

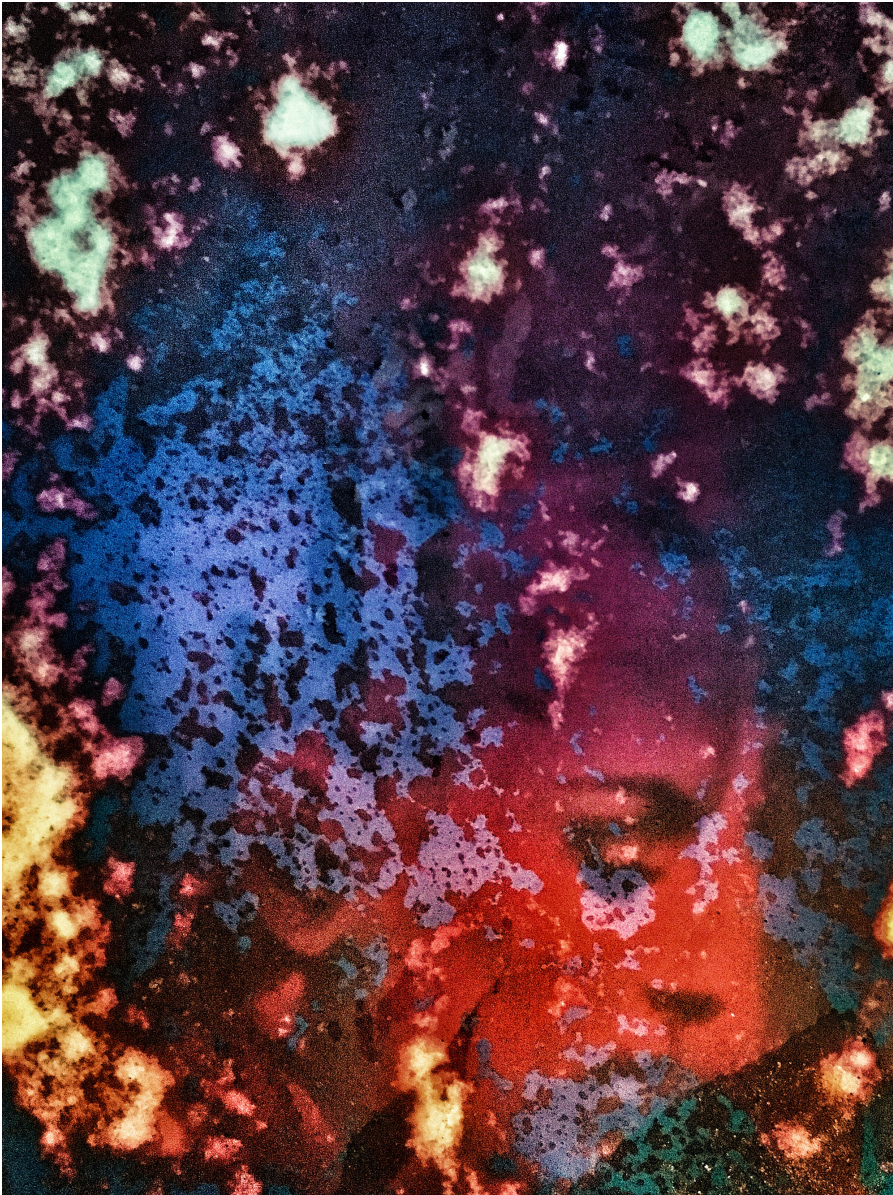
A woman in a blue dress stands in a room where the walls and floor are covered in a grid of small photographs of feet. The photographs are arranged in a dense, repeating pattern, creating a visual field of feet. The woman is looking towards the wall, and her hands are clasped behind her back. The room is brightly lit, and the overall atmosphere is one of a large-scale artistic or educational installation.

