

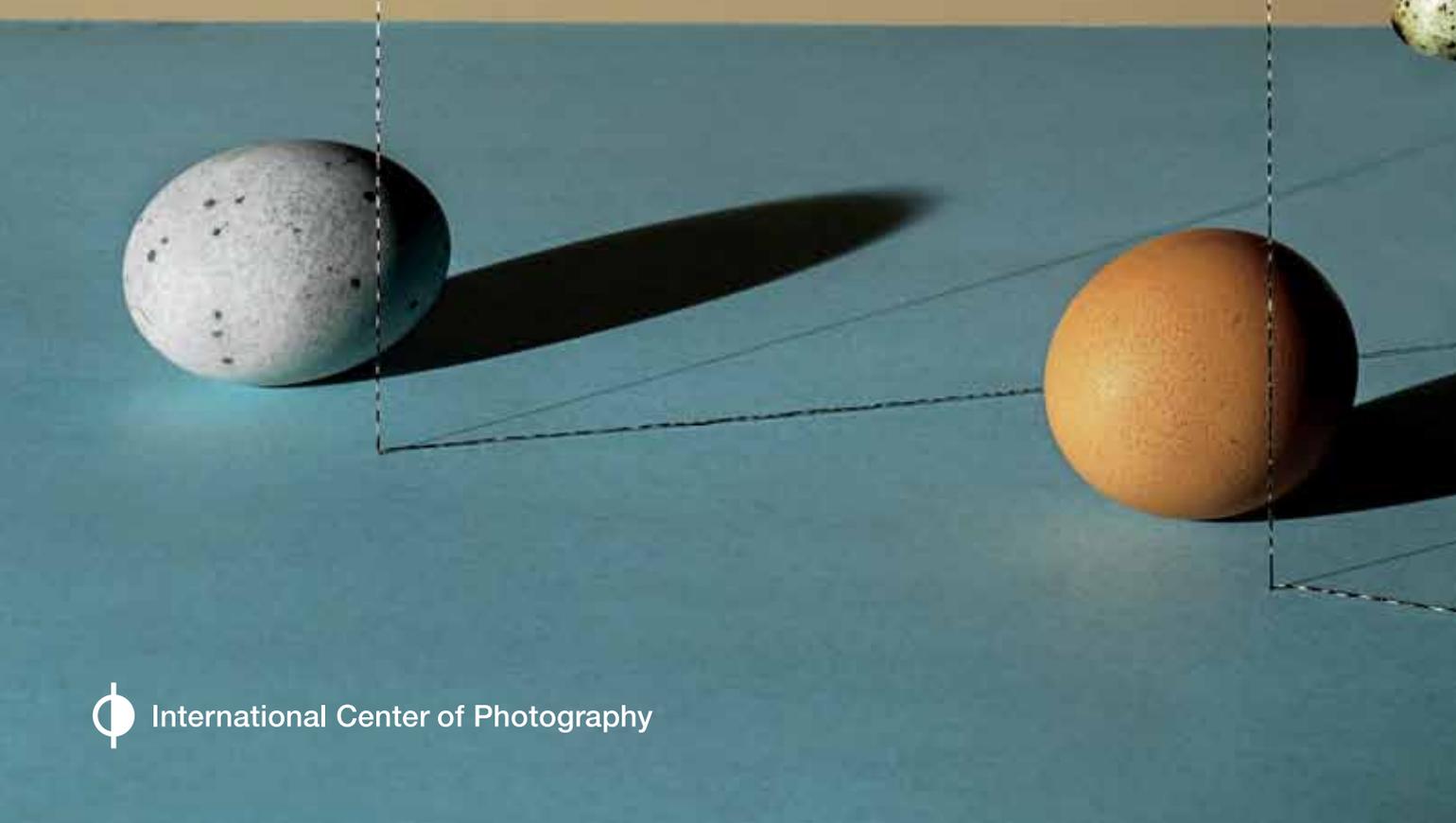
ICP

ONE-YEAR CERTIFICATE PROGRAMS
2016-2017

GENERAL STUDIES IN PHOTOGRAPHY

DOCUMENTARY PHOTOGRAPHY AND
PHOTOJOURNALISM

NEW MEDIA NARRATIVES





One-Year Certificate Programs

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© Viviana Peretti PJ10

This is an extraordinary moment in the history of photography and image making, as well as in the history of the International Center of Photography. ICP's founder, Cornell Capa, described photography as "the most vital, effective, and universal means of communication of facts and ideas." The power of images to cross barriers of language, geography, and culture is greater today than ever before. And in an era of profound change in the way images are made and interpreted, ICP remains the leading forum for provocative ideas, innovation, and debate.

As the evolution of image making continues, ICP is expanding to meet new opportunities, with a dynamic new museum space on the Bowery in Manhattan and an expansive new collections facility at Mana Contemporary in Jersey City. The School, located at Avenue of the Americas and West 43rd Street, is set firmly in the context of an institution composed of a museum, collections, and archives, and offers unparalleled resources in a state-of-the-art production facility and a dedicated library. Known for integration of professional expertise and experimentation, the School faculty and staff continue to develop new approaches to learning. We are creating inventive educational programs that respect the traditions of photography while embracing its new frontiers.

This is a vibrant moment in which to be defining new pathways to image making. I am privileged to lead ICP through its next chapter, at a time when the very meaning, use, and production of the image is in exuberant flux, with blurred edges between art, documentation, and communication.

Mark Lubell

EXECUTIVE DIRECTOR

International Center of Photography



© Yusuf Sayman PJ08

The International Center of Photography is a pioneering institution dedicated to the presentation, collection, and teaching of image-based media. Founded by Cornell Capa in 1974 in large part to memorialize his brother, Robert, who had died in Indochina covering war twenty years before, ICP has always been both appreciative of photography's histories and eager to experiment with alternative methods of creating and presenting contemporary imagery.

ICP now hosts three full-time, one-year certificate programs—General Studies in Photography, Documentary Photography and Photojournalism, and, as of 2015, New Media Narratives. In collaboration with Bard College, ICP also offers a two-year MFA program, as well as programs for adults who want to continue their education and teenagers who are just beginning their journeys into image-making. In all, the School at ICP serves more than 5,000 students each year in its classrooms and darkrooms in the heart of Manhattan.

Full-time students are exposed to courses in the history of their medium, to a variety of artistic and documentary practices that are both mainstream and alternative, and to the technical training that is necessary to take advantage of the strategies now made possible by digital technologies, as well as by older film-based processes. When students leave ICP after one year of intensive training, they are expected to understand both the creative and strategic processes that go into producing their own work, and also the changes that are rapidly revolutionizing media worldwide.

Students, who come from dozens of countries, work both individually and collaboratively throughout the year. They are encouraged to visit ICP's world-class museum, to utilize its extensive library and its photographic collection containing some 150,000 images, to attend many of the public programs in which artists explore their working methods and critics explore large social and aesthetic issues, and to learn from some of the finest faculty—professionals based in New York City and from around the world.

ICP's graduates have gone on to be recognized by institutions such as the Academy Awards, the Guggenheim Fellowships, and World Press Photo, and have published large numbers of books and had many one-person exhibitions. Some have joined agencies such as Magnum Photos, are employed by publications such as *The New York Times*, work on social issues such as homelessness, incarceration, and armed conflict, or become teachers at ICP themselves. Upon graduation, all full-time students become part of an extensive network of mutually supportive alumni.

Please take a look at the information provided here and consider joining our community. We welcome your interest.

Fred Ritchin

DEAN OF THE SCHOOL
International Center of Photography



© Tiana Markova-Gold PJ07

ABOUT ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive. Visit www.icp.org for more information.

The School at ICP, one of the world's most extensive and best-equipped schools of photography, serves about 5,000 students each year, offering 400 courses in a curriculum that ranges from digital media and darkroom classes to certificate and master's degree programs. Other educational programming includes a lecture series, seminars, symposia, and complementary activities that make ICP dynamic and unique among photographic institutions.

The ICP Museum, soon to be relocated on the Bowery, welcomes more than 150,000 visitors each year. Through a traveling program, ICP exhibitions are seen around the world, reaching an audience of nearly a million viewers annually. Housed in a state-of-the-art facility, the permanent collection includes 150,000 original prints spanning the history of photography. Access to the Print Study Room is available to students, Museum members, scholars, and others by appointment. The Library contains approximately 20,000 books, 2,000 biographical files on photographers, and 50 periodical titles with 6,000 current and back issues of magazines and journals.

Overview

ICP offers three One-Year Certificate Programs: General Studies in Photography, Documentary Photography and Photojournalism, and New Media Narratives. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments are given to help students move out of their comfort zones and quickly acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to a year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.

The curriculum and course offerings for each of the One-Year Certificate Programs are outlined in the following pages, along with alumni and faculty perspectives on the experience of studying and teaching at ICP.





© Sara Frisby PJ15

CALENDAR

The certificate programs follow a trimester schedule over a 10-month period.

2016	
APPLICATION DEADLINE	MARCH 8
FALL TERM BEGINS	SEPTEMBER 6
2017	
JANUARY TERM	JANUARY 2-22
WINTER TERM	JANUARY 23-APRIL 1
SPRING BREAK	APRIL 2-11
SPRING TERM	APRIL 12-JUNE 26
COMMENCEMENT	TBD

PLEASE NOTE: Dates are subject to change.

REQUIREMENTS

Successful completion of the One-Year Certificate Programs includes required courses and electives with no more than two unexcused absences per term; active participation in classes; development of an original project; an artist statement; a portfolio; and participation in the final exhibition.

The academic year is divided into three terms, with an optional intersession in January. Each term, students register for four to five 10-week courses and three to four weekend workshops. Students should expect to spend 18-20 hours in the classroom weekly and to allow ample extra time for shooting, production, and the completion of assignments.

