brief to identify areas for exploration.</p> <p><b>P4</b> Develop alternative solutions, through experimentation and testing.</p>	<p><b>M2</b> Assess alternative solutions in order to develop a final proposition, reflecting an ability to apply the key skills of a specialist area of art and design.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Present an art and design solution, including a portfolio of development work, in response to a given brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present art and design solutions, based on a given brief, that shows critical reflection of the application of skills and process, highlighting areas of good practice and those for improvement.</p>
<p><b>P5</b> Present a resolved project outcome to an audience.</p> <p><b>P6</b> Use industry standard presentation software.</p>	<p><b>M3</b> Justify art and design outcomes through discourse and debate.</p>	
<p><b>L04</b> Evaluate own work in relation to identified area of specialism in the creative industries.</p>		
<p><b>P7</b> Explore how own work relates to historical and contemporary precedents.</p>	<p><b>M4</b> Discuss the relationship between own techniques and processes and those of precedents.</p>	

## Recommended Resources

### Textbooks

ARDEN, P. (2006) *Whatever you think think the opposite*. London: Penguin.

BALDWIN, J. (2006) *Visual communication: from theory to practice*.  
Lausanne [Switzerland]: AVA.

BASSOT, B. (2013) *The Reflective Journal*. Palgrave Macmillan.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methods in Graphic Design*. Bloomsbury Publishing.

BAYLEY, S. and MAVITY, R. (2008) *Life's a Pitch: How to Sell Yourself and Your Brilliant Ideas*. Random House.

CLARK, H. and BRODY, D. (2009) *Design Studies: A Reader*. Berg Publishers.

CLARKE, M. (2008) *Verbalising the Visual: Translating Art and Design Into Words (Advanced Level)*. AVA Publishing.

FELTON, E. (2012) *Design and ethics: reflections on practice*. Abingdon, Oxon: Routledge.

INGLEDEW, J. (2011) *An A-Z of Visual Ideas: How to Solve Any Creative Brief*. Laurence King Publishing.

SWALKER, S. (2014) *Designing Sustainability: Making radical changes in a material world. 1st ed.* Routledge.

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*



## Unit 4: Techniques & Processes

<b>Unit code</b>	<b>D/615/3515</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Although the creative industries are a very broad sector, including many different forms of art and design practice, there are many techniques and processes that are at the core of these diverse practices. The skills and techniques that underpin art and design practice are the key to developing a strong personal approach to the development of ideas and execution of work.

Through this unit students will explore the critical facets of art and design practice that will enable any project. Through the development of skills associated with brief analysis and writing, research, experimentation and testing, and presentation students will begin the process of establishing the grounding for future development of their own practice and further their study.

One successful completion of this unit students will have an awareness of a standard approach to the development and execution of work in the creative industries. In addition, they will have the basis upon which to develop their own approach to future projects.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research
- 2 Explore concepts, materials and processes through experimentation and testing
- 3 Present a body of work that includes evidence of development process, as well as final outcomes
- 4 Assess own process and outcomes, based on reflection and feedback of others.

## Essential Content

### LO1 **Evaluate a given brief to identify stakeholder requirements and areas for investigation and research**

#### *Reading a brief*

Stakeholder requirements

Stakeholder needs

Audience needs

Identifying context

Physical

Social

Cultural

Economic

Political

#### *Research*

Visual

Contextual

Historical

Material

Active

Drawing/sketching

Making

Conceptual

### LO2 **Explore concepts, materials and processes through experimentation and testing**

#### *Concept development*

#### *Experimentation*

Sketching

Materials

Processes

*Testing*

Material testing

Conceptual testing

User testing

**LO3 Present a body of work that includes evidence of development process, as well as final outcomes**

*Finished work*

Protocols

*Portfolio/Development work*

Design development

Creative cycle

Design iteration

Review

*Presentation formats*

Mounted/hung work

Display systems

Document presentations

Audio-visual presentation

Performance

**LO4 Assess own process and outcomes, based on reflection and feedback of others**

*Reflection*

Annotation

Critique

Journals and log

Structured reflection

*Feedback*

Peer feedback

Tutor feedback

Client feedback

User feedback

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Evaluate a given brief to identify stakeholder requirements and areas for investigation and research</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context.</p>
<p><b>P1</b> Evaluate a brief to identify stakeholder requirements.</p> <p><b>P2</b> Discuss the role of context in an art and design brief.</p>	<p><b>M1</b> Explore the way that the context of an art and design project informs the research that will be undertaken.</p>	
<p><b>LO2</b> Explore concepts, materials and processes through experimentation and testing</p>		
<p><b>P3</b> Develop a conceptual position, based on the context of an art and design brief.</p> <p><b>P4</b> Explore materials and processes through experimentation and testing.</p>	<p><b>M2</b> Evaluate results of experiments and testing to improve work through an iterative process.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Present a body of work that includes evidence of development process, as well as final outcomes</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.</p>
<p><b>P5</b> Present finished work in response to an art and design brief.</p> <p><b>P6</b> Prepare a portfolio of development work in support of final proposals.</p>	<p><b>M3</b> Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.</p>	
<p><b>LO4</b> Assess own process and outcomes, based on reflection and feedback of others.</p>		
<p><b>P7</b> Gather feedback from others to inform evaluation of own work.</p> <p><b>P8</b> Reflect on own process and outcomes.</p>	<p><b>M4</b> Evaluate own reflection, and the feedback of others, to identify areas for further development.</p>	

## Recommended Resources

### Textbooks

ABRAMS, M. (2014) *The Art of City Sketching: A Field Manual*. Abingdon: Routledge.

COLLINS, H. (2010) *Creative research: The theory and practice of research for the creative industries (required reading range)*. Lausanne: AVA Publishing.

DAVIES, R. (2013) *Introducing the creative industries*. Los Angeles: Sage Publications.

KARJALUOTO, E. (2013) *The Design Method: A Philosophy and Process for Functional Visual Communication*. London: Pearson Peachpit/New Riders.

LAUREL, B. (2004) *Design research: Methods and perspectives*. Cambridge, MA: MIT Press.

MBONU, E. (2014) *Fashion design research*. London: Laurence King.

MILTON, A. and RODGERS, P. (2013) *Research methods for product design (portfolio skills)*. London: Laurence King.

THOMPSON, R. (2007) *Manufacturing processes for design professionals*. London: Thames & Hudson.

### Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

## Unit 10: Lighting for Photography

<b>Unit code</b>	<b>K/615/3520</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Lighting is a key factor in creating a successful photographic image, and determines the brightness, tone, mood and atmosphere of a picture. Therefore, it is necessary to control and manipulate light correctly in order to get the best texture, vibrancy of colour and luminosity on your subjects. This can be demonstrated and learnt by considering the distribution of the shadows and highlights accurately in a photograph so that you can create stylised professional looking photographs.

Lighting is used and considered for both studio and location shoots, where set techniques and equipment are used to help create shadow and tone. The position of light will develop consideration of the light direction, so that the light can be used or set in a particular direction to enhance a photograph. Light can be shaped and diffused to reduce glare and harsh shadows. There are also artificial light sources which will soften the strength of the light to create more natural looking result.

By the end of this unit students will be able to plan and consider set lighting techniques needed either in the studio or on location for multiple genres. They will show evidence of planning set photography shoots, with proof of both technical and creative factors considered. This plan will also demonstrate their reasons for the choice of lighting, its strength and their selection of accessories. They will work through the process of shooting, by critically selecting and evaluating their outcomes so that they are appropriate for the client needs, their creative intentions and the techniques employed.



## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedent in lighting for photography
- 2 Illustrate lighting requirements, for a given context, in response to a brief
- 3 Produce photographic images, utilising lighting equipment and techniques
- 4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.

## Essential Content

### LO1 Explore historical and contemporary precedent in lighting for photography

#### *Understanding lighting*

Language and properties of light

Science of light

Circle of confusion

Lighting for your target audience

Position of Light

Lighting types to harness and improve your photography

#### *Contextual research*

Contemporary photographers that specialise in studio or location

Historical photographers that use lighting, exposure and tone.

*Professional practice areas to cover that relate to organising either a studio or location shoot*

Team communication

Times of the day when on location

Organizational skills when booking subjects

Identifying equipment

Budgets

Shooting list

### LO2 Illustrate lighting requirements, for a given context, in response to a brief

*Writing and responding to client briefs*

*Develop professional practice in organizational skills*

Setting up backdrops, locations and space to use for a photography shoot

Rules and permission of proprietor

Positioning of models and props.