Into the image world:
creating global communities of practice

Jesse Alexander, FHEA: Course Coordinator, MA Photography (online)

Dr. Maria Toro-Troconis, SFHEA: Senior Learning Designer, CEG Digital

Philip Singleton, FRSA: MA Photography student



/ The **Falmouth Flexible** project

/ MA Photography (online)

/ Pedagogic framework

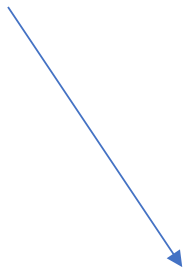
/ Example topic

/ Student perspective

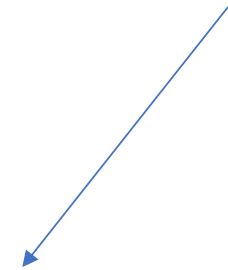


- Learning design and content build
- Recruitment and marketing
- Online tutors
- Student Advisors

- Course validation
- Academic staff
- Admissions
- Academic- and living support services



FALMOUTH
UNIVERSITY / **FLEXIBLE**
LEARNING



MA Advertising Strategy & Planning

MA Creative Events Management

MA Writing for Script & Screen

MA Creative App Development

MA Photography

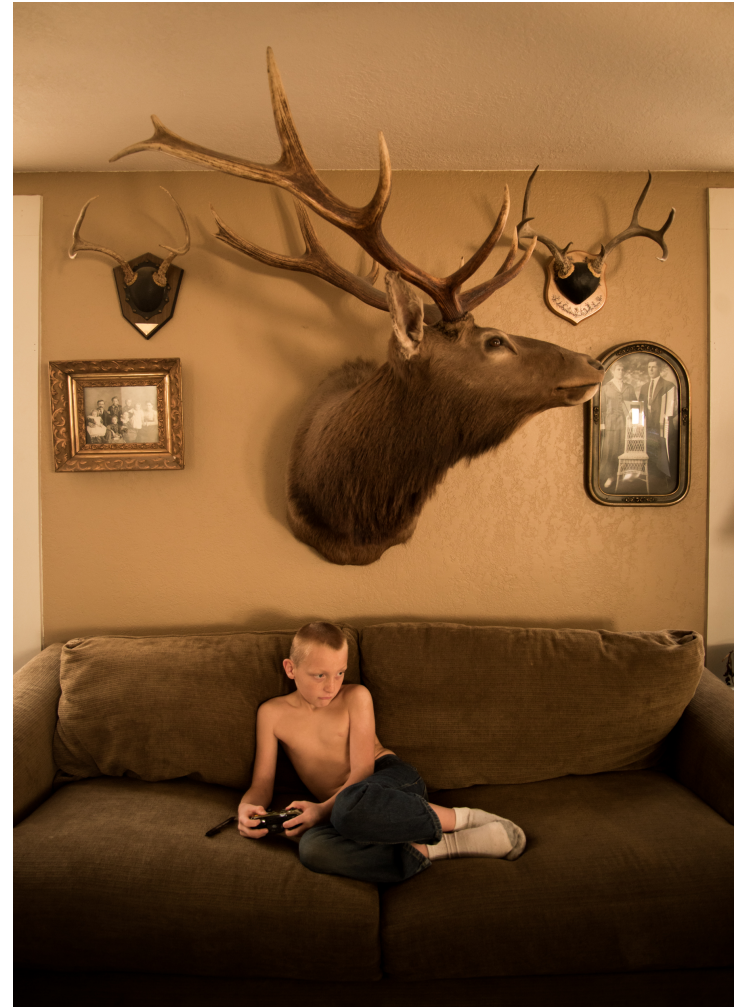
PGCertHE

(September '18)

BA(Hons) Photography (Top-Up)

MA Graphic Design

MA Illustration



Rosie Day, MA Photography student

Course aims:

- To develop inquisitive, innovative and **outward-looking** professionals,
- Able to **embrace multi-disciplined approaches** within the making and contextualization of their practice.
- Strong **communicators**, able to confidently **collaborate** with other professionals on a **global scale**.
- Able to sustain the quality of their practice by being able to analyse and discuss their practice from a **range of critical perspectives**; including historical, philosophical, ethical and economic standpoints.
- Able to inspire **others** and take leading roles within the arts sector and creative industries.