Students are required to have their own digital SLR camera with a range of lenses as well as a portable hard drive. It is strongly urged that students have their own laptop and assorted format cameras appropriate to their areas of interest.

general studies in photography

The General Studies Program represents a unique and exciting opportunity for students from anywhere in the world who are ready to be challenged in photography: to reach for higher levels of creative self-awareness, to deepen their understanding of the medium as a whole, and to further their technical proficiency.

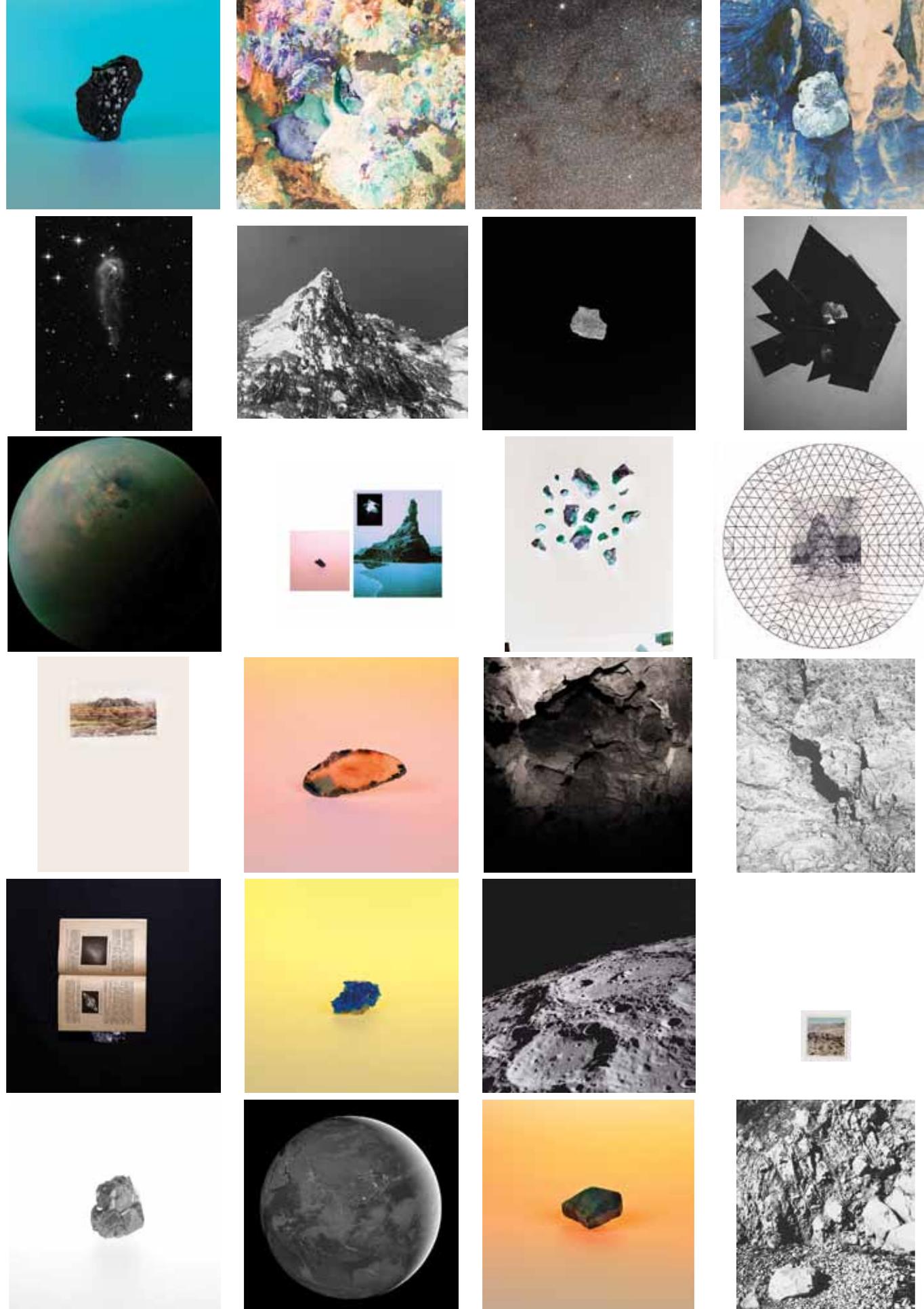
To achieve these goals, students receive the full support of ICP's faculty, a dynamic group of photographers, artists, writers, filmmakers, activists, and curators with an exceptional diversity of approaches, who share their individual perspectives and experiences with the students in the context of a wide-ranging and stimulating curriculum. Each and every faculty member at ICP is actively engaged in his or her own work, and many have achieved remarkable degrees of success in the form of publications, exhibitions, and awards.

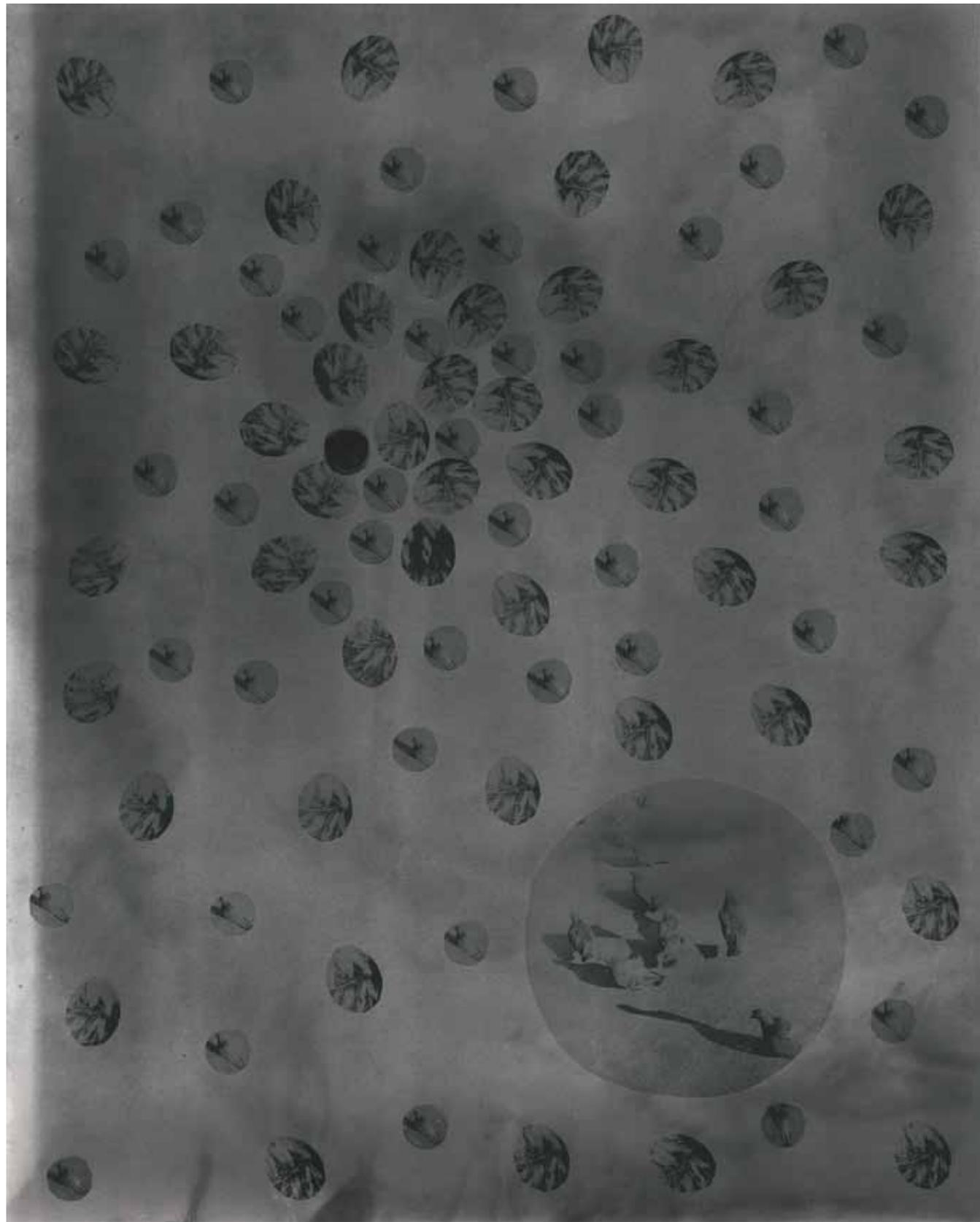
The General Studies Program is the largest and most diverse of the full-time programs at ICP, and its curriculum encompasses both current trends in photographic practice and a strong grounding in the history of the medium. Its main goal is to support students interested in investigating what it means to use photography in the context of contemporary art practices; it can also accommodate students interested in documentary, fashion, and other applied forms of photography.

There exist myriad ways in which to engage with the photographic medium in all its splendid and sprawling diversity. Graduates of the program have gone on to attend graduate school, form agencies, write and publish books, travel and exhibit all over the world, and teach. Some have also used the program to round out other pursuits, such as filmmaking, anthropology, or working with NGOs. All are part of an ever-growing community of people who are defining how photography can serve as a tool and a testament to their place, time, and vision.

Marina Berio

CHAIR, GENERAL STUDIES IN PHOTOGRAPHY PROGRAM
International Center of Photography





“Understanding photography is essential because its history is inseparable from the other social, political, and cultural forces that shape our world. Our medium is always being redefined by us, its practitioners. Photography can never be fully contained or categorized, but it can be made, discussed, contextualized, exhibited, taught, and collected.”