*Flash Photography, Speedlight's, strobe lighting and Lighting Gear*

*Exposure on location*

Light ratio metering

Law of reflection

Understanding histograms

Natural light & light modifiers

TTL meter on location

*Colour Temperatures*

*Reception lighting swot analysis*

*Using unique textures, locations & backgrounds*

*Indoor lighting*

Reflective surfaces

Shooting against a window

Adding a reference point and ambience

Shooting into a mirror and creating separation

### **LO3 Produce photographic images, utilising lighting equipment and techniques**

*Health and safety for location photography*

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

*Health and safety for studio photography*

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

COSHH regulations  
environmental practices  
PAT testing  
public liability  
insurance

*Lighting techniques:*

One, two, three light and high/low-Key Setup

TTL Meter within studio.

Edge lighting for fashion, product photography or cinematography

Rembrandt, loop and butterfly lighting for fashion photography

Silhouette on White Seamless

Sideways Clamshell Lighting

Bare Bulbs and V-Flats

Snoots and Gels

Dynamic Range & Dramatic Portrait Lighting

Sideways Clamshell Lighting

*Model direction and positioning dependant on gender, age and styling.*

*Cinematography*

*Backdrops and props in the studio*

**LO4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images**

*Critical and evaluation strategies*

client needs

creative intentions

techniques employed in final images.

*Portfolio organisational skills*

*Photoshop, sizing and printing.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore historical and contemporary precedent in lighting for photography		<b>D1</b> Critically analyse the differences between lighting for studio and location, based on historic and contemporary precedents.
<b>P1</b> Explore the process and practice of studio and location photographers. <b>P2</b> Discuss the development of studio and location photography through precedent research	<b>M1</b> Evaluate the use of lighting by different photographers, in different contexts.	
<b>LO2</b> Illustrate lighting requirements, for a given context, in response to a brief		<b>D2</b> Critically evaluate the potential of different applications of lighting techniques for a given context, to justify an approach for a final shoot.
<b>P3</b> Evaluate a given brief to identify lighting requirements for a given context. <b>P4</b> Discuss the health and safety risks associated with lighting for studio and location photography.	<b>M2</b> Experiment with different lighting arrangements, to develop a strategy for photographic lighting, in relation to a given context.	

Pass	Merit	Distinction
<p><b>L03</b> Produce photographic images, utilising lighting equipment and techniques</p>		<p><b>L03 and L04</b></p> <p><b>D3</b> Present a collection of finished photographic images that communicate a creative approach to light, shadow, contrast and colour through the use of lighting equipment and techniques, in response to a given brief.</p>
<p><b>P5</b> Setup equipment, in support of a lighting strategy, to enable final photo shoot.</p> <p><b>P6</b> Produce photographic images, using lighting and camera equipment.</p>	<p><b>M3</b> Refine photographic images, through testing and reshoot, following adjustment to lighting and camera equipment.</p>	
<p><b>L04</b> Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.</p>		
<p><b>P7</b> Present a collection of photographs, from location and studio, in response to a given brief.</p> <p><b>P8</b> Communicate the relationship between lighting strategies and the creative intention of photographs</p>	<p><b>M4</b> Compare similar photographs, with different lighting conditions, to justify the selection of a final image.</p>	

## Recommended Resources

### Textbooks

BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.

GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes: 40 Flash Workshops: Rocky Nook*.

GOCKEL, T. (2015) *One flash! great photography with just one light*. California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.

MOWBRAY, M. (2015) *The Speedlight Studio. US: Amherst Media*.

KELBY, S. (2011) *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image. US: Pearson Education, New Riders Publishing*.

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art and Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*



## Unit 11: Photographic Practices

<b>Unit code</b>	<b>M/615/3521</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The photographic profession is one which has both a long history and is rapidly evolving. The development of new technologies, in digital photography and digital image manipulation has changed the way that we take and process images. However, there remain constants within the practice of photography that underpin all aspects the profession.

This unit introduces students to the use of a range of photographic equipment, techniques and processes to underpin the creation of photographic meaning. Consideration is given to how photographic meaning is constructed and students will develop and awareness of the technical and visual codes, as well as exploring ways in which to challenge these conventions. This exploration will allow students to enhance their visual language and realise their creative potential, and will encourage the development of transferable skills across photographic genres.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Apply research and planning techniques, to develop a photographic strategy, in response to a given brief
- 2 Evaluate equipment, techniques and processes in order to realise a photographic product
- 3 Analyse the characteristics of photographic images in meeting a brief
- 4 Critically evaluate the selection and presentation of photographic images.

## Essential Content

### LO1 **Apply research and planning techniques, to develop a photographic strategy, in response to a given brief**

*Research techniques (primary, secondary)*

Source material

Other photographer

Analysis

Observation

Testing

Inspiration boards

Empathy

Audience awareness

*Planning*

Organisation

Communication

Contingency

Resources

Time planning

Shot lists

Location scouting

Logistics

Tracking the creative journey

### LO2 **Evaluate equipment, techniques and processes in order to realise a photographic product**

*Range and use of equipment*

Cameras

Lenses

Accessories

Props

Equipment checks.

*The shoot*

Managing others

Health and Safety.

Control

Technical codes

Problem solving

Manipulation of light

Light supplementing

Flash

Exposure triangle

*Post Production*

Editing software

Image correction

Manipulation

Special effects.

*Film and digital equipment and processes*

*Use of technical language*

**LO3 Analyse the characteristics of photographic images in meeting a brief**

Visual codes:

Composition

Balance

Movement

Depth of field

Focal Point

Cohesion

Contrast

*Technical Codes:*

Lighting

Camera controls

Sequencing, relationship and narrative

Post production

*Fit for purpose:*

Specialisation

Genre

Client expectations

Audience

Communication intentions

#### **LO4 Critically evaluate the selection and presentation of photographic images**

*Critical selection*

Importance of editing

Contact sheets

Notating contacts

Objectivity/subjectivity

Value of critique

*Technical editing*

*First edit*

*Second edit*

*Final edit*

*Presentation techniques*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce photographic products, that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.</p>
<p><b>P1</b> Evaluate a photography brief to identify areas for research and testing.</p> <p><b>P2</b> Use research to develop a strategy for the production of photographic work in response to a brief.</p>	<p><b>M1</b> Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.</p>	
<p><b>LO2</b> Evaluate equipment, techniques and processes in order to realise a photographic product</p>		
<p><b>P3</b> Discuss the equipment, techniques and processes of photographic production.</p> <p><b>P4</b> Demonstrate the use of photographic equipment, techniques and processes in response to a given brief.</p>	<p><b>M2</b> Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Analyse the characteristics of photographic images in meeting a brief</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present a collection of photographic products, selected to meet the needs of a given brief, reflecting an ability to precisely manage equipment, processes, and techniques in different contexts.</p>
<p><b>P5</b> Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief.</p> <p><b>P6</b> Analyse the techniques and processes used to produce given photographic products.</p>	<p><b>M3</b> Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief.</p>	
<p><b>LO4</b> Critically evaluate the selection and presentation of photographic images.</p>		
<p><b>P7</b> Evaluate photographic products in order to select for presentation, in relation to a given brief.</p> <p><b>P8</b> Present a selection of photographic products in response to a given brief.</p>	<p><b>M4</b> Justify the selection of photographic images for presentation, with reference to context, technique and characteristics.</p>	

## Recommended Resources

### Textbooks

ANG, T. (2000) *Picture editing. 2nd ed.* Oxford: Focal Press.

ANGIER, R. (2015) *Train your gaze: a practical and theoretical introduction to portrait photography.* 2nd ed. London: Bloomsbury.

ATHERTON, N. (2007) *The illustrated digital camera handbook: the ultimate guide to making great shots.* London: Flame tree.

BALDWIN, G. and JURGEND, M. (2009) *Looking at photographs: a guide to technical terms.* 2nd ed. Los Angeles: J Paul Getty Museum.

BAVISTER, S. (2007) *Lighting for portrait photography.* Mies: Rotovision.

EDWARDS, G. (2006) *100 ways to take better landscape photographs.* Cincinnati: David and Charles Ltd.

FANCHER, N. (2015) *Studio anywhere: a photographer's guide to shooting in unconventional locations.* London: Peachpit Press.

FREEMAN, J. (2007) *The photographer's manual: how to get the best picture every time, with any kind of camera.* London: Hermes House.

FROST, L. (2006) *Creative photography handbook.* Newton Abbot: David and Charles Ltd.

GEORGES, G. (2005) *Digital photography: top 100 simplified tips and tricks.* 2nd ed. New Jersey: Wiley Publishing. (Visual technology book)

GOCKEL, T. (2015) *One flash! great photography with just one light.* California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography.* Buffalo: Amherst media.

HALES-DUTTON, V. (ed.) (2007) *Collins complete photography manual: everything you need to know about photography, both digital and film.* London: Collins.