Matus Duda, MA Photography student

Study Block (15 weeks)	Year	September cohort	Year	January cohort	Year	May cohort
Study Block 1	1	PHO701 Positions & Practice 30 credits	1		1	
Study Block 2		PHO702 Informing Contexts 30 credits		PHO701 Positions & Practice 30 credits		
Study Block 3		PHO703 Surfaces & Strategies 30 credits		PHO703 Surfaces & Strategies 30 credits		PHO701 Positions & Practice 30 credits
Study Block 1	2	PHO704 Sustainable Prospects 30 credits	2	PHO704 Sustainable Prospects 30 credits	2	PHO704 Sustainable Prospects 30 credits
Study Block 2		PHO705 Final Major Project 60 credits		PHO702 Informing Contexts 30 credits		PHO702 Informing Contexts 30 credits
Study Block 3				PHO705 Final Major Project 60 credits		PHO704 Surfaces & Strategies 30 credits
Study Block 1					2	PHO705 Final Major Project 60 credits
Study Block 2						PHO705 Final Major Project 60 credits

- Three start points per year
- 15 week study block
- Year-round
- ‘book end’ or ‘fixed first’ design

- 6x cohorts,
88 students on programme:
 - Falmouth – USA, Hong Kong, UAE,
EU, Bali (15 overseas)

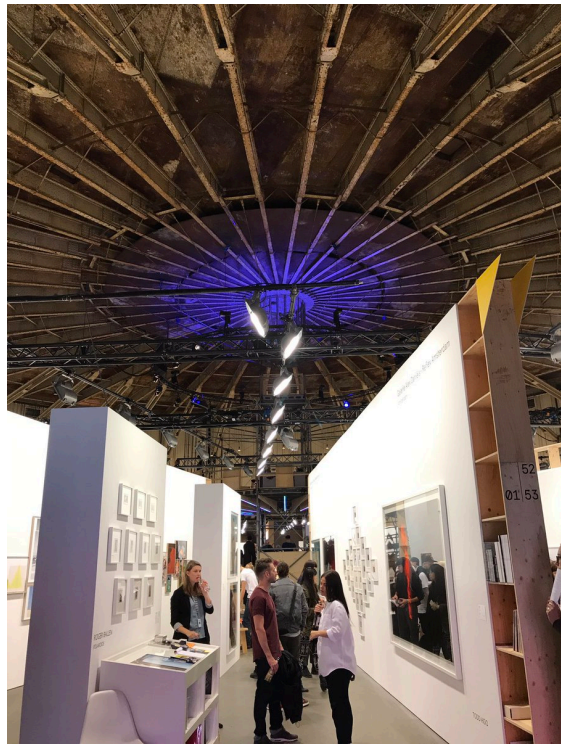
MA and BA(Hons)

