

# Summer Study Abroad: Digital Photography Portfolio

## WELCOME

We hope you are looking forward to starting your summer school with us. Here you will find some more information on the course, and what to do on the first day.

We hope you find this information useful. If you have any further questions please don't hesitate to contact us at: [shortcourses@lcc.arts.ac.uk](mailto:shortcourses@lcc.arts.ac.uk)

## PUT YOURSELF IN THE PICTURE with #LCCSummer School

Share your London experience on Instagram with friends, old and new.

## BEFORE YOU START

You should bring a notebook, pen and sketchbook with you on the first day. You should also bring a USB to save your work. You may also want to bring with you a camera and laptop or tablet, although these are not essential.

## ON YOUR FIRST DAY

On your first day, please arrive fifteen minutes before the course starts. You will be asked to take a seat in reception where we will collect you for your course. We will give you a short introduction to studying at London College of Communication before your course begins.

Please bring with you your passport or ID card (for students coming from outside the EEA area and Switzerland) with you for visa checks. You won't be allowed to join the course without a valid visa. If you have a **Tier 4 (General) student** or Tier 4 (Child) student visa you must also provide us with a student status letter issued by sponsor of your Tier 4 visa.

## GETTING HERE

London College of Communication is based at Elephant and Castle. The College is based on a single site, within easy reach of various parts of the city and well served by rail, bus and underground networks. Both the Bakerloo and Northern lines stop at Elephant & Castle station. The College is opposite the Elephant & Castle Shopping Centre.

You may find these links useful:

- <http://www.arts.ac.uk/lcc/about-lcc/find-us/>
- <http://journeyplanner.tfl.gov.uk/>

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Travel Times from popular accommodation

- Don Gratton House – Take the Northern Line from Aldgate East (32 mins)
- Will Wyatt Court – Take the Northern Line from Old Street (23 mins)
- The Stay Club, Willesden– Take the Bakerloo Line from Willesden Junction (45 mins)

## VISITS

Your course may involve a visit to a museum, gallery, cultural or other district of London. This is your opportunity to put theory into practice! On the day of the visit you will meet at LCC, then travel together. Once the visit is completed you can find your own way home. The College will pay all entry fees.

You can find out more about travel around London in your orientation.

## SUMMER SOCIALS

This year we have some fun opportunities for you to meet with other students and see in London from a new perspective.

### Pub Quiz

Join us for a traditional British past time – first drinks on us.  
LCC Student Union Bar.

### Street Photography

Evening workshop  
Snap candid portraits on the streets of London, with Anders Birger.  
Limited spaces available. Email [r.buck@lcc.arts.ac.uk](mailto:r.buck@lcc.arts.ac.uk)

### Sound Arts

Evening workshop.  
Explore the art of listening in unexpected ways, with Lisa Hall.  
Limited spaces available. Email [r.buck@lcc.arts.ac.uk](mailto:r.buck@lcc.arts.ac.uk)

## PRINTING AND WIFI

Printing facilities are available at the college library. There is a fee for all printing. You will be given a username which will allow you access to our computer system, this will be written on your ID badge which will be given to you at reception on your first day. Your password will be your date of birth as written when you booked onto your course.

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You will have access to the colleges free Wi-Fi. Further information on printing and Wi-Fi access will be given to you during your induction.

## PROGRAMME

Develop a portfolio of photographic work, gain new skills in digital photography and grow your existing knowledge of the history, theory and practice of photography. Take advantage of the diversity and richness of London's galleries and museums, and engage in discussions about the practice of photography.

During the three week course you will develop enhanced skills in creative camera control; digital workflow; digital retouching skills; shooting in a studio and lighting on location; digital printing skills; an introduction to designing a website; portfolio development; and presentational skills.

The summer school is based on classes from BA Photography

**Class hours:** 75

**Non-class hours:** 15

**Level:** Beginner to digital photography or a more experienced digital photographers wishing to explore aspects of their practice further. It is suitable for you if you are a designer, artist, or communications major looking for new photographic outcomes, resulting in the development of a photographic portfolio.

### Course Aims

- To develop a defined photographic style across a number of photographic genres that will eventually lead you to create your own printed photographic portfolio. You can use photographs from the workshops, assignments and your own photography projects to build this printed portfolio in the final week.

### Learning Outcomes

- Improved understanding of DSLR.
- Heightened comprehension of visual style and aesthetic in photography.
- An awareness of developing an idea (concept) photographically.
- Developing your own brand/aesthetic/self

### Requirements for Assessment

- A printed professional photographic portfolio no smaller than 8 x 10 inches and no larger than 12 x 16 inches.