HEDGECOE, J. (2009) *The art of digital photography.* London: Dorling Kindersley.

HICKS, R. and SCHULTZ, F. (1994) *The lens book: choosing and using lenses for your SLR.* Newton Abbot: David & Charles.

HUNTER, F. (2007) *Light-science and magic: an introduction to photographic lighting.* 3rd ed. Oxford: Focal Press.

LAWRENCE, J. (2012) *Photographing shadow and light.* New York: Amphoto

MALPAS, P. (2007) *Capturing colour.* Lausanne: AVA Publishing. (Basics photography)

PRAKEL, D. (2009) *Working in black and white.* Lausanne: AVA Publishing. (Basics photography)



VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light*. New York: Amherst Media.

WESTON, C. (2006) *Exposure*. Lausanne: AVA. (Photography FAQs)

ZUROMSKIS, C. (2013) *Snapshot photography: the lives of images*. London: MIT Press Ltd.

## **Journals**

*British Journal of Photography*

*PDN (Photo District News)*

## **Links**

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

10: *Lighting for Photography*

12: *Screen-based Practices*

24: *Visual Merchandising*

26: *Darkroom Techniques*

28: *Communication in Art & Design*

29: *Workflows*

31: *Visual Narratives*

32: *Professional Practice*

33: *Applied Practice: Collaborative Project (Pearson-set)*

38: *Advanced Photography Studies*

42: *Styling*

47: *Branding & Identity*

48: *Conceptual Practice*

49: *Art Direction*

56: *Project Management*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*

## Unit 24: Visual Merchandising

<b>Unit code</b>	<b>K/615/3534</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Visual merchandising is critical to the retail sector as it is the primary means by which we inspire shoppers, encouraging them to buy and increase sales. Visual merchandising may play different roles. For the producer of goods, it provides a means by which we may seek to make merchandise desirable, explain new products and highlight the features of products. For a retailer, visual merchandising may promote the image of the store/outlet, show the range on offer, encourage customers into the store or help consumers to locate goods within the store.

Through this unit, students will explore this variety of roles and the techniques used to support visual merchandising. Students will be introduced to historical and contemporary movements and examine the ways in which the time, place and conditions of production influence and shape visual merchandising.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss visual merchandising through historic and contemporary precedents
- 2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy
- 3 Develop a visual merchandising strategy based on market research
- 4 Present a visual merchandising strategy for a given product/brand.

## Essential Content

### LO1 **Discuss visual merchandising through historic and contemporary precedents**

*Historical and contemporary brands*

Visual merchandising campaigns

Promotional designs

*Promotional material and advertising used in either fashion or graphics*

*Environment issues*

*Visual merchandising and ethics*

*Exhibition design*

### LO2 **Evaluate an identified brand or product to determine the context for a visual merchandising strategy**

*Critical and evaluation strategies*

Market research

Client feedback

Focus groups

In-store testing

*Client needs*

Increased sales

Shifting profile

New product awareness

*Consumer desire/aspiration*

*Strategy*

Aims

Planning and time management

*Concept designs, scale models and prototypes*

### **LO3 Develop a visual merchandising strategy based on market research**

*Project Management*

Working with feedback

Managing finances

Commissioning creatives

*Concept designs, scale models and prototypes*

*Feedback*

Client

Customer

### **LO4 Present a visual merchandising strategy for a given product/brand**

*Proposal Presentation*

Written

Visual

*Window display*

Setting up backdrops, locations and space

Health and safety

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss visual merchandising through historic and contemporary precedents</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.</p>
<p><b>P1</b> Explore visual merchandising through a review of promotional material and advertising.</p> <p><b>P2</b> Examine the way that visual merchandising may respond to broader environmental and social issues.</p>	<p><b>M1</b> Evaluate the relationship between visual merchandising, advertising and promotion.</p>	
<p><b>LO2</b> Evaluate an identified brand or product to determine the context for a visual merchandising strategy</p>		
<p><b>P3</b> Carry-out market research for given product/brand.</p> <p><b>P4</b> Discuss the key features of a given brand/product that define its position in the market.</p>	<p><b>M2</b> Compare a given brand/product, and its position in the market, with that of its competition.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Develop a visual merchandising strategy based on market research</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.</p>
<p><b>P5</b> Develop visual material, in support of a visual merchandising strategy.</p> <p><b>P6</b> Present a visual merchandising strategy to a range of users/customers, to gain market feedback.</p>	<p><b>M3</b> Iteratively revise and test a visual merchandising strategy based on market feedback.</p>	
<p><b>LO4</b> Present a visual merchandising strategy for a given product/brand.</p>		
<p><b>P7</b> Prepare finished material for a visual merchandising strategy.</p> <p><b>P8</b> Present a visual merchandising strategy to a defined audience.</p>	<p><b>M4</b> Evaluate how a visual merchandising strategy relates to product/brand identity.</p>	

## Recommended Resources

### Textbooks

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Thames & Hudson Ltd.

CROW, D. (2010) *Visible Signs: An Introduction to Semiotics in the Visual Arts*. 2nd ed. Bloomsbury Publishing. AVA Publishing, SA.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

GOWEREK, H. and MCGOLDRICK, P.J. (2015) *Retail Marketing Management: Principles and Practice*. Harlow: Pearson Education Limited.

HOLLIS, R. (2001) *Graphic Design: A Concise History*. 2nd ed. Thames & Hudson.

MAUREEN, M. (2012) *Interior Design Visual Presentation A Guide to Graphics, Models and Presentation Techniques*. John Wiley & Sons.

MOORE, G. (2012) *Basics Fashion Management 02: Fashion Promotion: Building a Brand Through Marketing and Communication*. Bloomsbury Publishing, AVA Publishing, SA.

MORGAN, T. (2014) *Visual Merchandising*. 2nd ed. Laurence King Publishing.

MORGAN, T. (2015) *Visual Merchandising: Windows and In-store Displays for Retail*. 3rd ed. Laurence King Publishing.

PRICKEN, P. (2008) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. 2nd ed. Thames & Hudson.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*



14: *Graphic Design Practices*  
15: *Media Practices*  
16: *Material Practices*  
17: *Art/Craft Production*  
18: *Digital Design Practices*  
19: *Packaging Design*  
20: *Ceramic & Glass*  
21: *Accessories*  
22: *Printmaking*  
23: *Fashion Collection*  
28: *Communication in Art & Design*  
30: *Surface Design*  
31: *Visual Narratives*  
32: *Professional Practice*  
33: *Applied Practice: Collaborative Project (Pearson-set)*  
34: *Advanced Interior Design Studies*  
35: *Advanced Product Design Studies*  
36: *Advanced Fashion Studies*  
37: *Advanced Textiles Studies*  
38: *Advanced Photography Studies*  
39: *Advanced Graphic Design Studies*  
40: *Advanced Art Practice Studies*  
41: *Advanced Digital Design Studies*  
42: *Styling*  
47: *Branding & Identity*  
55: *Jewellery Design*  
58: *Creative Industries Placement*  
61: *Creative Entrepreneurship*  
62: *Trend Forecasting*

## Unit 65: Location Photography

<b>Unit code</b>	<b>K/618/1169</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Location photography includes a diverse set of specialist disciplines such as wildlife, landscape, street and war photography. Distinct from studio photography, through its practice in uncontrolled environments, it allows the space and place to contribute to the communication intentions where subjects are considered within the context of their surroundings. Through this unit students will develop an understanding of location photography practices; including the principles, equipment, techniques and processes associated with this specialist area.

The unit encourages students to inform their practice through historical and contemporary research and take an active and experimental approach to the use of locations. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context and logistics of the work they are producing.

On successful completion of this unit students will have an awareness of approaches to location photography and how the places and spaces can contribute to their communication intentions.

## Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the application of location photography precedents in development of photographic ideas
2. Explore the use of equipment and practices in the development of a strategy for a location photography shoot
3. Plan and execute a location photography shoot based on a given brief
4. Present a body of location photography outcomes to an identified audience.