- 13 academics
 - Falmouth, England and Scotland -
Tokyo, Istanbul





Krakow
Photomonth
May 2017



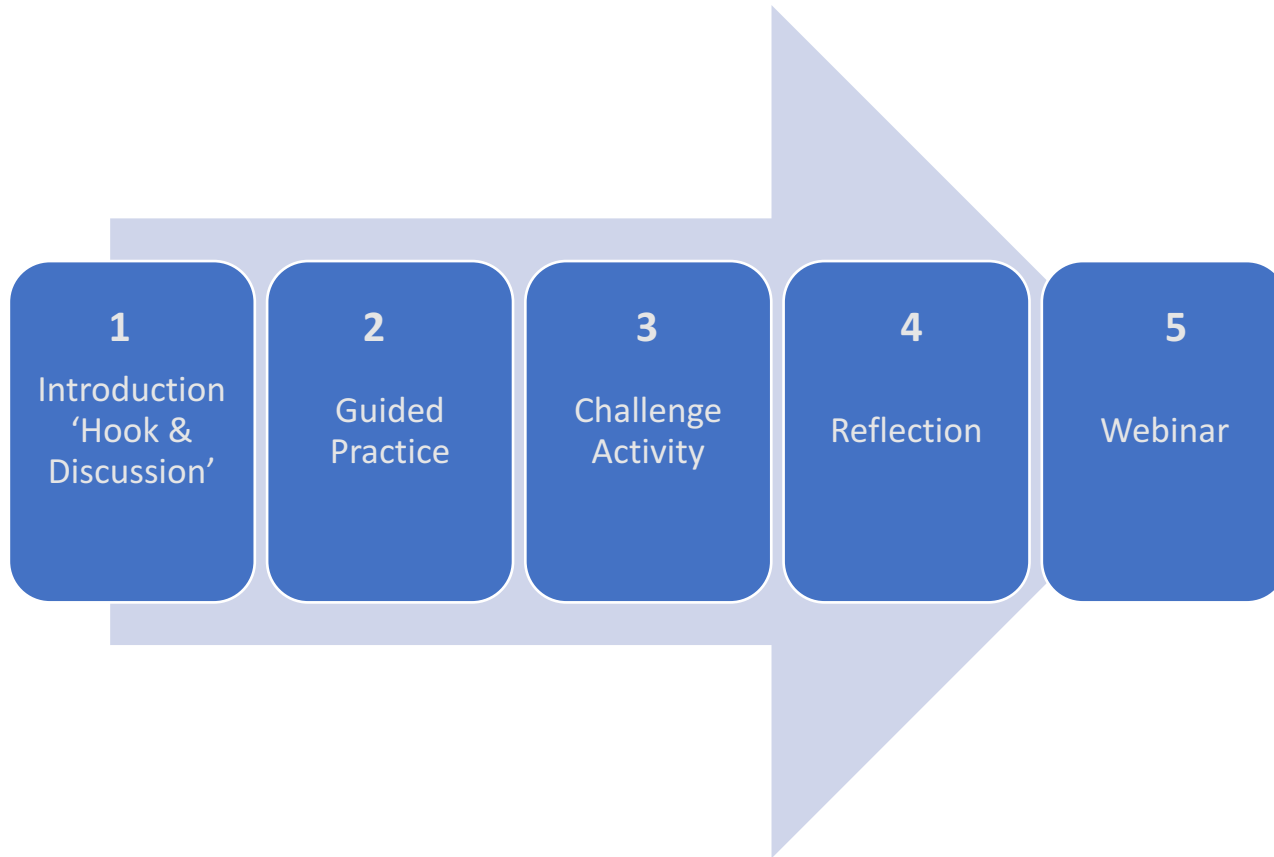
Unseen
Amsterdam
Sept. 2017