MARINA BERIO, CHAIR, GENERAL STUDIES IN PHOTOGRAPHY

ABOVE © Maria Bilbao Herrera GS12
OPPOSITE © Maya Chandally GS12



COURSE REQUIREMENTS for the academic year include three terms of the General Studies Seminar, two terms of photographic history, at least two terms of black-and-white or color printing, and at least two terms of digital imaging techniques, as well as instruction in lighting and large-format photography. Students select additional electives each term: these offerings allow students to shape an individualized sequence of instruction. Technical classes are differentiated by ability levels whenever possible.

Required Classes

CRITIQUE

General Studies Seminar | This foundation seminar spans all three terms for students in the General Studies Program, and explores the sociopolitical, artistic, and psychological uses of photography. Weekly critiques help students define their individual practice. Students engage in lively discussions of presentations by visiting artists, video screenings, and readings.

HISTORY

Photography, Art, and Media: A History | This two-term course provides an overview of the history of photography, from its invention in the early 19th century to its current incarnation in the digital age. Rather than a traditional chronological approach, we explore photography through its major developments and examine the historical context and chronology through various themes. We aim to examine the connections between past and contemporary use with the intention of understanding the impact that this medium has had on visual culture and on the world. Through slide lectures, film screenings, readings, and discussion, students begin to consider the many (dis)guises of photography and the way in which it functions as a document, as a scientific tool, as a constructed reality, and as an art form.

TECHNICAL

Technical Seminars in Digital Photography | This curriculum is an in-depth exploration of all aspects of the digital image workflow, from image capture and scanning, to browsing and editing, to image file correction and manipulation, to preparation of files for printing and other uses. Through demonstrations and exercises, students learn about raw file conversion, image retouching, selection methods for collage,

layering and masking principles, color management, and long-term storage practices.

Technical Seminars in Analog Photography | Courses in black-and-white, color, and alternative processes emphasize the relationship between concept, exposure, printing technique, and expression. The courses cover camera handling, color theory, masking, contrast control, filtration, and print finishing. Students broaden their understanding of the aesthetics of black-and-white or color through discussions, visual presentations, and critiques. The alternative processes class covers digital negatives and a range of different emulsions.

OTHER TECHNICAL COURSES

- An Emphasis on Light and Style
- The Fine-Art Digital Print
- Intermediate Large-Format Photography
- Introduction to Digital Video Parts I and II
- Large-Format Photography
- Light and Shadow
- Location Lighting

Electives

Course offerings change each term.

SELECTED 5- AND 10-WEEK COURSES

The Experience of Place | How can the experience of place translate to photography? Each student chooses a place to investigate, ranging from the confines of a singular tenement building to the vastness of what it means to depict an entire city. This class investigates ideas of documentary photography and the many problems associated with representation, as well as how place can serve as a metaphor unrelated to the document.

Issues in Contemporary Video | A novelty in the 1960s, video as an artistic medium today easily coexists with painting, sculpture, film, and photography in most art galleries and museums. In this intensive 10-week seminar, we discuss how artists have used this powerful technology to address issues that are personal, aesthetic, and political, and trace its impact on emerging practices in contemporary art. Class sessions address video's multiple histories and

its relationship with other new media art forms, open-source networks, and the Internet. Through examination of video's history, theory, and activism, students engage in a critical dialogue about this evolving medium.

Postcards from Real Worlds | This course explores the contemporary parameters of the documentary-based photo project. Students are encouraged to push their work beyond traditional documentary structures and look for new ways to interpret reality-based subjects. Historical rediscovery, surface typologies, diarist interpretation, and metaphorical narrative are among the many methods of practice examined. Questions regarding technique, content, and access are addressed through individual and group critiques.

Toward a Philosophy of Photography: Critical Thinking and Contemporary Practice | Critical thinking is an essential part of creative work. A fluent understanding of the contemporary philosophical issues around photography and representation is essential in order to participate in the conversation. This class integrates creative practice with the study of theory and criticism. Through readings, class discussion, and assignments, students survey the contemporary philosophical landscape as it relates to the practices of representation. By the end of the course, students will have a deepened understanding of these threads, and the ability to lucidly address them, both in their own work and in the world of contemporary art.

Views from Home | The home is an entry to memories, dreams, and desires; it is both a fictional and a lived reality. This course covers family photography and domestic space. Students become familiar with a wide range of historical and contemporary photographers who explore family. We discuss how family snapshots construct memory and identity, and how the introduction of the camera can complicate family dynamics and strengthen bonds. Students develop a personal view of home and create a photographic series that relates to the themes covered in class.

OTHER 5- AND 10-WEEK COURSES

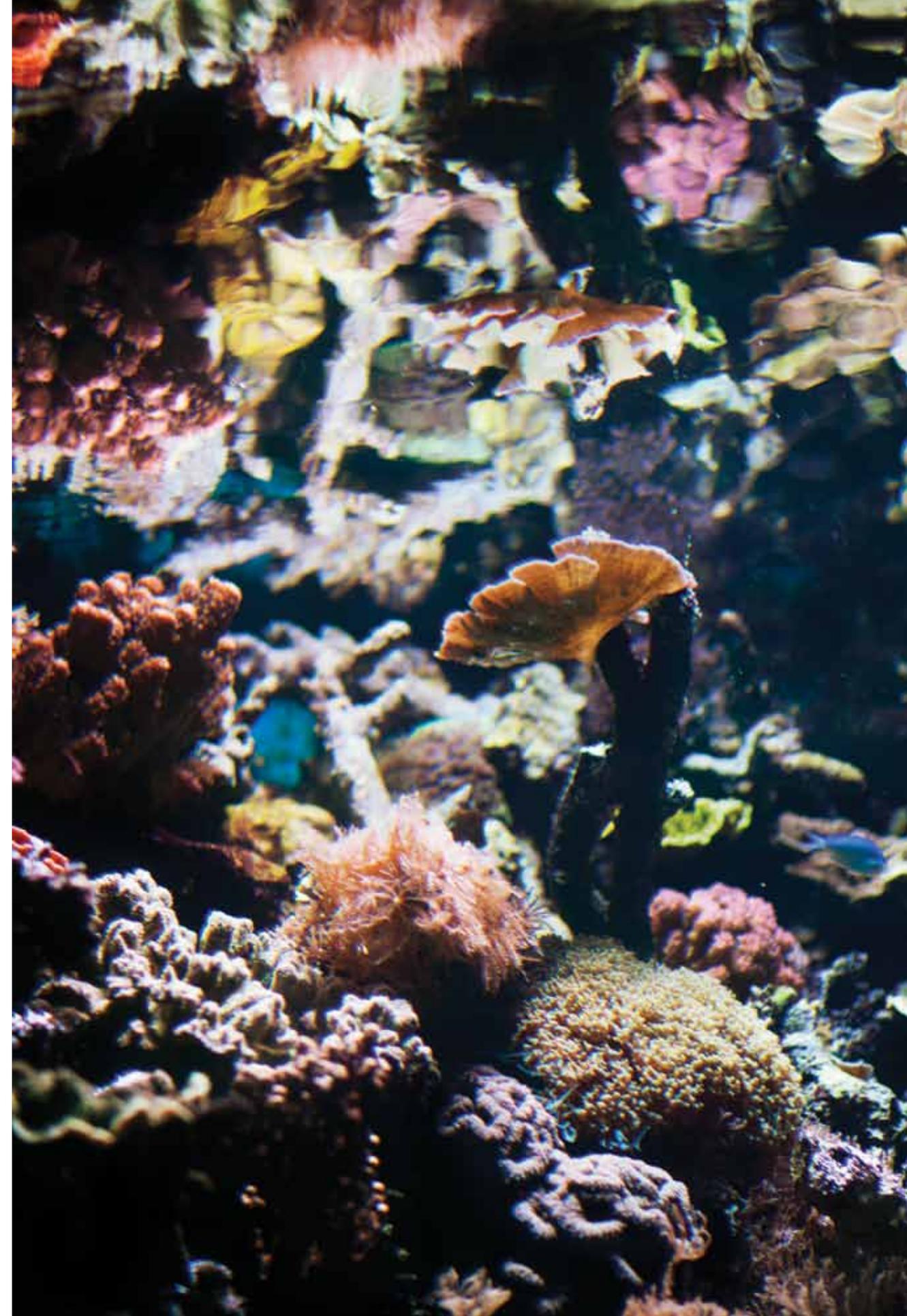
- Contemporary Commercial Practices
- Introduction to Experimental Film and Video
- The Logistics of Dreams / Artists in Community
- Performance for the Camera: Private, Public, and Collective
- Photography Meets the Cinematic
- Playing with the Portrait
- Production Seminar
- Self as Subject and Object
- Stories and Style: A Narrative Approach to Fashion
- Understanding Portraiture
- Visual Thinking for Magazines
- What Is an Archive?

WEEKEND WORKSHOPS

- Alternative Art
- The Art of Photographic Bookmaking
- Crossing Boundaries: The Art of Eavesdropping, Surveillance, and Appropriation
- Evidence of Things Partially True
- Fluxes Forward: Lineages of the Experimental
- From Voyeurism to Witnessing
- General Studies Boot Camp
- Getting Close: Access, Observation, and the Documentary Image
- The Hand and the Machine
- Intimacy and Distance
- Introduction to Digital Sound Design, Sound Editing, and Sound Art
- Logistics of Site
- The Photographer on Mars
- Photography and Cultural Identity
- Photography in the Expanded Field
- Photography Matters
- Photographer-Subject Relationships
- Photographers Operating at the Intersection of Art and Science
- Picturing Stories
- Words and Pictures

SELECTED VISITING ARTISTS AND SPEAKERS

Sam Barzilay	Jeff Mermelstein
Rhona Bitner	Shreshta Premnath
Yoni Brook	Mauro Restiffe
Jamie Diamond	Susan Reynolds
LaToya Frazier	Sara Rosen
Andrea Geyer	Farideh Sakhaeifar
Bruce Gilden	Sebastião Salgado
Leonora Hamill	Sam Samore
Sharon Harper	Emily Schiffer
Jacqueline Hassink	Anna Shteynshleyger
Marianne Hougen-Moraga	Haroutian Simonian
Anouk Kruithof	Chelsea Spengemann
Leigh Ledare	Sree Sreenivasan
Ben Lowy	Angela Strassheim
Jonas Lund	Zoe Strauss
Mary Ellen Mark	Shimpei Takeda
Lesley A. Martin	Justin Randolph Thompson
Michael Mazzeo	Peter van Agtmael
Jennifer and Kevin McCoy	Martín Weber
Anne Arden McDonald	Amani Willett
Abraham McNally	





/Lais Pontes
GS11

“ICP had a fundamental role in my education as an artist.”