## Essential Content

### LO1 Investigate the application of location photography precedents in development of photographic ideas

#### *Principles*

Purpose, intentions, audience

Subjects (e.g. landscape, architecture, people, culture, wildlife, objects)

Style and visual language

Relationship between location and subject

Contribution of location to communication intentions

Technological developments (e.g. Daguerreotype, Autochrome/Kodachrome, digital photography)

#### *Areas of practice, e.g.:*

Fine art

Media

Journalism and documentary

Editorial

Commercial

Social

Scientific

#### *Location Photography Genres*

Environmental/Landscape

Environmental Portraiture

Street Photography

Still Life

Social Documentary

War Photography

Fashion Location

## LO2 **Explore the use of equipment and practices in the development of a strategy for a location photography shoot**

### *Evaluating a brief*

Type of client (e.g. commercial, private, self)

Client requirements/expectations

Communication needs

Audience

Platform endpoint

### *Testing and experimentation with location photography*

Visual experimentation

Process experimentation

Testing equipment

Test shooting

Post-production experimentation

### *Equipment*

Cameras

SLR/DSLR

Medium Format

Mobile

Drone

Lenses

Filters

Stabilisation

Portable lighting and power sources

Light modifier (e.g. reflector, diffuser)

Props

### LO3 Plan and execute a location photography shoot based on a given brief

#### *Planning and logistics*

Timing (e.g. weather conditions, daylight, access)

Scouting locations

availability and suitability

Cost

Transportation

Communication

Contingency

Personal protection and security

Equipment

Storage

#### *Legal and ethical*

Risk assessment

Permission, copyright

Environmental impact

#### *Location Setup*

Camera position and setup

View, e.g. vantage point, personal positioning, drone use

Perspective, distortion, lens angle, correction

Composition

Mise-en-scène and in shoot cropping unwanted elements

Macro, telephoto, wide-angle

#### *Art direction*

Props

Costume

Make-up

Colour

### *Lighting setup*

Direction

Blocking

Substitution

Fill

Ambient vs Artificial

### *Location safety and management*

Minimising disruption and environmental impact

### *Shooting*

Exposure

Bracketing

Focus (e.g. bokeh, differential, motion blur, tilt shift)

Filters (e.g. polarising, neutral density, colour correction)

## **LO4 Present a body of location photography outcomes to an identified audience**

### *Audience*

Public

Private

Commercial

### *Presentation Medium*

Digital/Online

Gallery

Publication

Portfolio

Audio/Visual

*Preparing for presentation*

Post-processing

Image retouching

Colour correction

For print

For web/online

Image manipulation/modification

*Mounting/Exhibiting*

*Audience Feedback*

Verbal/Face-to-face

Questionnaire

Online survey/Comments



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate the application of location photography precedents in development of photographic ideas		<b>D1</b> Refine photographic ideas through evaluation of precedents, client needs, location opportunities and experimentation.
<b>P1</b> Discuss the development of location photography through historic and contemporary practitioners.  <b>P2</b> Develop ideas for location photography based on research.	<b>M1</b> Assess the way in which precedents inform location photography ideas related to a chosen area of practice.	
<b>LO2</b> Explore the use of equipment and practices in the development of a strategy for a location photography shoot		
<b>P3</b> Explore the characteristics of location photography equipment, techniques and processes in the development of a strategy.  <b>P4</b> Apply iterative review in the development of a location photography strategy to meet a given brief.	<b>M2</b> Develop a location photography strategy informed by targeted experimentation and analysis of location.	
<b>LO3</b> Plan and execute a location photography shoot based on a given brief		<b>D2</b> Critically analyse the success of location photography planning, execution and presentation in meeting the requirements of a given brief.
<b>P5</b> Prepare the logistical and health and safety requirements for a location photography shoot.  <b>P6</b> Produce a body of location photography outputs to meet a given brief.	<b>M3</b> Assess the way in which logistics and health and safety inform a creative response in location photography.	
<b>LO4</b> Present a body of location photography outcomes to an identified audience.		
<b>P7</b> Present location photography outcomes through a medium appropriate to the given audience.  <b>P8</b> Review the way in which location photography outcomes meet client needs.	<b>M4</b> Evaluate the success of location photography outcomes through audience feedback.	

## Recommended Resources

### Textbooks

ALEXANDER, J. A. P. (2015) *Perspectives on Place: Theory and Practice in Landscape Photography*. Fairchild Books

BERNABE, R. (2018) *Wildlife Photography*. Ilex Press

COMPANY, D. (2012) *Art and Photography*. Phaidon

CORNBILL, T. (2019) *Urban Photography*. Ilex Press

FANCHER, N. (2015) *Studio Anywhere*. Peachpit Press

SUGDEN, J. (2020) *Drone Photography: Art and Techniques*. The Crowood Press

### Websites

<a href="https://loadedlandscapes.com/">https://loadedlandscapes.com/</a>	Loaded Landscapes Tutorial and guide resource
<a href="https://www.photoephemeris.com/tpe-for-desktop">https://www.photoephemeris.com/ tpe-for-desktop</a>	Ephemeris Light prediction for locations
<a href="https://www.locationscout.net/">https://www.locationscout.net/</a>	Locationscout Location finder
<a href="https://layersmagazine.com/">https://layersmagazine.com/</a>	Layers Tutorial and guide resource

## Unit 32: Professional Practice

<b>Unit code</b>	<b>J/615/3542</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

An essential aspect of good professional practice is the in-depth analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (*Unit 1: Professional Development*), students explored the broad areas of personal and professional development and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employment.

Topics included within this unit are career plans, CV writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

On successful completion of this unit, students will gain knowledge, understanding and the skill set that will increase their career opportunities.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Review own skills and abilities in support of future employment or self-employment
- 2 Investigate business structures, legal frameworks and legislation to construct a business plan
- 3 Develop material to support future employment or self-employment
- 4 Present own skills, abilities and work to an employer or client.

## Essential Content

### LO1 **Review own skills and abilities in support of future employment or self-employment**

*Personal Development Plan*

Career aspirations

*Mapping own skills to specific job roles*

*Career trends*

*Career options*

*Work shadowing or placement*

### LO2 **Investigate business structures, legal frameworks and legislation to construct a business plan**

*Small business models*

Mission statement

Market needs

Market approach

USP

Costing of creative work

Cash flow forecast

*Art/Creative Professional bodies*

Membership

Grants

Residencies/Internships

*Tax liabilities*

Tax/VAT

Self-employed/Sole trader

*Legalities*

Public liability insurance

Professional indemnity insurance

Record keeping / contracts

Intellectual property (e.g. copyright and licensing laws)

### **LO3 Develop material to support future employment or self-employment**

*Portfolio*

Print

Digital

Still/moving

*Social Networking*

Facebook, Instagram, twitter

*Professional networking*

Behance, LinkedIn

Blogging

*Marketing material*

*Competitions*

*Contacting employers*

CV

Letters of application

Artist/Personal statement

### **LO4 Present own skills, abilities and work to an employer or client**

*Client interview/presentation*

Preparing for interview

'Dress for success'

*Getting interview feedback*

*Reflection and evaluation of own work & development*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Review own skills and abilities to support future employment or self-employment</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Evaluate own skills, abilities and development needs for future employment or self-employment.</p>
<p><b>P1</b> Evaluate own skills and abilities related to future employment aspirations.</p> <p><b>P2</b> Explore career opportunities specific to specialist area of study.</p>	<p><b>M1</b> Create a career plan, recognising progression opportunities.</p>	
<p><b>LO2</b> Investigate business structures, legal frameworks and legislation to construct business plan</p>		
<p><b>P3</b> Explore business structures, legal frameworks and legislation related to the creative industries.</p> <p><b>P4</b> Develop a business plan related to own area of specialist study.</p>	<p><b>M2</b> Evaluate a business plan in relation to existing and projected market forces.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Develop material to support future employment or self-employment</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.</p>
<p><b>P5</b> Create a portfolio of work, highlighting creative and technical skills.</p> <p><b>P6</b> Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.</p>	<p><b>M3</b> Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.</p>	
<p><b>LO4</b> Present own skills, abilities and work to an employer or client.</p>		
<p><b>P7</b> Present portfolio of work to a potential employer or client.</p> <p><b>P8</b> Justify suitability for employment or project appointment based on experience, education and skills.</p>	<p><b>M4</b> Evaluate own skills and knowledge based on analysis of employer or client feedback.</p>	



## Recommended Resources

### Textbooks

BODIN, F.D. (1993) *The freelance photographer's handbook: A comprehensive fully illustrated guide*. United States: Amherst Media.

BRANAGAN, A. and DYSON, J. (2011) *The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals*. London: Bloomsbury USA Academic.

BROOK, T., SHAUGHNESSY, A., BOS, B. and GOGGINS, J. (2009) *Studio culture: The secret life of the graphic design studio*. London: Laurence King.

BURNS, L.D., MULLET, K.K. and BRYANT, N.O. (2011) *The business of fashion: Designing, manufacturing, and marketing*. 4th ed. New York: Bloomsbury [distributor].

CLARKE, S. (2011) *Textile design: Portfolio series*. London: Laurence King Publishing.

CONGDON, L. (2014) *Art, Inc.: The essential guide for building your career as an artist*. United States: Chronicle Books.

EVANS, V. (2015) *The FT essential guide to writing a business plan*. United Kingdom: FT Publishing International.