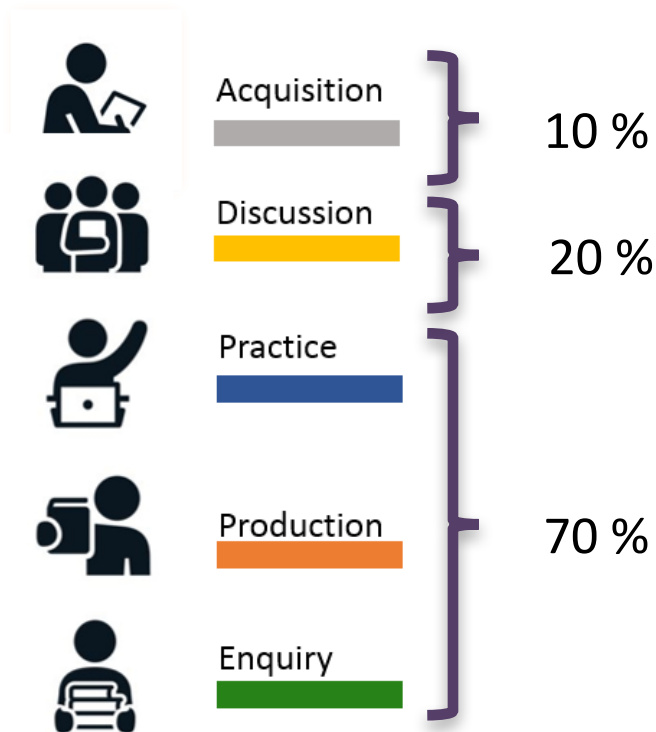


Falmouth
Feb. 2018

Weekly steps



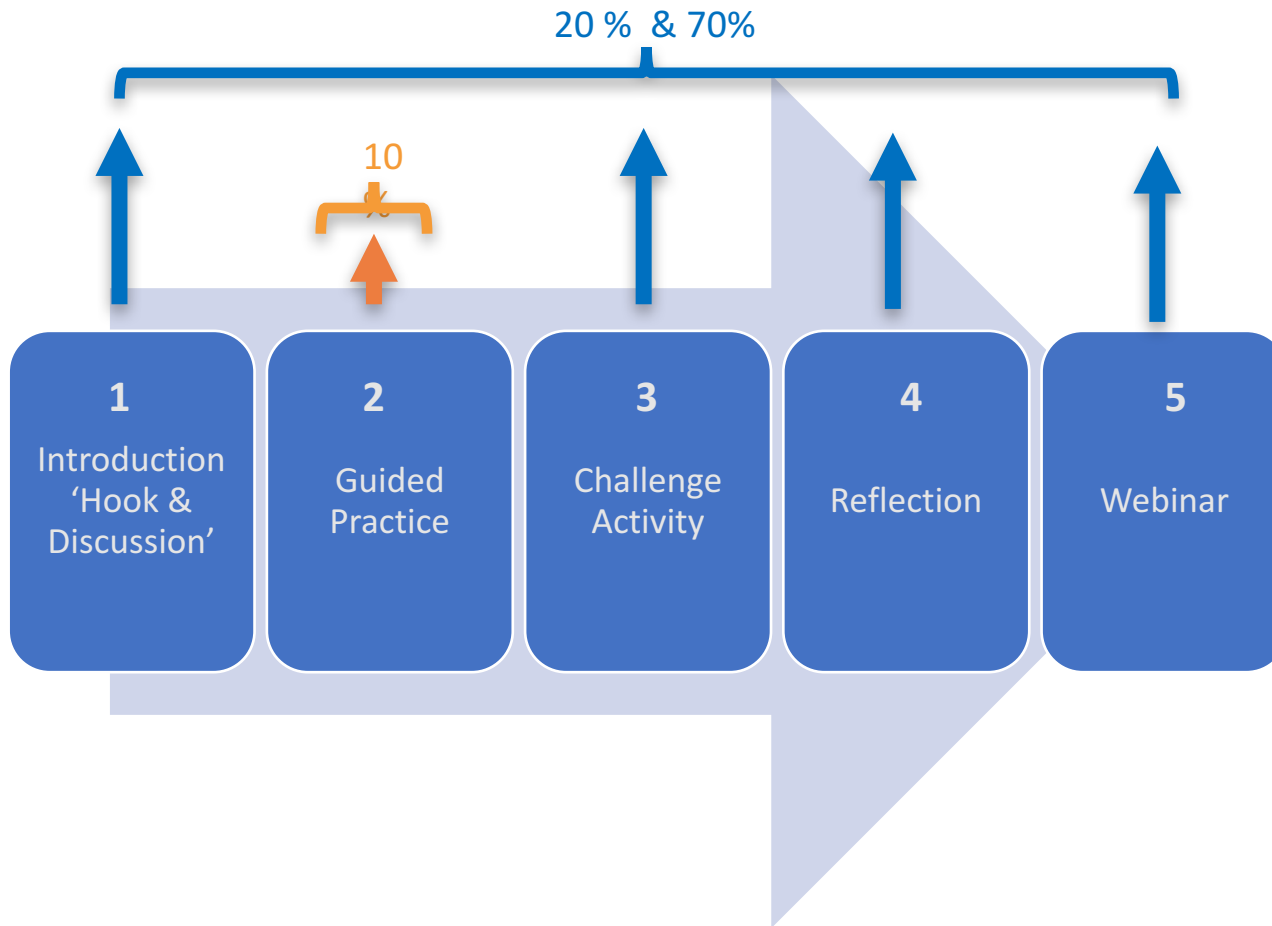
CEG Pedagogic Framework



Laurillard (2012)