Q What have you been doing since graduating from ICP's General Studies Program?

A Soon after my graduation from ICP in 2011, I was invited to a number of exhibitions to present the work that I had started in the General Studies Program. In 2013, I enrolled in the MFA program at the School of the Art Institute of Chicago (SAIC). Currently, I am living and working in London.

Q What impact did the experience of going through the program have on you?

A ICP had a fundamental role in my education as an artist. There, I was introduced to different concepts. With a very diverse faculty, I was exposed to many ideas that shaped and informed a critical perspective on the medium as well as my own work. I also had support to develop my own ideas.

Q What is the relationship between your current activities/projects and your experience in the program?

A My current research interest started at ICP, even though I did not recognize it while I was there. In the MFA program at SAIC, I was questioned about my practice, as one would expect from such a program. Toward the end, my previous research in social media art projects became stronger, and I saw the need to dig into the subject matter more deeply. I have realized that the total effect of social media is not yet known and that social media are still very much in development.

Q What would you say to prospective students of the program?

A What I am going to say might sound like a cliché, but it is how I feel. Study as much as you can and do not be afraid to fail. You are there to learn. Listen carefully to the critiques. Take your time before making up your mind about something. And *enjoy your practice*.

/Qian Ma
GS14

“Almost everything I do now, whether in my personal work or the work I do for others, relies on my ICP experience in one way or another.”

Q What have you been doing since graduating from ICP's General Studies Program?

A The morning after our last day, I flew out to New Mexico for a juried portfolio review—Review Santa Fe. It was a surprise that I had been invited to participate. Considering I only had a few months of work when I applied, it was a bit of a shock that I actually had some success there. After that, I took the summer off, but then I started working in the Digital Media Lab at the School, so it feels like I've never left ICP. Also around the same time, I began working as an assistant to Camille Henrot, an artist whose work I admire. Of course, I'm continuing my own career as an artist, both promoting work I made at ICP and creating new work.

Q What impact did the experience of going through the program have on you?

A It made all sorts of impacts on me, but what I appreciate the most is that it gave me a foundation and a start for a career as an artist. I did have some experience in the arts before ICP, mostly on the gallery and nonprofit side. They were all fantastic places to learn, as I had no formal art training, but they couldn't provide the structure I needed to produce my own work. The General Studies Program

was the perfect place for that first step. It provides a good mix of technical training and theories in an intensive and critical environment. On top of that, there's the ICP community, which I know will remain invaluable to me long after graduation.

Q What is the relationship between your current activities/projects and your experience in the program?

A It might sound extreme, but almost everything I do now, whether in my personal work or the work I do for others, relies on my ICP experience in one way or another. I've been very lucky in that I was looking to start a new career, and I have.

Q What would you say to prospective students of the program?

A Come with an open mind, work hard, and never stop thinking. You'll have one of the best years of your life.



/Allen Frame
GS Faculty

Q Describe your teaching philosophy and your reasons for becoming a teacher.

A My first concern as a teacher of photography is to help students identify subject matter or content that is strongly related to their interests or experience. I believe there is a better incentive to learn and produce when a student is driven by passion and curiosity about a particular subject. Photo skills then serve as a tool, not an end in themselves, and concepts aren't so lofty or broad that they feel arbitrary. I believe that working from genuine curiosity makes a project more dimensional; the photographer can make decisions more confidently and can measure results against a personal sense of satisfaction. Many times a photographer's strongest material is not apparent, but may reveal itself through questioning and discussion. And discovering that compelling subject helps determine the approach. An authentic connection to one's material helps the photographer create layers of meaning and depth. Feedback and criticism should then encourage the photographer to find further nuances in the subject and delve into its complexity.

I wanted to become a teacher when I was in my twenties but then didn't and forgot about it. Years later, in my early forties, Suzanne Nicholas asked me to teach a workshop at ICP that Nan Goldin had to cancel, and I have been teaching there ever since. I love helping people find their material and seeing the breakthroughs unfold in the way

"I have jokingly referred to my class as a talk show; in a sense it is, because I am as interested in hearing what students have to say as I am in seeing their images."

they approach it. I really enjoy working with a group, guiding the conversation, following the dynamics. I have jokingly referred to my class as a talk show; in a sense it is, because I am as interested in hearing what students have to say as I am in seeing their images.

Q What is your favorite aspect of teaching in the General Studies Program at ICP?

A ICP lives up to its name. It is as international now as it was when I first started teaching there, and that distinguishes ICP from the other schools where I teach. Engaging the international mix is stimulating and illuminating. Through teaching for many years, I have also become a really good editor, and I love to help students through that process.

Q Do you see a relationship between teaching and your own photographic practice?

A I often photograph people I know in intimate situations. As I photograph them, I ask questions, trying to make conversation about personal things. This is not unlike being in a classroom, asking questions of students that try to get at the possibilities of their material. In both situations, I'm paying close attention, observing, prodding, and being in the moment.



ABOVE AND OPPOSITE © Alexandra Lethbridge GS11



documentary photography and photojournalism

The Documentary Photography and Photojournalism Program seeks advanced students who wish to spend one year learning the most up-to-date skills necessary to cover news and broaden a concerned and critical approach to long-term documentary work, whether it be for exhibition or book, editorial, or web publication. By examining both traditional and nontraditional approaches to visual journalism and documentary practice, students are motivated to experiment, grow artistically, and find a purpose in narrative storytelling.

Each year, we bring together 35-40 talented photography students who hail from some 30 countries. During this intensive year of full-time study and exploration within the ICP community, students build relationships that continue into their professional lives with alumni and faculty. Students have the rare opportunity to develop their practice through mentorships with award-winning photojournalists, photo editors, documentarians, multimedia experts, and filmmakers from around the world.

Over the course of the year, students develop self-defined projects and create a resonant body of work that is supported by the core seminar class. Other foundation courses such as picture making, lighting, digital workflow, and multimedia complete the base of study. Electives such as portraiture, writing, editing, and printing a portfolio help polish individual goals while classes such as Where Do I Stand and Documentary to Fiction help build the individual's vision of storytelling. In June, upon graduation, we celebrate with Career Day, when professionals view the student exhibition as well as the video, multimedia, and print portfolio work that has been created from the year's endeavors.

As Cornell Capa said, "The individuality and integrity of the photographer, as well as the quality and credibility of his or her images, are vital to the creation of a visual history of our time." The core undertaking of the program is to provide photographers with the skills and ethical training to achieve success while responding to the world and expressing their most deeply felt convictions.

Alison Morley

CHAIR, DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM PROGRAM
International Center of Photography



@ Jacobia Dahm PJ14



“The facility to read and understand images is as crucial to literacy as a familiarity with text and forms of narrative.... Photojournalism has never been more relevant and ubiquitous than now. In today’s global digital marketplace, images are devoured and spewed as fast as they can be uploaded.”

ALISON MORLEY, CHAIR, DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM

COURSE REQUIREMENTS for the academic year include three terms of the Documentary Photography and Photojournalism Seminar, three terms of technical instruction in digital workflow, and one term of photographic history. Lighting and some history of analog printing are required and highly recommended to complete before entrance in the fall. Students select additional 10-week courses and weekend workshops each term. These creative and technical offerings allow students to shape a sequence of instruction that will strengthen their practice. The Documentary Photography and Photojournalism Program also offers students the opportunity to participate in an internship with a photographer, agency, magazine, or newspaper.

Term 1

CRITICAL THINKING

Documentary Seminar | This seminar is a foundation course for all students enrolled in the Documentary Photography and Photojournalism Program. Conceiving, developing, and executing a photographic project requires an intimate understanding of subject matter. The ability to translate this knowledge into exciting visual material with strong storytelling skills helps refine the work into a creative form. Using the cultural and economic diversity of New York as our subject and drawing inspiration from contemporary documentary practices, students read, research, write, and prepare access to a long-term project that will start in the second term. Projects may take the form of an essay, a documentary project, or a multimedia/video presentation. Assignments, including a photographer report, readings, and a photo essay, are given throughout the term.

WEEKLY PICTURE MAKING

Visual Journalism | Trustworthy journalism is about solid reporting. It's not just about being there but how you find and shape information drawn from the real world. Visual journalism is not just a series of photographs with precise meanings but rather images that suggest complex meanings. In this course, weekly assignments build students' skills to work quickly with captions, text, and other data, and to edit and upload imagery as if under assignment. Classwork progresses from spot news to a longer community-based project that will enhance students' storytelling skills in developing narrative flow to their work. The final project is a small multimedia piece.

LIGHTING: DEMONSTRATION AND SHOOTING

Lighting For The Documentary Photographer | Is lighting for contemporary documentary photography driven by technique or by content? What is the distinction between lighting inspired by fiction versus nonfiction? This course explores these questions, as well as the specific lighting techniques appropriate for documentary subjects and situations. Sessions include hands-on instruction for street lighting, mixed lighting indoors, and the equipment necessary for each technique. The course also profiles the early pioneers of documentary photography and their techniques and calls on guest speakers working in the field today to discuss their approaches to the genre. Other topics include the speed, quality, and choreography of lighting techniques.