ILASCO, M.M., CHO, J.D. and ILASCO, C. (2010) *Creative, inc.: The ultimate guide to running a successful freelance business*. San Francisco: Chronicle Books.

KLEON, A. (2014) *Show your work!: 10 ways to share your creativity and get discovered*. Workman Publishing.

MARTIN, M.S. (2009) *Field guide: How to be a fashion designer*. United States: Rockport Publishers.

MILTON, A. and RODGERS, P. (2011) *Product design*. United Kingdom: Laurence King Publishing.

PIOTROWSKI, C.M. and FASID. (2013) *Professional practice for interior designers*. 5th ed. United States: Wiley, John & Sons.

PRITCHARD, L. (2012) *Setting up a successful photography business: How to be a professional photographer*. London: Bloomsbury USA Academic.

REES, D. and BLECHMAN, N. (2008) *How to be an illustrator*. London: Laurence King Publishers.

RICHARD, D. (2013) *How to start a creative business: The jargon-free guide for creative entrepreneurs*. United Kingdom: David & Charles.

RUSTON, A. (2013) *The artist's guide to selling work*. 2nd ed. London: Bloomsbury Academic.

SCHON, D. (1984) *The Reflective Practitioner*. Basic Books, Inc.

SHAUGHNESSY, A. (2010) *How to be a graphic designer: Without losing your soul*. London: Laurence King Publishing.

STERN, S. and THE ASSOCIATION OF ILLUSTRATORS (2008) *The illustrator's guide to law and business practice* (association of illustrators). London: AOI, Association of Illustrators.

TAYLOR, F. (2013) *How to create a portfolio and get hired: A guide for graphic designers and illustrators*. 2nd ed. London: Laurence King Publishing.

THOMAS, G. and IBBOTSON, J. (2003) *Beyond the lens: Rights, ethics and business practice in professional photography*. 3rd ed. London: Association of Photographers.

## Websites

<a href="http://www.designcouncil.org.uk">www.designcouncil.org.uk</a>	The Design Council (General Reference)
<a href="http://www.csd.org.uk">www.csd.org.uk</a>	The Chartered Society of Designers (General Reference)
<a href="http://www.thefia.org">www.thefia.org</a>	The Fashion Industry Association (General Reference)
<a href="http://www.texti.org">www.texti.org</a>	The Textile Institute (General Reference)
<a href="http://www.the-aop.org">www.the-aop.org</a>	The Association of Photographers (General Reference)
<a href="http://www.aiga.org">www.aiga.org</a>	The professional association for design (General Reference)
<a href="http://www.creativeguild.org.uk">www.creativeguild.org.uk</a>	The Creative Guild (General Reference)
<a href="http://www.istd.org.uk">www.istd.org.uk</a>	The International Society of Typographic Designers (General Reference)
<a href="http://www.theaoi.com">www.theaoi.com</a>	Association of Illustrators (General Reference)
<a href="http://www.artworkersguild.org">www.artworkersguild.org</a>	The Art Workers' Guild (General Reference)
<a href="http://creativeskillset.org">creativeskillset.org</a>	Creative Skillset (General Reference)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 33: Applied Practice – Collaborative Project (Pearson-set)

<b>Unit code</b>	<b>R/615/3544</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement through a project that brings together different skills from across the creative industries. Based on a Pearson-set theme, students will develop (in negotiation with tutors) their own direction for the project.

The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative practice through industry, competitions, cultural organisations, community-based groups, non-governmental organisations and charities. Students may work in small groups, with external partners, or collaborate as an entire cohort in order to produce a collaborative outcome, while recognising their own contribution.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform applied practice.

**Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate own and group skills, in support of a collaborative team
- 2 Plan and manage a collaborative project, based on a Pearson-set theme
- 3 Present collaborative project outcomes, highlighting own contributions
- 4 Critically evaluate own work, and the work of others in a collaborative project.

## Essential Content

### LO1 Evaluate own and group skills, in support of a collaborative team

*Skills auditing*

*Roles and responsibilities*

Skills auditing

Belbin Team Inventory

Myers Briggs Personality Type Indicator

### LO2 Plan and manage a collaborative project, based on a Pearson-set theme

*Project Types*

Industry – Live projects / Consortia bids

Competitions

Cultural organisations

Community art or design projects

Non-governmental organisations

Charitable organisations

Exhibitions

Public and community art

Trans-disciplinary projects

Collaborative networks and relationships

*Project Managing*

Project and time management plans

Records of discussions

Effective communication in project teams

*Project Issues*

Target audience

Location and scale of project

Materials, Techniques and processes

Intellectual property

Cultural and ethical considerations

Community and social engagement

Health and safety

**LO3 Present collaborative project outcomes, highlighting own contributions**

*Presentation Formats*

Exhibition

Installation

Performance

Report

Digital Presentation

*Presentation Techniques*

Individual presentation

Collaborative presentation

**LO4 Critically evaluate own work, and the work of others in a collaborative project**

*Reflective practice*

Schön's 'The Reflective Practitioner'

Gibbs' 'Reflective Cycle'

Reflection vs Description

*Reflection in practice*

Project life cycle

Post implementation review

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Evaluate own and group skills, in support of a collaborative team</p>		<p><b>D1</b> Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.</p>
<p><b>P1</b> Evaluate own skills and the skills of others through skills auditing and review.</p> <p><b>P2</b> Develop identified roles and responsibilities within a team.</p>	<p><b>M1</b> Discuss the allocation of roles within a collaborative team to meet overall project needs.</p>	



Pass	Merit	Distinction
<p><b>LO2</b> Plan and manage a collaborative project, based on a Pearson-set theme</p>		<p><b>LO2, LO3 and LO4</b></p> <p><b>D2</b> Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.</p>
<p><b>P3</b> Develop a project plan/workflow, highlighting time, human and physical resources required.</p> <p><b>P4</b> Communicate ethical approaches to intellectual property for creative content.</p> <p><b>P5</b> Individually document own contributions and the contributions of others to the project.</p>	<p><b>M2</b> Report on project progress through the recording of issues and solutions, within the project plan/workflow.</p>	
<p><b>LO3</b> Present collaborative project outcomes, highlighting own contributions</p>		
<p><b>P6</b> Communicate a resolved project, using a presentation technique appropriate to the audience.</p> <p><b>P7</b> Illustrate own contributions to a collaborative project.</p>	<p><b>M3</b> Justify the selection of presentation technique in relation to an audience.</p>	
<p><b>LO4</b> Critically evaluate own work, and the work of others in a collaborative project.</p>		
<p><b>P8</b> Evaluate own contribution to collaborative practice.</p> <p><b>P9</b> Discuss the interactions between team members and how this has supported project outcomes.</p>	<p><b>M4</b> Analyse the effect of team roles and project process on the achievement of successful outcomes.</p>	

## Recommended Resources

### Textbooks

- BILLING, J., LIND, M. and NILLSON, L. (eds.) (2007) *Taking the Matter into Common Hands: Contemporary Art and Collaborative Practices*. London: Black Dog.
- BRANAGAN, A. (2011) *The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals*. A & C Black Publishers Ltd.
- CRAWFORD, H. (2008) *Artistic Bedfellows: Histories, Theories and Conversations in Collaborative Art Practices*. London: Hamilton Books.
- KAATS, E. and OPHEIJI, W. (2014), *Creating Conditions for Promising Collaborations: Alliances, Networks, Chains and Strategic Partnerships*. Heidelberg: Springer.
- KWON, M. (2004) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge MA: MIT Press.
- LAWSON, B. (2006) *How Designers Think: The Design Process Demystified*. 3rd ed. OXFORD: Architectural Press.
- LEVEN, P. (2005) *Successful teamwork for undergraduate and taught postgraduates working on group projects*. Maidenhead: Open University Press.
- ROSE, G. (2007) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications.
- RUSTON, A. (2005) *Artist's Guide to Selling Your Work*. A & C Black Publishers Ltd.
- STEEDMAN, M. (ed.) and KESTER, G. (2012) *Gallery as Community: Art, Education, Politics*. Whitechapel Gallery.
- THOMPSON, N. (2012) *Living as Form: Socially Engaged Art from 1991–2011*. Cambridge MA: MIT Press.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 38:      **Advanced Photography Studies**

<b>Unit code</b>	<b>M/615/3549</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### **Introduction**

Our image-saturated digital culture has transformed professional practice, and successful photographers must be able to make their work increasingly stand out. This unit requires students to explore their own approach to photography in order to pursue the formation of a more unique style and to consider how a creative presence is developed and communicated.

In this unit students will explore a wide range of photographic contexts linked to creative production. Students will consider the role of briefing, enquiry and research, pre-shoot, shoot, editing, presentation and critical review. Students are encouraged to draw upon influences external to the discipline, challenge established photographic characteristics and codes, and be open to change. This exploration contributes to the formation of a more personalised photographic style.