Jennings (2013)

Weekly steps – 70 20 10



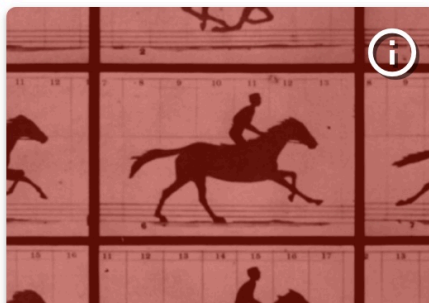
- Topics
- Announcements
- Assignments
- Discussions
- Conferences
- Talis Resource Lists
- People
- Files
- Chat
- Syllabus
- Quizzes
- Outcomes
- Pages
- Collaborations
- Settings

This is the homepage for Module one *Positions and Practice*, taught by [Jesse Alexander](#). Return here by selecting 'Home' on the left hand menu.



Week 1

The global image



Week 2

Interdisciplinary approaches



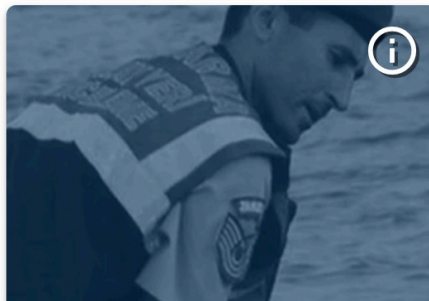
Week 3

Rethinking photographers



Week 4

Collaboration



Week 5

Power and responsibilities



Week 6

Live presentations

1. Hook and Discussion

Week 5 Introduction: Power and Responsibilities

This week we will question what responsibilities you have as a practitioner, and the broader relationship between the subject, audience and author.



Download a [transcript of this video](#)

◀ Previous

Week 5 Forum: Power and responsibility

Next ▶

Published Edit

Week 5 Forum: Power and responsibility

29 Jun at 15:20

[All sections](#)

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Refugees cross from Croatia into Slovenia in October 2015 (c) Jeff Mitchell/Getty Images <https://goo.gl/gtrmU6>

Read the following article regarding photojournalist Jeff Mitchell's image of refugees crossing from Croatia to Slovenia in October 2015, which was used controversially by the UK Independent Party during the 2016 referendum campaign to leave the European Union.

<https://www.theguardian.com/artanddesign/2016/jun/22/jeff-mitchells-best-shot-the-column-of-marching-refugees-used-in-ukips-brexit-campaign>

Briefly, conduct your own further investigations to familiarise yourself with how the image was used. Comment on what ethical questions you think this image, and how it was used, raises.

The purpose of this exercise is to assess - as objectively as possible - ethical judgments in relation to the taking of, and publication / use of images, not to discuss the topics depicted in the image or whatever the consequences of its publication may or may not have been.

Search entries or author

Unread



✓ Subscribe

Write a reply...

0



Alan Millin

2. Guided Practice

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Week 5 Presentation 1: Power and Responsibility

To explore ideas around power and responsibility, we will look at a simple model that lies behind almost all photographs.


Within most areas of photography, there exists a kind of moral 'triangle', which expresses the interconnected relationship between the 'subject' of the image, its 'audience', and of course the photographer, 'image maker', or perhaps more broadly, the 'author'. This is broadly in line with Susan Bright's 'triangle of relationship between the sitter, photographer and spectator' in relation to portrait photography. See: Bright, S. (2005) *Art Photography Now*. London: Thames & Hudson.

Exploring this model allows us to assess the relationship between each 'corner' of the triangle individually, and as a whole - particularly in terms of the balance of power between each party. Is the balance of power inappropriate when it comes to some kinds of images or subjects, or some kinds of image makers?