DIGITAL WORKFLOW: PRACTICE, LAB, AND DEMONSTRATION / LECTURE

Digital Photography for Documentary Photography and Photojournalism Students | This course prepares students to work as both photojournalists and digital photographers and addresses the implications of professional photojournalists working in digital media. Topics include camera operation, file transfers, editing techniques, basic image enhancements, and printing. Students learn to develop practical digital workflows to achieve high efficiency and compete in the professional world. Weekly assignments build digital competency.

PRACTICE: LAB PRINTING

(optional by permission of the Chair)

Technical Seminar in Black-and-White Photography |

This seminar emphasizes the relationship between concept, technique, and image making. Students explore the range of techniques available for subtly controlling and expanding the expressive capacity of the photographic print. Class sessions cover camera handling, masking techniques, contrast control, chemistry for modifying the basic structure of silver emulsions, and print finishing.

Technical Seminar in Color Photography | The classes in color photography cover theory, printing, and the techniques necessary to enhance the expressiveness of the image. In addition to learning the printing process, students broaden their understanding of aesthetics through participation in discussions of visual presentations and critiques of their work. The emphasis is on creating a meaningful body of work that merges technique, aesthetics, and personal statement.



© Jonathan Saruk PJ08

HISTORY

The History of Visual Storytelling | This fast-paced seminar begins with the “golden age” of the magazine photo essay and continues through the digital age. Employing case studies of key projects from the United States and abroad, this course traces the changes in ideology, photographic technology, and media platforms that have brought us to the myriad possibilities within visual storytelling today.

Terms 2 and 3

PORTRAITURE ON LOCATION

Playing with the Portrait | This class emphasizes the importance of experimentation in portrait making. Students learn to think as directors by creating situations, commonplace or outrageous, in which their subjects are free to reveal themselves—or not. Slide presentations on portraiture provide an art-historical context. Discussions address the psychology of light and composition, and the impact of situation and gesture. We explore how to use photographic processes and modes of presentation to best express ideas. Students are encouraged to work on individual portrait projects, and work together to help each other refine their focus. Coursework includes group and individual assignments.

MAGAZINE ASSIGNMENTS IN TODAY’S MARKET

Finding Your Editorial Voice | In this course, students develop a thoughtful, informed approach to magazine work. Each week, students tackle a typical magazine assignment: read a manuscript, conduct research, “concept out,” photograph, print, edit, and present work as an opening spread to a story. The class critiques work in an open forum. Discussions also cover the practicalities of model releases, fees, portfolio presentation, and job delivery. Slide presentations and lectures offer an overview of the history of magazines from their original goals to how they operate in today’s market. Guest photographers, photo editors, and art directors share their perspectives on the field.

THE NARRATIVE: IMAGE AND TEXT

Visual Media and Social Justice | This course has two aims: to introduce modern concepts of human rights through the use of visual media and to study the role of media in social change processes. Films, photography, and handouts are used throughout. This course reflects the historical and contemporary perspective of human rights as well as the politics of visual representation. The rich legacy of documentary photography starts with the American Civil War and extends to modern war photography. Various ways of visually representing human rights issues—documentary film,



© Gareth Smit PJ15

photography exhibitions, photo reportage, photo blogs—are examined. Topics include: the use of child soldiers in armed conflict, gender violence, torture, modern slavery and human trafficking, and media depictions of post-Holocaust genocides.

LARGE FORMAT IN THE FIELD

Large Format: Portraiture and Street Photography | Move into the world of large-camera photography while making pictures of subject matter that you are passionate about. Large format is often associated with controlled environments, the studio, or contemplative pictures of nature. This intensive crash course explores the world of a large negative while challenging students to push the limits of their portraiture. All aspects of shooting with the large-format camera, from basics to advanced techniques, are discussed. Discussion topics include: the challenges of talking to a subject, such as approaching strangers; obtaining release forms; and addressing the fears and boundaries associated with this type of portraiture. Students learn how to use the large-format camera wherever they are—standing on the street, in a subject’s home, or wherever one finds people. Patience with oneself as well as with a subject is as critical to this course as the technical understanding of the camera. Students shoot, process, and print their own film and then mount a classroom exhibit by the end of the course.

EFFECTIVE EDITING

Inside Photo Editing | Ever wonder what goes through a photo editor’s mind when he or she looks at your portfolio, assigns you to a story, and edits your pictures? This course sheds light on this often misunderstood part of the editorial profession. Through class discussion, editing sessions, conversations with guest speakers, and more, this course demystifies the editing process. Students learn to view their work from the perspective of a photo editor.

MULTIMEDIA AND VIDEOGRAPHY

Multimedia Storytelling: Combining Vision, Sound, and Voice to Connect and Communicate | This course integrates the visual communication skills that students have developed in the fall and winter terms with sound, voice, and narrative storytelling and presentation. Students expand their visual vocabulary, learn the core principles of audio storytelling, integrate their vision and style with multimedia tools, and combine their photography with sound to create a compelling multimedia experience. Topics include shooting for the multimedia experience, sound essentials, audio recording techniques, the interview process, the narrative arc, the voice of the story, and the integration of the photographer’s style within the multimedia process. Students are exposed to new transmedia platforms.

DIGITAL MEDIA

The Fine-Art Digital Portfolio | Digital techniques can produce high-quality exhibition and portfolio prints. This course has two primary goals: first, to create a portfolio of at least 10 images and one large exhibition print; and second, to develop an efficient work process, from color management to digital workflow. Topics include scanning, editing, printing, and using different types of paper and presentation methods. Students explore the strengths and limitations of their equipment, including how to match the color in their prints to that on their monitor. At the end of this course, students will have the beginnings of a fine-art portfolio and a working method for their ongoing projects.

WORKSHOPS

- Audio Capture
- The Big Idea
- Creativity and Survival: Today's Photojournalist
- The Digital Photojournalist
- The Document: The Photography Book as Historical Context
- The Documentary Project
- Documentary Work: Toward a Union of Style and Meaning
- Effective Editing
- Focus on Your Own Photographic Vision to Become an Author
- Funding & Distributing Your Documentary Photographic Project
- Getting Close: Access, Observation, and the Documentary Image
- Grants and Projects
- The In-Depth Photographic Essay
- Invisibility and Being There
- Language, Tone, and Writing for the Photojournalist
- Learning Multimedia, Parts 1 & 2: Audio & Shooting Stills for Compelling Online Storytelling
- Multimedia Storytelling: From Stills to Multimedia in the Digital Age
- The Nature of Documentary Work
- Partnering with NGOs to Produce Meaningful Work
- Portraiture and the Photojournalist
- Principles of Color for Photojournalists
- Research for Visual Storytellers: A Practical Workshop
- Researching a Photographic Project
- Selling and Editing a Story
- Strategies and Plans: Photography After Graduation
- The Thinking Photographer as Strategist
- Videography
- Visual Media and Social Justice
- Writing for the Photojournalist

GUESTS

Visiting Artists | Kristen Ashburn, Jane Evelyn Atwood, Juliana Beasley, Jodie Bieber, Chien-Chi Chang, Yolanda Cuomo, James Whitlow Delano, Chris Erhman, Donna Ferrato, Larry Fink, Brian Finke, Russell Frederick, Ed Keating, Yunghi Kim, Vincent Laforet, George Lange, Heidi Levine, Lauri Lyons, Doug Menez, Robert Myer, Simon Norfolk, Kristi Norgaard, Jo Ractliffe, Reza, Claire Rosen, João Silva, Steve Simon, Les Stone, Phil Toledano, Martín Weber

VII Photo Agency | Jessica Dimmock, Gary Knight, Antonin Kratochvil

Getty Images | Pancho Berlesconi, Antonio Bolfo, Christina Cahill, Ben Lowy, Spencer Platt, Shaul Schwarz, Brent Stirton, Aidan Sullivan

Contact Press Images | David Burnett, Giorgia Fiorio, Frank Fournier, Adriana Groisman, Edward Keating, Robert Pledge

Magnum Photos | Christopher Anderson, Mary Ellen Mark, Susan Meiselas, Paolo Pellegrin

Photo Editors and Consultants | Elisabeth Biondi, Bill Black, Sue Brisk, Jennifer Crandall, J. F. Francis, Alice Gabriner, Maryanne Golon, Emilie Harjes, Neil Harris, Nancy Iacoi, Amy Koblenzer, Laurie Kratochvil, M. C. Marden, John McNeil, Jodi Peckman, Kira Pollack, Greg Pond, Crary Pullen, Travis Ruse, Vicki Sambunaris, Allyson Torrisi, Alison Untereiner

Noor Photo Agency | Samantha Appleton, Nina Berman, Stanley Greene, Kadir van Lohuizen

New York Times Photographers | Fred Conrad, James Estrin, Ruth Fremson, Todd Heisler, Tyler Hicks, James Hill, Peter van Agtmael, Damon Winter