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## **Reading List and Resources**

Please note this list is indicative and you won't need to go out and buy any books until you have begun the course.

- Barthes, Roland. *Camera Lucida*. 1st ed. New York: Hill and Wang, a division of Farrar, Straus and Giroux, 2010. Print.
- Sontag, Susan. *On Photography*. 1st ed. Penguin Books, 1973. Print.

## **Materials Required**

Please bring with you:

- A DSLR with a lenses you like to shoot at, preferably including 35mm, 50mm, 85mm/100mm focal lengths. A good 24-70mm telephoto is fine, but prime/fixed lenses are better.
- A notepad and paper / Laptop.

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## PROGRAMME

### WEEK ONE

In week one you will have a main assignment focused on editorial photography. For these assignments you will be given introductory lectures by photographers who have created work specialised in these areas who have worked in fashion, editorial, advertising and fine-art photography. The assignments will enhance your creative camera control as well as develop your conceptual awareness. You can work individually, or with your fellow students, to produce visual responses to the brief, coming together at the end of the week to share your results with your tutor and the rest of the class, receiving feedback on your photographs.

<b>Week 1</b>	<b>Project</b>	<b>Tutor</b>	<b>Location</b>
Monday AM	Welcome to LCC and Tour of the College  WORKSHOP. Camera, Optics & Light. Introductory lecture and setting the brief.	LCC Short Course Team  Ed Thompson	Lecture Theatre B
Monday PM	LECTURE/ASSIGNMENT Environmental Street Portraiture Lecture & Assignment.	Ed Thompson	T304
Tuesday AM	WORKSHOP. Workflow: Editing & Post-Production.	Ed Thompson	W214
Tuesday PM	LECTURE. Photo-Series / Photo-Essay. History of documentary photography.	Ed Thompson	T304
<b>Tuesday Evening</b>	<b>Summer School Social: Pub quiz.</b> <b>Enjoy a British tradition, a pub quiz and a pint. First drink is on us.</b>	<b>LCC Short Courses Team</b>	<b>LCC SU Bar</b>
Wednesday AM	V.L Rob Stothard. Lecture and Urban Landscape Workshop.	Rob Stothard	T304
Wednesday PM	RESEARCH & TUTORIALS. Research Session for Thursday – Library resources, online etc	Ed Thompson	T304
Thursday AM	EDITORIAL ASSIGNMENT BRIEF	Ed Thompson	T304
Thursday PM	EDITORIAL ASSIGNMENT BRIEF	Ed Thompson	T304
Friday AM	Group Editing Session	Rob Stothard	T304
Friday PM	Week in Review / Critique	Ed Thompson	T304

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## WEEK TWO

Week two will begin with an introduction to Portraiture. You will have workshops on location lighting, studio photography and retouching. You will develop your own concept for the portraiture assignment with assistance researching.

Week 2	Project	Tutor	Location
Monday AM	LECTURE. Portraiture lecture and setting the brief. WORKSHOP. Studio Portraiture.	Ed Thompson	T304  MG14d – Photography Studio
Monday PM	WORKSHOP. Studio Portraiture.	Ed Thompson	MG14d - Photography Studio
Tuesday AM	WORKSHOP. Re-touching and editing.	Ed Thompson	W214
Tuesday PM	WORKSHOP. Location lighting with reflectors and speedlites.	Ed Thompson	T303
<b>Tuesday Evening</b>	<b>Summer School Social: Street Photography Workshop</b>  <b>Shoot candid portraits and learn to capture the 'decisive moment'</b> <b>Sign-up via Ruth</b> <a href="mailto:r.buck@lcc.arts.ac.uk">r.buck@lcc.arts.ac.uk</a>	<b>Anders Birger</b>	<b>Meet in Typo Café</b>
Wednesday AM	V.L Claudia Leisinger. Lecture and Portraiture Assignment.	Claudia Leisinger	T303
Wednesday PM	RESEARCH & TUTORIALS. Research Session for Thursday – Library resources, online etc	Ed Thompson	T303
Thursday AM	PORTRAITURE ASSIGNMENT BRIEF	Ed Thompson	T303 – Photography Studio
Thursday PM	PORTRAITURE ASSIGNMENT BRIEF	Ed Thompson	T303 – Photography Studio
Friday	Group Editing Session	Claudia Leisinger	T303
Friday	Week in Review / Critique	Ed Thompson	T303

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## WEEK THREE

In week three, with what you have learnt from the first two weeks, you will now focus on building your portfolio and creating your own individual project. You will have 1 to 1 tutorials helping to galvanise your ideas in how to create a body of work that is at the core of who you are and how you want to work in future. You will have technical workshops editing your work for print, producing your own zines. In this week you will also visit professional photo-labs and photography supply stores where you can also start to construct a physical photography portfolio.