The triangle is quite a simple model of course, and each of the corners of the triangle can be expanded on much further, and as we will see, they are quite fluid:


1. The subject

For instance, by 'subject' we might initially think of an individual person. We've grown up to believe that we 'own' our image. But if the subject is a minor, they may of course not actually have the right themselves to consent to their photograph being taken and published - certainly in a commercial context.



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Week 5 Presentation 2: Exploring Impact – Alan Kurdi



Peter Bouckaert @bouckap
Drowned #SyrianRefugees washing up on #Turkey Bodrum beach today. #EU plans 2 meet on crisis in...12 days! #inaction

Peter Bouckaert's Twitter feed https://goo.gl/yFsQVg

Download a [transcript of this video](#)

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3. Challenge Activity

Published

Edit



Week 5 Forum: Towards an ethical practice

29 Jun at 15:20

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6 8



Juha Arvid Helminen, 'The Cabinet' from the series [The Invisible Empire](#)

Write a brief statement, or 'manifesto' that defines *your* purpose as a photographer. Consider:

- What are your responsibilities?
- Who are you answerable to?
- Who should answer to *you* as an image maker?

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Week 5: Reflection



Laia Abril, [Thinspiration](#)

Spend a few moments looking back at your own contributions and those of your peers on this week's forums, as well as your own notes from the presentations, further reading and other independent research.

Consider the concepts and ideas discussed:

- What has challenged you?
- What has surprised you?
- What do you feel you have learned?

Write a brief reflective account in your research journal that identifies and discusses any ethical considerations in your own practice.

What issues do you think constitute (in relation to your own specialism) an 'ethical practice', and what do you need to do to enhance your own?

Also, document and reflect on any progress on your practical work so far.

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Resources Week 5

Next ▶

5. Webinar

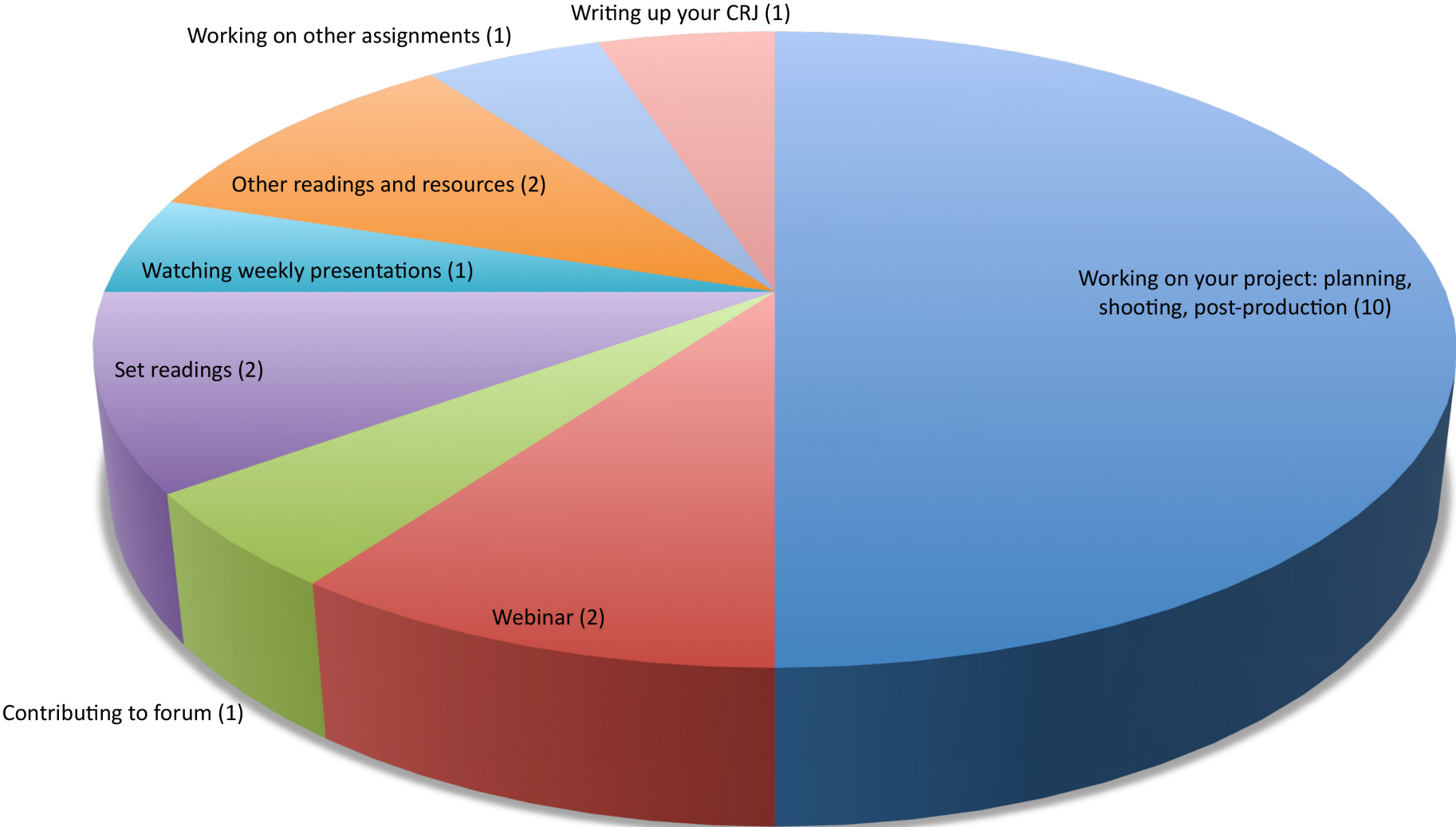
The image shows a webinar interface. On the left is a video player with a portrait of a woman and the word "Portraits" in red. Below the video is a playback control bar with the text "Click to play or pause the playback" and "Recorded with BigBlueButton. Use Mozilla Firefox or Google Chrome to play this recording." On the right is a chat window with the message "Jedd Griffin: stung haha no :p" and a grid of five video thumbnails showing participants.