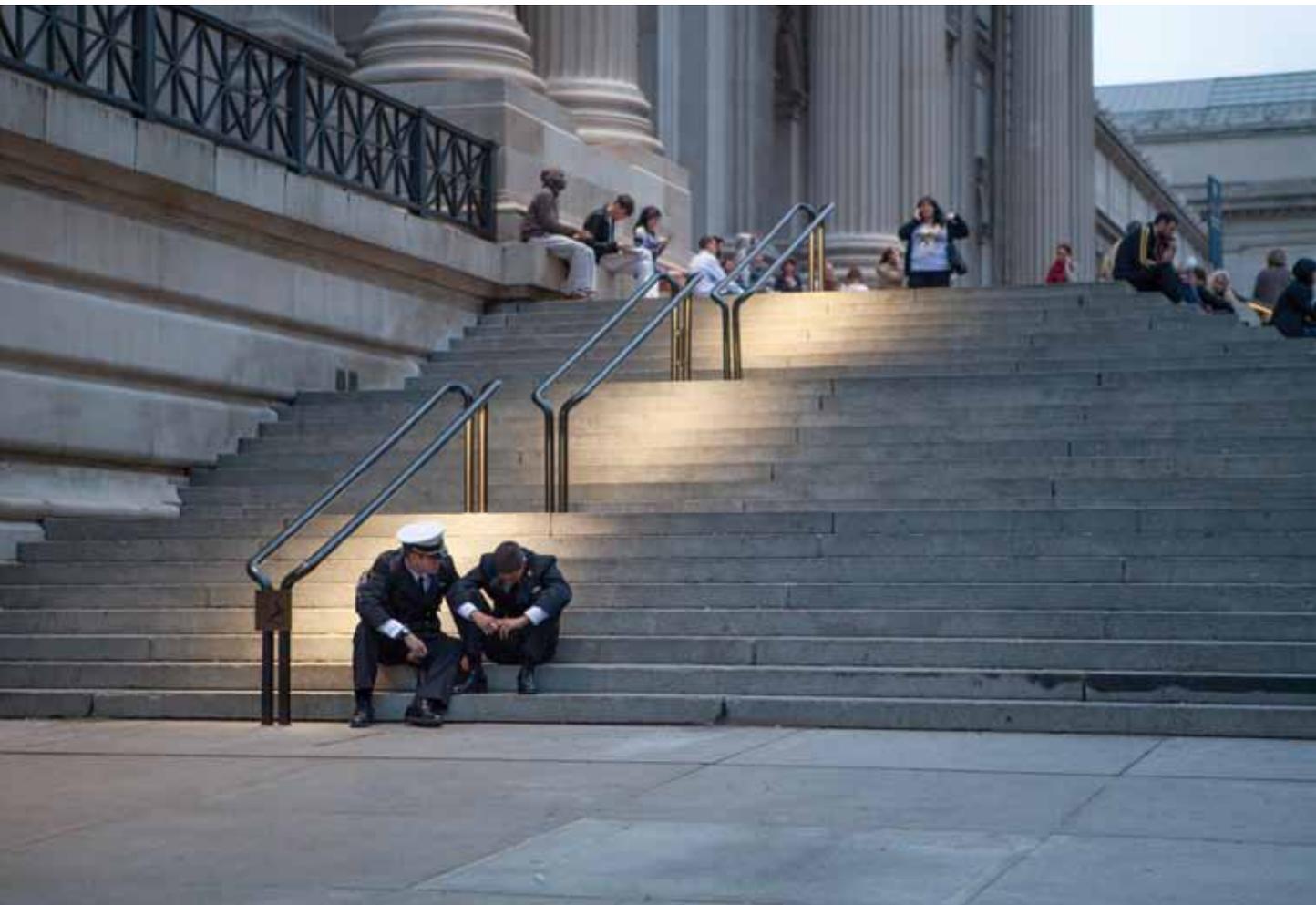
New York Times Photo Editors | Beth Flynn, Seo-Jeong Kang, Michelle McNally, Joanna Milner, Merrill D. Oliver, Kathy Ryan, Jeffery Henson Scales

Multimedia | Ed Kashi and Julie Winokur (Talking Eyes Media), Brian Storm (MediaStorm), Stokes Young (MSNBC)

ICP Alumni | Christoph Bangert, Chris Bernstein, Nancy Borowick, Michele Borzoni, Susanna Corniani, Clemence de Limburg, Jessica Dimmock, Hilary Duffy, Giorgia Fiorio, Fryd Frydendahl, Naomi Harris, Neil Harris, Lourdes Jeanette, Shiori Kawasaki, Brenda Ann Kenneally, Christopher LaMarca, Gillian Laub, R. J. Mickelson, Christopher Morris, Kathryn Obermaier, Flemming Ove Bech, Sunny Shokrae, Dayanita Singh, Willy Somma, Johan Spanner, Gabriele Stabile, Brendon Stuart, Tom White, Martín Weber, Yeong-ung Yang, Harry Zernike



© Alexia Webster PJ07



ABOVE AND OPPOSITE © Gaia Squarci PJ12





/Gaia Squarci
PJ12

Q What have you been doing since graduating from ICP's Documentary and Photojournalism Program?

A During my last month at ICP and for a short time after graduation, I interned at *The New Yorker*. It was useful to see photographers and photographic work through the eyes of the editors, trying to understand the rules and dynamics that move the industry, and the choices of a specific editorial line. After the internship, I focused almost full-time on *Broken Screen*, a project on the blind that I began at school and has since expanded to include touch and sound elements. Simultaneously, I'm exploring the use of video, which opened a new approach to storytelling for me. As photographers trespassing into video, I think it's crucial to respect the difference of its language with the one we know, avoiding strictly applying our frame of mind to the moving image.

While continuing my personal research and work, I currently take on photography and video assignments from publications and private clients. That said, I absolutely cannot rely on receiving commissions on a steady basis, and most of the stories I work on are ideas I pitch or projects I sell after completion.

Q What impact did the experience of going through the program have on you?

A At the beginning, I had a very limited idea of what I wanted to do, or who I wanted to be in relation to photography. The School bombarded me with images every day, offering a base of knowledge about the history of the medium and its current market, and at the same time opening my eyes to the enormity of photographic production today. I realized how most photos are doomed to get lost in the sea of images used, replaced, and quickly forgotten. It was a rather discouraging discovery to make at the outset of my education. At the same time, it compelled me to create work that doesn't exactly follow the charted path and therefore has no direct replacement. Empathy, constant challenge, and sensitive editing, offered by faculty and classmates, prevented me from getting lost.

At ICP, I was surrounded by instructors actively working in the photography field. When they weren't teaching, they were shooting, negotiating access for a project, writing for grants, or selecting photographers for assignments. They knew the industry as it was in that specific moment in time and offered practical advice on how to deal with it. Most of the editors I'm working with are people I met directly or indirectly through the program.

Q What is the relationship between your current activities/projects and your experience in the program?

A When I graduated from ICP I thought school was supposed to be finished. I felt I had gotten what my skills had allowed me to get out of it, and work had to start. I later realized how the day I finished the program actually marked the beginning of another year of school. I needed time to put the experience in perspective, in a context where no one cared whether or not I produced work. I needed to end up in situations where the words and behavior of my teachers, which I had sometimes overlooked or not understood, all of a sudden made perfect sense. The work I make now originates from the structure I was given at ICP, but I had to gain a meaningful dose of good and bad experience before feeling remotely confident about it.

Q What would you say to prospective students of the program?

A You're getting yourself into a flexible industry in frenetic evolution, where the nonwritten rules are more numerous—and ultimately more relevant—than the written ones. There's no obvious or right path. Within this scenario, ICP is a place that helps you understand what drives you, while you start shaping your way of observing. I think it's the hardest struggle for a new photographer. You'll hear contrasting opinions about your work, and you need to be able to understand where they come from. Listen to everyone and then make up your own mind. Think of healthy competition as an opportunity to learn from each other. Everyone has different expertise, background, and life experience to share. Your friends from ICP are likely the ones who you'll be collaborating with in the future, and help you if you're in need. Do away with all idols and treat established photographers and editors as people. That's the only way to gain their respect and possibly start an interesting discussion. Shoot especially when you least feel like it, and never lose your curiosity.



/Freya Morales
PJ12

Q What have you been doing since graduating from ICP's Documentary and Photojournalism Program?

A Right after graduating from ICP in June 2012, I returned to Denmark to work as an assistant to the war photographer Jan Grarup. One of the best experiences was traveling to Mogadishu (Somalia) in August 2012, gaining insight into what it means to work safely in a conflict zone and the limitations that security measures place on your work. More recently, as the only photographer for Bloomberg News in Denmark, I cover business/finance on site all over the country, with stills and video, and a strong editorial and reportage approach. Working for BN is a great learning experience as you have to meet tight deadlines, research well in advance, and provide varied and compelling images and accurate captions.

Along with BN assignments, I've been working as a freelance photographer for a variety of agencies and organizations. The NGO Commerce & Culture provides education to photographers from the Global South to help them build and grow their own sustainable businesses. In this regard, I was commissioned to document the workshops held for the photography students at the Centre de Formation en Photographie in Bamako (Mali). Through Sipa Press, I photographed the Danish cartoonist Kurt Westergaard, in relation to the attack on *Charle Hebdo*, for a *Journal du Dimanche* assignment. For Anadolu Agency, most recently, I covered the first demonstration of the controversial PEGIDA movement in Copenhagen. I had an opportunity to work in Palestine when commissioned as a photography consultant by DanChurchAid to document WASH programs, focusing on West Bank Bedouins. This assignment gave me direct experience in developing broader communications and advocacy strategies as well as a better understanding of the situation in the Middle East. I was hired as a female photographer in order to get access to women in the Bedouin community. I stayed with a Bedouin family in Rashaydeh (Area C in the West Bank), documenting the struggle to maintain their lifestyle in the desert, where access to water is crucial and complicated because of the Israeli planning regime.

Q What impact did the experience of going through the program have on you?