By the end of this unit students will have considered the factors that contribute to a more personalised approach to the medium. This will enable students to begin to formulate their photographic voice and implement project management techniques in support of developing a professional and creative approach.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedents to support the development of photographic work
- 2 Apply project management processes in order to realise photographic work, in response to a brief
- 3 Present photographic work that illustrates the development of a personal style
- 4 Evaluate the success of photographic work by reviewing response of intended audience.

## Essential Content

### LO1 **Explore historical and contemporary precedents to support the development of photographic work**

#### *Primary Research*

Gallery/Exhibition visits

External technical workshops

Accessing industry mentors

Practitioner interview

Subject related conferences

#### *Secondary Research*

Photographer Monographs

Practitioner websites

(e)Books

DVD's

Journals

#### *Evaluating source material*

Understanding photographers' intentions

Identifying visual language

Genre and professional context

Audience and cultural context

Determining photographic style

#### *Creative Strategy*

Visual experimentation

Process experimentation

Conceptual development

Intended Audience

**LO2 Apply project management processes in order to realise photographic work, in response to a brief**

*Project planning*

Responding to a brief

Identifying key project goals

Project route map (research, preproduction, production, post production, publication)

*Project Management*

Logistical planning

Timescales

Recognising interdependencies

Identifying barriers (technical, aesthetic, and logistical concerns)

SWOT

*Evidencing the project planning and management process*

Notation and commentary

Choices

Reflection

Evaluation

### LO3 **Present photographic work that illustrates the development of a personal style**

#### *Pre-shoot*

Understanding photographic voice

Developing a personal visual language

Personal reflection to inform own style, approach, niche

The role of consistency in developing a style

Tracking and recording the creative journey

#### *Shoot*

Using equipment, techniques and process to inform personalised style

Manipulating light to enhance photographic style

Managing a photographic shoot

Problem solving, personal skills, communication

#### *Post-shoot*

Editing and archiving/cataloguing software

Image correction, improvement, manipulation and effects

Creative darkroom processes (where applicable)

Consistency of approach to photographic style

#### *Modes of presentation/publication*

Self-publishing (Print/Online; portfolio, book, catalogue, magazine)

Web/Mobile Device based (social media, blog, website)

Exhibition (Location, venue, site specific, scale, sequence, printing, framing)

Time based (Still image presentation, audio, moving image)



#### **LO4 Evaluate the success of photographic work by reviewing response of intended audience**

##### *Audience and Context*

Defining an audience (client, institution based, public, creative and cultural sector)

Purpose (single image, image and text, images in series, narrative, storytelling)

##### *Assessing and using feedback*

Feedback channels (Critiques, surveys, focus groups, evaluation forms, reviews)

Sources of feedback (Staff, peers, client/industry, mentors, portfolio review, online forums)

Observable and measurable outcomes.

Using feedback positively (subjectivity/objectivity, balance, informed opinion, giving criticism, receiving criticism, critical distance, personalisation, ego)

##### *Evolution of photographic style and its influences*

Understanding self-branding

Securing a digital presence

Networking, promotion, marketing

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore historical and contemporary precedents to support the development of photographic work</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce photographic work in support of a creative strategy, based on critical analysis of context, precedent and audience.</p>
<p><b>P1</b> Explore the development of creative strategies through precedent studies.</p> <p><b>P2</b> Develop a creative strategy, based on research and experimentation.</p>	<p><b>M1</b> Evaluate a creative strategy in relation to intended audience.</p>	
<p><b>LO2</b> Apply project management processes in order to realise photographic work, in response to a brief</p>		
<p><b>P3</b> Establish project priorities in response to a given brief.</p> <p><b>P4</b> Use project management techniques and processes to meet the requirements of a given brief.</p>	<p><b>M2</b> Analyse project management processes to support the development of photographic work.</p>	
<p><b>LO3</b> Present photographic work that illustrates the development of a personal style</p>		<p><b>D2</b> Present photographic work, which responds to critical analysis of intended audience and communicates a personal style.</p>
<p><b>P5</b> Prepare photographic work using standard techniques and processes.</p> <p><b>P6</b> Present photographic work to communicate a personal style.</p>	<p><b>M3</b> Analyse photographic presentation/publication methods in meeting the needs of the intended audience.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate the success of photographic work by reviewing response of intended audience.</p>		<p><b>D3</b> Critically evaluate the success of photographic work through feedback and reflection.</p>
<p><b>P7</b> Choose appropriate methods of feedback to appraise outcome of the photographic work.</p> <p><b>P8</b> Evaluate the success of photographic work based on feedback.</p>	<p><b>M4</b> Analyse sources of feedback to identify potential improvements in photographic practice.</p>	

## Recommended Resources

### Textbooks

- ADLER, L. (2012) *Fashion flair for portrait and wedding photography*. Boston, MA: Course Technology.
- ANDREWS, P. (2005) *The new digital photography manual: an introduction to the equipment and creative techniques of digital photography*. London: Sevenoaks.
- ANG, T. (2008) *Digital photography masterclass*. London: Dorling Kindersley.
- ANTONINI, M. (2015) *Experimental photography: a handbook of techniques*. London: Thames & Hudson.
- ARENA, S. (2011) *Speedlitter's handbook: learning to craft light with Canon Speedlites*. Berkeley: Creative Edge.
- BUSSELLE, M. (2006) *The better digital photography guide to special effects and photo-art*. London: Argentum.
- BUSSELLE, M. and BUSSELLE, J. (2003) *Masterclass in photography*. London: Pavilion Publishing.
- DAWBER, M. (2005) *Pixel surgeons*. London: Mitchell Beazley.
- DREW, H. (2005) *The fundamentals of photography*. Lausanne: AVA.
- DURDEN, M. (2013) *Fifty key writers on photography*. Abingdon: Routledge. (Routledge key guides).
- FROST, L. (1998) *A-Z of creative photography: over 70 techniques explained in full*. Newton Abbott: David and Charles.
- FROST, L. (2005) *Lee Frost's panoramic photography*. Newton Abbott: David and Charles Ltd.
- GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.
- HALL, S. (2011) *Best Photoshop filters*. London: A & C Black Publishers Ltd.
- HARNISCHMACHER, C. (2016) *The complete guide to macro and close up photography*. California: Rocky Nook.
- KELBY, S. (2012) *Light it, shoot it, retouch it: learn by step by step how to go from empty studio to finished image*. London: New Riders.
- LIPKIN, J. (2005) *Photography reborn: image making in the digital era*. New York: Harry N Abrams.
- LOURIE, C.K. (2006) *Camera raw: studio skills*. New Jersey: Wiley Publishing.

McNALLY, J. (2009) *The hot shoe diaries: big light from small flashes*. Berkeley, California: New Riders.

PERES, M. (ed.) (2007) *Focal encyclopaedia of photography: digital imaging, theory and applications, history, and science*. 4th ed. Oxford: Focal Press.

ROJAS, J. (2016) *Photographing men: posing, lighting and shooting techniques for portrait and fashion photography*. Hemel Hempstead: Prentice-Hall International.

RUDMAN, T. (2002) *The master photographers toning book: the definitive guide*. London: Argentum.

SIEGEL, E. (2008) *Fashion photography course: first principles to successful shoot: the essential guide*. London: Thames & Hudson.

SMITH, B. (2001) *Designing a photograph: visual techniques for making your photographs work*. Revised ed. New York: Amphoto.

TARANTINO, C. and TAN, K. (2005) *Digital fashion photography*. Boston: Thomson Course Technology.

## **Journals**

*British Journal of Photography*

*PDN (Photo District News)*

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 24: Visual Merchandising*
- 26: Darkroom Techniques*
- 28: Communication in Art & Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*

## Unit 47: Branding & Identity

<b>Unit code</b>	<b>Y/615/3559</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The consumer market is growing at pace, and a company that wants to survive has to stand out with distinction.

The brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business product or service it may be, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and to be identified. When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Analysing case studies to understand the contextualisation of brand and identity will enable students to produce industry ready artwork and branding style guidelines for the application of design. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, patent/trademark process, designing identity, logotype, and working within a client brief.

On successful completion of this unit students will be able to discuss the importance of branding and identity, showing how identity can influence the consumer, how to develop a brand identity, and how to produce style guides to be print ready for industry.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of branding and identity through analysis of historical and contemporary contextual research
- 2 Evaluate a given brand to determine core values, mission and audience
- 3 Develop a style guide/branding guidelines for a given brand
- 4 Present a range of promotional material, using branding guidelines, in support of a given brand.