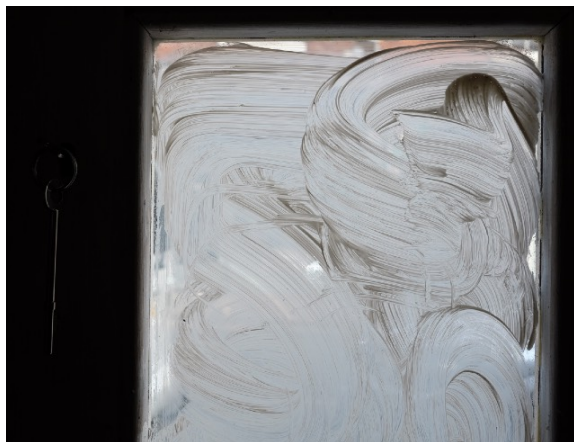
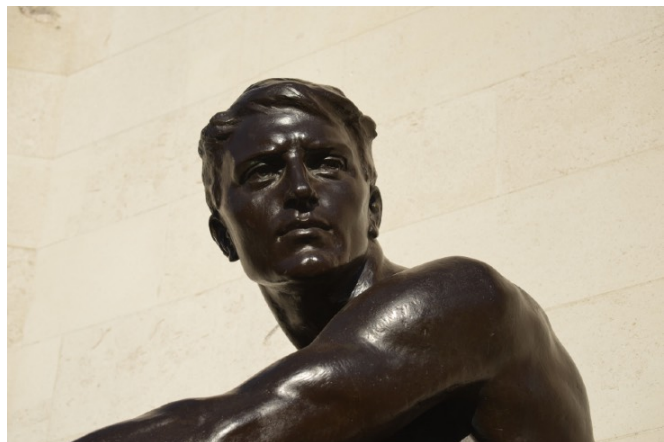
Click to play or pause the playback

Recorded with [BigBlueButton](#). Use [Mozilla Firefox](#) or [Google Chrome](#) to play this recording.

Jedd Griffin: stung haha no :p

Portraits





Philip Singleton

www.philipsingleton.art