A ICP had an immense impact on me. Not only did I make many friends for life among the students and the faculty, the program challenged and pushed me in a way that

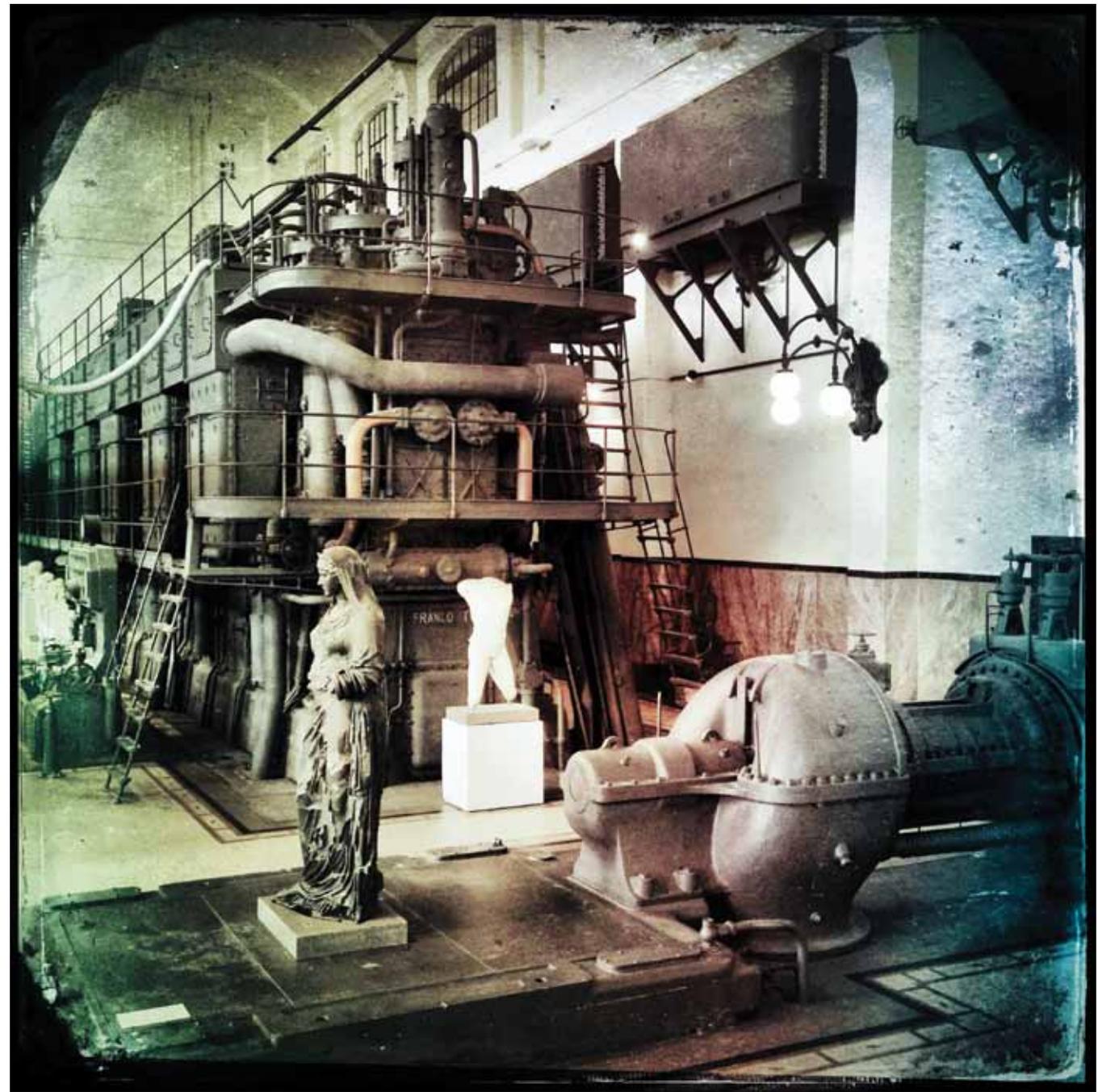
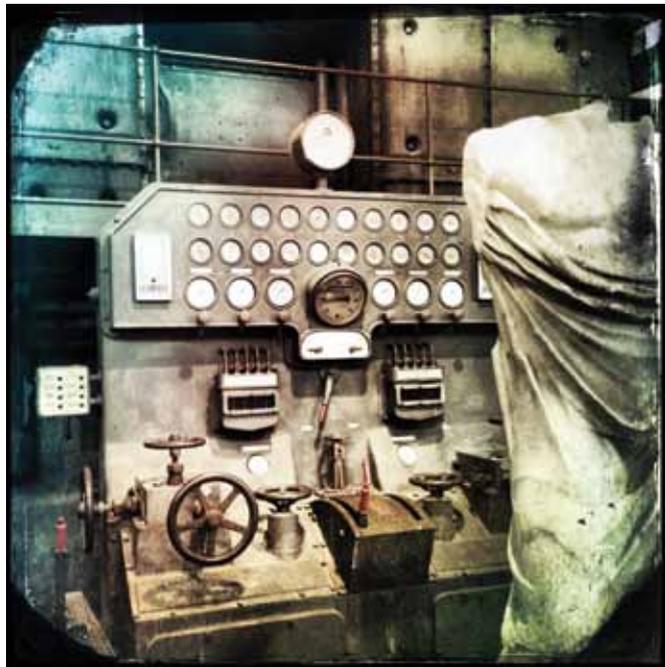
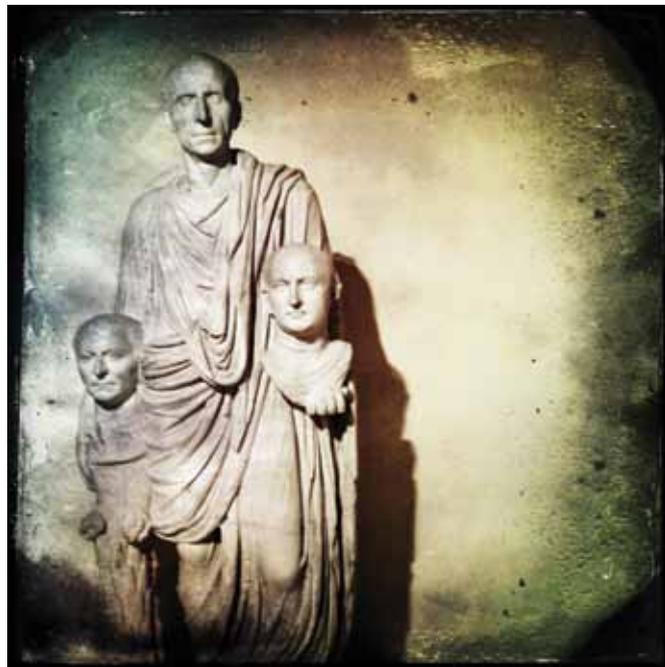
gave me a solid foundation for work as a professional photographer. I understood what editors expected of me when given an assignment. It made me even more passionate about photography. Being a freelancer is hard, very hard—you need to focus. Forget about weekends, you work every day, and when not on assignments, you are looking for stories to pitch, or creating new contacts that can provide work. But the efforts pay off. Since graduating, I have gained more and more confidence, and trust in my abilities. I learn something new with every assignment, and the commitment taught at ICP is something I have taken in.

Q What is the relationship between your current activities/projects and your experience in the program?

A In my current work, I am applying as much as I can of what I learned in the PJ program, from workflow, to storytelling, to editing. I made many mistakes while in school and it took me a while to believe in myself. When I started, I didn't know how to tell a story, couldn't frame well, but the good thing is that I wasn't afraid of making mistakes. I learned so much from them and the feedback I got from my fellow student and teachers. Since graduating, I have grown a lot as a photographer, and think I will keep growing. The program has prepared me well to be persistent, and to give all when working on a project. I am still in contact with teachers and students, who I can consult for advice. I do miss that access to feedback the school environment provides.

Q What would you say to prospective students of the program?

A To future ICP students I would say that studying there will be a life-changing experience. Ten months pass quickly, make the best of it, take it seriously, be open to critique, take it in, and allow yourself to grow. Experiment, push yourself, work hard, and have fun with it; and believe in yourself even when it's hard and overwhelming. You will be surrounded by talented, unique, and inspiring students and teachers. Help each other out, be kind, and support each other. When you graduate, you'll experience how all that knowledge you have gained will start coming to you and you will grow even faster.





new media narratives

Designing and mediating the complex digital interactions of the current media landscape to produce a desired narrative experience is the job of the contemporary visual storyteller. New Media Narratives, the first program of its kind at ICP, draws on ICP's tradition of progressive, engaged, experimental photography in the pursuit of telling the most important stories. Students study experimental media from the days of the Surrealists to today, explore multimedia and transmedia options for engagement, learn the fundamentals of coding, have access to ICP's enormous image archive, and engage with audiences across platforms. New Media Narratives welcomes artists, documentarians, and aspiring digital producers from all kinds of backgrounds. Students have the opportunity to explore subjects of interest and tackle them from multiple angles in order to tell powerful stories that use the attributes of each medium to their full potential. Students invite their audiences to participate in the storytelling experience, are encouraged to explore connections between traditional and emerging practices, and work in a collaborative environment.

Elizabeth Kilroy

CHAIR, NEW MEDIA NARRATIVES PROGRAM
International Center of Photography



© Elizabeth Kilroy

COURSE REQUIREMENTS for the academic year include three terms of New Media Narratives Seminar, two terms of Design and Code, two terms of Multimedia, one term of History, and one term of New Narrative Formats. Students are required to take all Term 1 and 2 courses and choose at least three elective courses in addition to Seminar in Term 3. Students should attend at least six weekend workshops over the three terms. Terms 1 and 2 explore the technology and story mechanisms used in purposeful storytelling, including nonlinear, interactive, social media, and mobile formats. During Term 3, students complete a year-long project and continue to experiment with new technologies and storytelling opportunities. Internships and work experience opportunities are available in Term 3. Students are encouraged to explore connections between traditional and emerging practices and work in a collaborative environment. The program encourages experiential and workshop-style learning and is a space to make projects for social good and personal expression that use photography, data, video and audio, storytelling, game mechanics, collaboration, technology, graphic and UX Design, and design thinking.