## Essential Content

### LO1 **Discuss the role of branding and identity through analysis of historical and contemporary contextual research**

*Definitions of branding and identity in the creative industries*

*The function of branding and identity*

Brand core values

Brand mission

Audience

Semiotics

Subversion of branding

Social and cultural contexts

*Developing a unique brand identity*

Brand awareness

Brand values

Company identity

### LO2 **Evaluate a given brand to determine core values, mission and audience**

*Company identity*

Corporate message

Philosophy

Values

Mission statement

Products/services

*Brand*

Brand range

Brand attributes

Target market

### **LO3 Develop a style guide/branding guidelines for a given brand**

*Colour*

palette

specifications

*Typography*

Font

Size

Weight

*Graphics*

Imagery

Illustrations

Placement

*Output*

Advertising

Posters

Leaflets

Brochures

Templates/Stationary

Website

### **LO4 Present a range of promotional material, using branding guidelines, in support of a given brand**

*Promotional material*

Website

Social media

Print

Advertising

Leaflets

Business cards

Corporate report/annual report

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss the role of branding and identity through historical and contemporary contextual research</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically analyse how branding and identity respond to broader commercial and social contexts.</p>
<p><b>P1</b> Explore the development of branding through historical and contemporary examples.</p> <p><b>P2</b> Analyse how a given organisation has developed their brand identity.</p>	<p><b>M1</b> Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.</p>	
<p><b>LO2</b> Evaluate a given brand to determine core values, mission and audience</p>		
<p><b>P3</b> Review printed and visual material to determine core values.</p> <p><b>P4</b> Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.</p>	<p><b>M2</b> Illustrate the ways that core values and mission are expressed through visual material.</p>	
<p><b>LO3</b> Develop a style guide/branding guidelines for a given brand</p>		<p><b>D2</b> Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.</p>
<p><b>P5</b> Define the usage parameters for style and branding, identifying media, context and format.</p> <p><b>P6</b> Produce usage guidelines showing consistency of branding and identity, in context.</p>	<p><b>M3</b> Justify usage guidelines in relation to clarity of communication and client needs.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Present a range of promotional material, using branding guidelines, in support of a given brand.</p>		
<p><b>P7</b> Produce stationery and promotional material that communicate brand identity, based on guidelines.</p> <p><b>P8</b> Present stationery and promotional material to an identified audience.</p>	<p><b>M4</b> Create visual material that recognises the role of social media in promoting brand identity.</p>	<p><b>D3</b> Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.</p>

## Recommended Resources

### Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. and KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands*. Beverly, MA: Rockport Publishers.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity*. Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography*. Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos*. Amsterdam: BIS Publishers, and Enfield, UK (distributor).

WHEELER, A., (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands*. 2nd ed. New York: Wiley.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

14: *Graphic Design Practices*

18: *Digital Design Practices*

19: *Packaging Design*

*20: Ceramic & Glass*  
*21: Accessories*  
*23: Fashion Collection*  
*24: Visual Merchandising*  
*27: Textile Technology*  
*28: Communication in Art & Design*  
*31: Visual Narratives*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*41: Advanced Digital Design Studies*  
*42: Styling*  
*49: Art Direction*  
*51: Ceramic Design*  
*55: Jewellery Design*  
*58: Creative Industries Placement*  
*61: Creative Entrepreneurship*  
*62: Trend Forecasting*

## Unit 68: Commercial Photography

<b>Unit code</b>	<b>H/618/1171</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Commercial photography covers the production of photographic work within a commercial context. In its broadest sense, commercial photography relates to image production that is sourced, planned and executed for commercial use in business, for sales or for other client-based transactions where the production and supply of images is exchanged for money.

Commercial photography falls into one of two categories; business to business or business to consumer. Examples of business to business photography include; corporate brochures, point of sale, leaflets, menus, product advertising, corporate portraiture. Examples of business to consumer photography include; nursery/school portraiture, wedding photography, family portraiture.

Underpinning the unit is the effective organisation and management of a client facing brief that is essential to establishing key professional practice. On completion of this unit students will be able to negotiate a commercial assignment, devise and carry out photography to meet the needs of a client and realise the brief by applying industry standard administrative and management practices.

## **Learning Outcomes**

By the end of this unit students will be able to:

1. Develop a brief for a commercial photo shoot, based on client requirements
2. Apply project management processes for the production of photographic work in response to a client brief
3. Produce photographic work that meets the requirements of a commercial client
4. Present commercial photographic output that meets the requirements of client brief.



## Essential Content

### LO1 **Develop a brief for a commercial photo shoot, based on client requirements**

#### *Defining commercial photography*

Commercial genres

Professional context

Market and cultural context

#### *Parameters of commercial photography*

Defining a client (e.g. individual, start-up, SME, institution based, charity, public sector, creative/cultural sector)

Understanding client's intentions

#### *Genre and usage*

educational

promotional

public domain

private

online

print

#### *Client's needs*

single image

image and text

images in series

narrative, scale

quality

quantity

#### *Producing a client brief*

### *Costing and charging for photographic services*

transport

travel

materials

props

studio hire

models

hidden costs

time

    per hour basis

    half/full day rate basis

Invoicing

### *Quoting for client based photographic work*

formal quote

contingencies

### *Contracts*

dates

roles and responsibilities

scale

stylistic and technical requirements

quantity

format

timescales

hand over

### *Terms and Conditions*

copyright

media usage

payment terms

privacy

model release

insurances

liability

### *Ethical Considerations*

Client confidentiality

Photo usage

## **LO2 Apply project management processes for the production of photographic work in response to a client brief**

### *Evaluating Research*

Concept development

Creative strategy

Expectations of intended audience

Assessing parameters and opportunities to push boundaries

Project planning

Meeting key client goals

Developing/responding to a brief

Project route map (research, preproduction, production, post production, publication to client)

### *Project Management*

Logistical planning

Timescales

Recognising interdependencies

Evidencing the project planning and management process

Phases and checkpoints

Tracking and control

Action planning

Risk assessment

Health and Safety

*Commercial awareness*

Client relationships

Decision making

Roles and responsibilities

Marketing of self or business

**LO3 Produce photographic work that meets the requirements of a commercial client**

*Pre-shoot*

*Recce*

Test shoots

Identifying barriers (e.g. technical, aesthetic, and logistical concerns)

Shoot logistics

- studio/location

- facilities

  - props

  - backdrops

- indoor/outdoor

  - weather

  - access

- safety

- staffing

  - assistants

  - contractors

- models

- styling

  - hair

  - make-up

  - clothing/costume

## Client cultures and etiquette hierarchies

- Roles

- Responsibilities

## Technical and stylistic planning

- camera format

- digital/film

- lenses

- lighting

  - flash

  - continuous

  - effects

## *Shoot*

### Managing the shoot

- Leadership

- Team working

- Interpersonal skills

- Cultural awareness

- Decision making and communicating decisions

### Using equipment

- Camera selection

- Lens selection

- Manipulating light to enhance commercial photography

- Pros and cons of tethered shooting in a controlled environment

### Identifying issues and problem solving

- Technical

- Health and Safety

## LO4 **Present commercial photographic output that meets the requirements of client brief**

### *Post-shoot*

Managing photographic output

Editing (e.g. image correction, improvement, manipulation and effects)

Archiving and cataloguing

Copyright and licensing

Image watermarking

key wording (where applicable)

Customer service (e.g. modes of presentation, publication to client)

Self-publishing (e.g. social media, blog, website)

*Securing feedback (e.g. peer/tutor critiques, clients, customers, surveys, focus groups, evaluation forms, reviews)*

### *Dealing with feedback*

subjectivity/objectivity

balance

informed opinion

giving/receiving criticism

critical distance

personalisation

dealing with ego

### *Measuring success*

Observable and measurable outcomes (e.g. change in sales, brand perception, click traffic)

Response to client brief/meeting client needs

Evolution of photographic style and its influences

### *Professional Attributes*

Understanding self-branding

Relationship building

Problem solving/intellectual skills

Flexibility and adaptability

Handling verbal and written communication

Project Management

Communicating decisions

Personal effectiveness

Professional networking

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Develop a brief for a commercial photo shoot, based on client requirements		<b>D1</b> Evaluate how client, market and/or cultural context influence a commercial brief.
<p><b>P1</b> Explain commercial photography in relation to the professional context; considering, genre, usage and market.</p> <p><b>P2</b> Define a brief based on client requirements.</p>	<p><b>M1</b> Demonstrate the meeting of business, legal and ethical considerations in agreeing a commercial photography brief.</p>	
<b>LO2</b> Apply project management processes in the production of photographic to meet a client brief		<b>D2</b> Evaluate how commercial awareness and knowledge of client relations impacts on project management.
<p><b>P3</b> Demonstrate the skills, technologies, and resources required to manage a photography brief.</p> <p><b>P4</b> Illustrate how research into stylistic convention shapes the planned response to a commercial photography brief.</p>	<p><b>M2</b> Analyse how effective project management enhances creative planning in support of a commercial photography brief.</p>	
<b>LO3</b> Produce photographic work that meets the requirements of a commercial client		<b>D3</b> Critically analyse feedback to inform creative, practical and professional strategies for future commercial photography projects.
<p><b>P5</b> Identify equipment, techniques and processes of commercial photographic production.</p> <p><b>P6</b> Demonstrate the use of photographic equipment, techniques and processes in support of a client-based brief.</p>	<p><b>M3</b> Organise a commercial photography shoot, utilising appropriate lenses, cameras, lighting and processes.</p>	
<b>LO4</b> Present commercial photographic output that meets the requirements of client brief.		
<p><b>P7</b> Use post-production tools and techniques to prepare commercial photographic output for presentation.</p> <p><b>P8</b> Present commercial photographic output for client feedback.</p>	<p><b>M4</b> Assess feedback to identify areas of good practice and areas for improvement in the future.</p>	



## Recommended Resources

### Textbooks

ANG, T. (2020) *Digital Photographers Handbook*. DK.