Week 3	Project	Tutor	Location
Monday AM	LECTURE. Individual Project Lecture including portfolio lecture and setting the brief.	Ed Thompson	T303
Monday PM	INDIVIDUAL PROJECT BRIEF	Ed Thompson	T303
Tuesday AM	INDIVIDUAL PROJECT BRIEF	Ed Thompson	T303
Tuesday PM	Getting print ready and working with online labs.	Ed Thompson	W233
<b>Tuesday Evening</b>	<b>Sound Arts Workshop</b> Explore the art of listening and work with sound.  Sign-up via Ruth <a href="mailto:r.buck@lcc.arts.ac.uk">r.buck@lcc.arts.ac.uk</a>	<b>Lisa Hall</b>	<b>Meet in Typo Café</b>
Wednesday AM	WORKSHOP: 'Zines	Lewis Bush	T303 and W233
Wednesday PM	WORKSHOP: 'Zines	Leis Bush	T303 and W233
Thursday AM	WORKSHOP. Web Design and Social Media	Ed Thompson	W233
Thursday PM	Photography Store Visit	Ed Thompson	Process Supplies, 13-25 Mount Pleasant, WC1X 0AR Parallax, 17A Electric Ln, Brixton, SW9 8LA
Friday AM	Final Portfolio Review / Crit.	Ed Thompson	T303
Friday PM	<b>Exhibition and graduation</b>		<b>LCC Gallery</b>

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## **YOUR TUTORS**

### **Edward Thompson**

Ed is a professional photographer and lecturer who has worked on over 600 professional photographic assignments for some of the world's leading magazines and organisations. His own documentary photography has focused on various subjects over the years from covering environmental issues, socio-political movements, subcultures and the consequences of war.

His documentary photo-essays published in international magazines including National Geographic Magazine, Newsweek Japan, Greenpeace Magazine, The Guardian Weekend Magazine, BBC, CNN and The Sunday Times Magazine.

He has lectured on photography at the V&A Museum, The Photographers Gallery, The Bishopsgate Institute, L.C.C, The University of Falmouth, The University of Northampton and The University of East London. He speaks regularly on photography on television and radio, including on Al Jazeera News and the BBC World Service. His work has been exhibited at Christies, Somerset House and Four Corners Gallery (London) and shown as part of photography festivals in Arles (France), Tampere (Finland), Zingst (Germany) & London (U.K).

### **Claudia Leisinger**

Claudia spent her early childhood in India and Bhutan, before returning to her native Switzerland. In 2007 she completed an MA in Photojournalism at the London College of Communication, with the story "Bhutan, a Country in Transition". This piece was published in Swiss national newspaper Neue Zuercher Zeitung (NZZ).

Her photographs have been published in the Guardian, the NZZ, Pelerin (French magazine) the BBC website, The Financial Times, The Sunday Times Magazine, The Independent, The Telegraph Magazines, The Big Issue Magazine, Dazed Digital and in various books.

Over the last 5 years she has focused on creating multimedia pieces. Her most successful one "The Last Of The Billingsgate Fish Porters" was published in the Guardian, in Foto8, won finalist in the Night Contact Multimedia festival 2013 and was exhibited in a solo exhibition in Switzerland.

Claudia currently works as a portrait and documentary photographer and filmmaking for NGOs, Think tanks, foundations (BMW Foundation) magazines and newspapers.

### **Rob Stothard**

Rob is a British photographer based in London, U.K. His work has been featured and commissioned by The New Yorker, The New York Times, The Times, TIME Lightbox, The Sunday Times Magazine and many other publications worldwide. He works for a variety of commercial clients including Barclays and The National Trust.



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Rob also works on self-initiated projects that study social, economic and political issues through environmental portraiture and landscape reportage.

In 2015, he was named one of Magnum's 30 Under 30 for documentary photography covering social issues a 2015 winner of the Magenta Foundation Flash Forward Emerging Photographers Competition. Rob is the 2013 recipient of the Times / Canon Young Photographer of the Year Award. He has exhibited in Brighton Photo Fringe festival, Hoxton Gallery and the Lumix Festival for Young Photojournalism, among others.

Rob was educated at The University of Leeds and London College of Communication.