BENDANDI, L. (2015) *Experimental Photography: A Handbook of Techniques*. Thames & Hudson.

EARNEST, A. (2019) *Lighting for Product Photography*. Amherst Media.

JACOBS, L. (2010) *Professional Commercial Photography*. Amherst Media.

SCOTT, G. (2015) *The Essential Student Guide to Professional Photography*. Routledge

SCOTT, G. (2014) *Professional Photography: The New Global Landscape Explained*. Routledge.

### Websites

<a href="https://photographylife.com">https://photographylife.com</a>	PhotographyLife (General Reference)
<a href="https://www.headshotlondon.co.uk/blog/your-guide-to-commercial-photography/">https://www.headshotlondon.co.uk/blog/your-guide-to-commercial-photography/</a>	HeadShot London (General Reference)
<a href="https://www.pixpa.com/blog/commercial-photography">https://www.pixpa.com/blog/commercial-photography</a>	Pixpa (General Reference)
<a href="https://expertphotography.com/photography-tutorials/">https://expertphotography.com/photography-tutorials/</a>	ExpertPhotography (Tutorials)

## Unit 69: Event Photography

<b>Unit code</b>	<b>K/618/1172</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Society captures events through photography for a broad range of purposes, whether it is for legitimising, posterity, commercial promotion or personal record, the photographic image of an event is regarded as a central evidence and a powerful artifact. Images are used to capture public events such as political and cultural social moments on a National and regional level for society. Event photography is also one area where individuals in society engage with professional photography practice through the commissioning of images that record rights of passage they feel are important, such as weddings or graduation.

With the critical needs of the subject, client and society, the event photographer is in a position of significant responsibility for the capturing of effective images and the management of the process. Responsible for the experience of the subject and participants, the professional conduct of the photographer is central to the practice of event photography.

Through this unit, students will explore the opportunities for capturing cultural activities and actions within events, the professional responsibilities and techniques pertinent to event photography and methods for communicating work back to the client/audience.

## **Learning Outcomes**

By the end of this unit students will be able to:

1. Develop an opportunity for event photography
2. Demonstrate professional conduct while undertaking event photography
3. Apply event photography techniques and processes in response to a brief
4. Present a collection of event photography works that meet client needs.

## Essential Content

### LO1 Develop an opportunity for event photography

*Event type, e.g.*

Wedding

Concert

VIP

Sport

*Clients*

Client Types

Personal

Commercial

Speculative/Image Libraries

Personal promotion to gain clients

Obtaining clients

Communication with client (e.g. defining brief, identifying requirements)

Feasibility

Requirements

Negotiating fees

Obligations

Shot list, e.g. itinerary, key people, things to avoid

Style of image and creative opportunities

*Legal and ethical*

Own use and rights

Contract/agreement

Data protection

Risk assessment

Insurance and liability

Permission, copyright, privacy, defamation

Health & safety

## LO2 **Demonstrate professional conduct while undertaking event photography**

### *Professional conduct*

Personal presentation

Personal conduct

Curtesy

Limiting intrusion and obstruction

Contingency, e.g. extra resources

Risk management

Codes of conduct and guidelines from professional bodies (e.g. National Union of Journalists, Master Photographers Association, National Photographic Society).

### *People management*

Providing instructions, e.g. poses, actions, interaction, expression

Encouragement, e.g. drawing out people's character, positive reinforcement

Managing behaviour

Working with others, e.g. subject, public, support team

Managing distractions for participants

Health and safety

## LO3 **Apply event photography techniques and processes in response to a brief**

Shot types

Pre-event

Candid opportunities

Posed

Natural

### *Techniques and processes*

Working in low level light (e.g. external flash, large aperture, high ISO, compensation, reflector)

Capturing movement (e.g. high shutter speed, motion blur, tracking)

Vantage point and framing the action/activity, e.g. perspectives, unobstructed views

Styling, e.g. staging, props

### *Anticipating action*

Setting up shots (e.g. anticipating expression or activity, camera positioning)

Predetermining camera settings

Continuous focus/subject tracking

Multi-shot bursts

## **LO4 Present a collection of event photography works that meet client needs**

### *Processing*

File management

Post-production workflow

Batch-processing

Removing blemishes

Focus adjustment (reducing or increasing blur)

Colouring and processing for consistency

Processing for style

Copyrighting

### *Presenting for an audience*

Selecting images

Engaging the audience/client

Presenting people well

Timing and turnaround

Supporting materials, e.g. video, audio, copy

Feedback

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction	
<b>LO1</b> Develop an opportunity for event photography			<b>D1</b> Evaluate the role and professional responsibilities of an event photographer, in meeting client needs in accordance with an agreement.	
<p><b>P1</b> Explore opportunities for event photography in relation to feasibility and requirements.</p> <p><b>P2</b> Develop an appropriate agreement/contract for an event photography project.</p>	<p><b>M1</b> Analyse an agreement/contract based on client needs, ethical requirements, feasibility and creative opportunities.</p>			
<b>LO2</b> Demonstrate professional conduct while undertaking event photography				
<p><b>P3</b> Demonstrate appropriate professional conduct in order to meet objectives and client needs.</p> <p><b>P4</b> Use people management skills in undertaking event photography safely and ethically.</p>	<p><b>M2</b> Adapt to changing circumstances to ensure the quality of photographic outcomes, while managing self and others.</p>			
<b>LO3</b> Apply event photography techniques and processes in response to a brief			<b>D2</b> Evaluate event photography outcomes and audience feedback to identify areas of good practice and areas for future improvement.	
<p><b>P5</b> Use photographic techniques and processes for even photography, informed by evaluation of client needs.</p> <p><b>P6</b> Produce a collection of images that are technically consistent and fit for processing.</p>	<p><b>M3</b> Assess photographic images to select those that, with processing, will be suitable to meet client needs.</p>			
<b>LO4</b> Present a collection of event photographic works that meet client needs.				
<p><b>P7</b> Use image processing tools and techniques to prepare final images to meet client needs.</p> <p><b>P8</b> Present a collection event photography images to an identified audience and gather feedback.</p>	<p><b>M4</b> Analyse the ways in which a collection of event photographs meet client needs; based on audience feedback.</p>			

## Recommended Resources

### Textbooks

ADLER, L. (2017) *The Photographer's Guide to Posing: Techniques to Flatter Everyone*, Rocky Nook

HOMBAUER, M. (2018) *The Beginners Guide to Concert Photography*, Independently Published

O'MAHONY, M. (2018) *Photography and Sport (Exposures)*, Reaktion Books

PRITCHARD, L. (2015) *Running a Successful Photography Business*, Bloomsbury Academic

THURSTON, B. (2014) *For the Love of Weddings: A Photographers Guide to Starting a Wedding Photography Business*, CreateSpace Independent Publishing Platform

### Websites

<a href="https://sislp.com/">https://sislp.com/</a>	Society of International Sport & Leisure Photographers (Professional body)
<a href="https://swpp.co.uk/">https://swpp.co.uk/</a>	Society of Wedding and Portrait Photographers (Professional body)
<a href="https://www.practicalphotography.com/">https://www.practicalphotography.com/</a>	Practical photography (Resource/tutorials)
<a href="https://www.nationalgeographic.com/">https://www.nationalgeographic.com/</a>	National Geographic (Resource/tutorials)
<a href="https://www.dpmag.com/">https://www.dpmag.com/</a>	Digital Photo (Resource/tutorials)