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## APPENDIX: LCC Grading Matrix

Criteria	Fail -F	Marginal Fail – E	Pass - D	C	B	A
<b>1 Research</b> Systematic identification and investigation of a range of academic and cultural sources	Little or no information presented	Information presented does not relate sufficiently to the task; there may be evidence of rudimentary research	Adequate information has been gathered and documented from readily available sources applying standard techniques	Information is accurate, appropriately categorised and from a range of sources	Well informed judgements made of the relative value of connected information from a wide range of sources	Extensive independent research, accuracy, familiarity with the material, and sound judgements
<b>2 Analysis</b> Examination and interpretation of resources	Little or no evidence of examination of source material	Constituent elements may be incorrectly identified; analysis may be attempted but not justified	Key elements within relevant information are identified, but may lack accurate interpretation	Accurate interpretation of the relationships between constituent elements	Accurate interpretation and evaluation of relationships between elements	Accurate and perhaps personally based synthesis and evaluation of elements
<b>3 Subject Knowledge</b> Understanding and application of subject knowledge and underlying principles	Unable to evidence or articulate basic principles and knowledge related to the subject	Limited knowledge of the subject and its development	Evidence of understanding key aspects of the subject context, in current debates and / or historical background. References to some relevant movements / people	Accurate understanding of subject context. References to key movements and people	Accurate, extensive understanding of subject context. Evidence of appreciation of the relative significance of movements and people	Contributes to the subject debate by assimilating knowledge into a personal hypothesis (or elements of / the beginnings of one)
<b>4 Experimentation</b> Problem solving, risk taking, experimentation and testing of ideas and materials in the realisation of concepts	Little or no engagement with alternative ideas and processes	Unable to identify problems; does not understand the purpose of risk taking or exploration of alternatives	Operates within familiar and well established ideas, processes, media and / or materials; some evidence of exploration	Evidence of exploration of processes, media and materials; may lead to potential directions for future work	Evidence of conceptual risk taking / using own analysis to inform further cycles of inquiry and potential future directions	Unfamiliar conceptual territories may be explored
<b>5 Technical Competence</b> Skills to enable the execution of ideas appropriate to the medium	Execution demonstrates poor judgement and very limited command of techniques	Uses limited rudimentary processes exercising little judgement	Skills are adequate to communicate ideas; accepted conventions and procedures are usually applied	Skills facilitate communication of ideas; evidence of checking / testing / finishing; conventions and procedures are used	Skills facilitate practice and the communication of ideas; full command of conventions and procedures is	Idea and technique are unified. Discernment and judgement are evident. Technical / craft skills may have contributed to

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				consistently and appropriately	evident	conceptual advances
<b>6 Communication and Presentation</b> Clarity of purpose; skills in the selected media; awareness and adoption of appropriate conventions; sensitivity to the needs of diverse audiences	Ineffective use of visual / oral / written communication conventions in the production and presentation of ideas	Partial lack of awareness and observance of conventions and standards; lack of clarity in structure selection and organisation of information; lack of awareness of audience	Conventions and standards are applied; structure is clear; information selection and organisation shows awareness of audience requirements and preferences	Communication media have been selected / used with good judgement; standards and conventions of use have been fully adhered to; decisions show awareness of the audience and the context	The nature and strengths of appropriate communication media have been exploited; information has been selected, organised and presented showing awareness of audience and context	Message and medium are unified with personal style; the communication is persuasive and compelling; it takes full account of diverse audience needs
<b>7 Personal and Professional Development</b> Management of learning through reflection, planning, self direction, subject engagement and commitment	Consistent lack of evidence of reflection or planning for learning. No awareness of personal strengths and weaknesses in relation to task	Sporadic evidence of reflection and planning for learning but not followed through consistently. Incomplete awareness of personal strengths and weaknesses	Evidence that reflection and planning have led to increased subject engagement and commitment. Developing an awareness of strengths and weaknesses	Evidence that a cycle of reflection and planning has been iterative and productive. Actively works to develop strengths and mitigate weaknesses	Reflection and planning is self directed, iterative, habitual and evidenced clearly. Strengths have been built on, weaknesses have been mitigated	Takes full responsibility for own learning and development through iterative cycles of well articulated purposeful analysis and planning, supported by extensive evidence
<b>8 Collaborative and / or Independent Professional Working</b> Demonstrates suitable behaviour for working in a professional context alone or with others in diverse teams	Does not collaborate with others; unproductive working alone; shows no knowledge of related profession	Collaborates reluctantly; struggles to produce work alone; has unrealistic view of professional life	Awareness of main standards required of relevant profession. Able to work both collaboratively and independently	Aware of and able to meet most standards required of relevant profession in simulated or real professional situations. Productive when working in a team or working alone	Aware of and able to meet most standards required of relevant profession in simulated or real professional situations. May work well in a team, provide effective leadership, and demonstrate a well rounded profile working alone	Integrates a sense of own identity productively into real or simulated professional situations. Can work comfortably as a team member, in a leadership role, or alone