Term 1

Seminar 1: Future Storytelling | This seminar explores a variety of emerging media for storytelling at the intersection of digital interactive technology and documentary practice, fueled by user engagement. Weekly assignments are designed to help students identify a self-directed project to be continued in Terms 2 and 3. Students explore how to create content for and engage in this ever-changing digital landscape of ubiquitous computing as photographers, artists, documentary makers, curators, and consumers of content.

Multimedia 1: Narrative Storytelling for the Screen | This course explores the ingredients for making powerful and purposeful multimedia stories. Students focus on digital video and audio production, researching, writing, and producing/publishing stories. They learn how to engage audiences through the creative use of media formats, smart storytelling techniques, and interactivity, using combinations of text, audio, photography, animation, video, motion graphics,

visual effects, and interactive elements. Students learn how to conceptualize their projects and implement them. Throughout the course, students

- Make individual short productions using video and audio;
- Gain practical, hands-on experience shooting video, recording audio, and editing, using software including Adobe Premiere, Audacity, and After Effects;
- Learn skills and techniques needed to create professional looking videos, visual effects, motion graphics, and animations;
- Explore multimedia formats, going from one point to another and working through time, as in film and video, or interactively, where users navigate through a story;
- Develop skills in story development, interviewing, and editing; and
- Explore interactivity, QR codes, mapping, time lapse, panorama, inline audio, and HTML5 video.

Design and Code 1 | In this foundation course in graphic and interactive design, students apply design principles to build static, responsive websites in HTML5, CSS3, and JavaScript, using current best practices in web development.

Photography, Art, and Media: A History | NMN Students attend the first term of the General Studies course in the history of photography (see page 21).

Creative Video Editing 1 & 2 | This two-weekend workshop takes students from introductory principles through advanced techniques of video editing. Using Adobe Premiere Pro, students learn to incorporate video into their creative practices, beginning with understanding the program's interface before moving on to the nonlinear editing process and workflow. Concepts addressed in the first weekend include setting up a project, importing and organizing media, essentials of the video editing process, working with video clips and markers, adding transitions, and creating titles. During the second weekend, students add motion to clips, edit and mix audio, and learn about video effects, color correction, compositing, and exporting frames, clips, and sequences. Students should arrive at the workshop with a video already shot on an SD card or on a hard drive.

Visual Storytelling with Social Media | This weekend workshop investigates social media as platforms for activism, art, and the creation of new media forms and narratives. Students look at Twitter, Instagram, Periscope, SnapChat, and Sine Weibo, among others platforms. The course explores narrative techniques and media experiments such as Twitter bots, self-portraiture, and storytelling through Snapchat and Instagram, Tinder used as a platform for domestic abuse campaigns, and new citizen journalism stories told through Twitter and Sine Weibo. The work of Jenni Holzer, Ai Weiwei, Allison Parish, Darius Kazemi, Amalia Ullman, DrinkQT, Michael George, Lauren McCarthy, Kyle McDonald is reviewed for inspiration.

Audio Workshop | To flourish in our wired world, photographers must be able to tell stories on multiple platforms. Audio is the backbone of strong multimedia, and photographing stories for multimedia (or video) means thinking about capturing images in a new way. In this workshop, discussion topics include how to record clean audio and ambient sounds, how to shoot compelling visuals for a multimedia story, and how to conduct an effective interview that yields emotional content. Students record interviews and ambient sound, learn to mix tracks, and edit interviews, then mix their tracks into a compelling multimedia piece. This workshop focuses on story, not software, so a basic understanding of Adobe Premiere Pro is required. This course is offered in conjunction with the Documentary Photography and Photojournalism Program.

Narrative Nonfiction Writing for the Screen | This weekend workshop provides an overview of narrative structure in nonfiction storytelling with an emphasis on integrating text and imagery. Students explore hypertext plus the basic elements of story and guidelines for writing clear, evocative copy that engages the reader/viewer with the intended topic. Discussion topics include ancillary elements and tools used to convey story and information, such as caption and headline writing, use of pull quotes, and other presentational elements.

Term 2

Seminar 2: Future Storytelling | This course continues where Seminar 1 left off. Students begin to consolidate their ideas and lay the groundwork for a final project, while exploring best storytelling options and appropriate technologies. Interface design, graphic design, typography, UX, and design thinking strategies are explored. Weekly assignments build skills in design and multimedia development.

Multimedia 2: Narrative Storytelling for Podcasting, Mobile and Social Media | This course continues where Multimedia 1 left off. Students develop skills and ideas for personal projects. New skills learned in this class focus on mobile journalism, photography, and storytelling and introduce students to

podcasting. A digital-first approach nowadays sees storytellers and journalists sharing information to social and mobile platforms first, particularly during breaking news situations. Citizen journalists often can record events faster and better than traditional media. To stay nimble, media outlets and storytellers are experimenting with Instagram, Vine, and Tout videos. Short video with tight time limits challenge storytellers to be efficient with image and text and to be mindful of their audience's time. In this course, students

- Create professional video packages with a smartphone, both short-form apps and longer video stories;
- Learn direct and punchy storytelling for photo and short video formats;
- Explore efficient image and text combinations;
- Explore the impact of social media and how they can enhance the practice of storytelling and multimedia journalism;
- Make podcast and audio packages, and learn how to host both audio and video podcasts on Google Drive and iTunes;
- Learn how to record streaming audio;
- Shoot events as they happens using Periscope and other live streaming tools; and
- Explore video teases, visual tweets, and Instagram and Twitter as platforms for producing interactive and user-engaged stories.

Design and Code 2 | In this course, students become active content-producers for the web, with a focus on interactivity and simple dynamic pages. JavaScript is the key technology used here, although server-side coding is explored as well through node.js, PHP, and SQL. The course balances two approaches: the first emphasizes multimedia storytelling and interactive charts in the service of a narrative, and the second a more critical, experimental approach to the use and misuse of web technologies. Discussion topics cover the software development cycle and cultures of software, particularly those of open licenses, open-source technologies, and platforms (e.g. GitHub). Students are expected to complete a final project, with a smaller project halfway through the semester.

New Forms for Digital Narratives | Platforms for long-form narratives have moved far beyond the slideshow and Snow Fall. Data-driven responses, geotagging, video, information graphics, and social media offer a new palette to extend linear storytelling in the digital age. As mobile rather than desktop becomes the predominant means to receive and view content, and new hardware technologies combine with augmented reality and 3D virtual reality to expand the horizons, how do image makers create work and tell stories that embrace the possibilities at hand in creative, relevant, and compelling ways? By working with code, developers and partners from disparate disciplines explore solutions. In this project-based course, photographers/videographers work collaboratively in teams with a journalist/writer, a programmer/developer, and a designer/art director to develop editorial and creative

modular systems and responses. The teams break down statistics, put faces to real-world issues, and connect individual stories through an ecosystem that leverages social media and communities both physical and digital, bringing together and contextualizing personal stories within a larger framework. Comparisons of old and new media forms draw lessons in editorializing a story and finding the creative means to deliver it. The focus is on experimenting with contemporary tools to find new experiences through which to tell stories and relevant forms/platforms through which to disseminate the work effectively.

Multiplatform Storytelling and Transmedia Production |

This course explores a range of storytelling forms for digital media, such as multiplatform and transmedia storytelling; narrative in networked and app formats, touchscreen, and episodic media; locative narrative; e-books and magazines; and other emerging media formats.

Hackathon / Hackastory / Storyathon | The web, social media, and mobile devices are changing the way we tell stories. Digital storytelling is constantly evolving and different skills and talents work together. This weekend workshop brings storytellers, developers, and designers together to brainstorm, have fun, and build prototypes.

Games and Storytelling | In this workshop, students learn how to create narratives with new media by exploring game design.

Term 3

Seminar 3: Final Project | This course continues where Seminar 2 left off. Students complete self-directed final projects in a conceptual, exploratory, and collaborative space.

Producing Participatory and Community-Based Stories |

The community narrative process is based on a dedication to empowering community members to tell the stories that are most meaningful to them and to ensuring that ownership of this narrative is shared equitably. In this course, students explore community-based stories and help facilitate and develop that story, finding the best frameworks and technologies to spread the word.

Introduction to Making Images with New Technologies |

Students are introduced to nontraditional tools for producing image-based works. Go Pro, drones, and Processing are the core technologies engaged here, and cameras for VR, Hololens, Oculus, and Lytro are discussed. In addition, we address the role of media and technology in art and society. To create artwork electronically, the artist must consider the implications of his/her tools in the larger media landscape. In this course, students are asked not simply to be proficient technicians but thoughtful critics of media.

You and Me as Data Points: Data Visualization and Storytelling | Data can seem like a dry subject void of humans, emotions, and empathy. But it is a hugely powerful tool that can be used to quantify the self for stories, to tailor our stories to individual viewers, and to allow the viewer to participate in and modify the narrative. In this course, students explore data visualization and storytelling and ways in which the audience can collaborate with the creator.

Projection Mapping | This course explores projection mapping using MadMapper and Modul8. Students learn to manipulate digital media in real time as well as projection mapping techniques to project video art onto 2D and 3D surfaces in order to create original art, video installations, and other performance pieces. Students are encouraged to experiment with a variety of media, including photography, video, sound, and computer-generated images to create original compositions.

VR, Oculus Rift, and Augmented Reality | Virtual Reality storytelling is becoming more and more realized and is no longer just for gamers. In this weekend workshop, students explore how the Oculus Rift disappears and becomes the medium through which the artist communicates an experience.

Interaction and Intervention | This weekend workshop explores ideas of collaboration between content creators and audiences, between individuals and the culture at large. As photographers struggle to find new ways of expression, many not only collaborate with other image makers and writers but invite audiences to become active participants in completing a piece. In this course, we interrogate notions of authorship and originality, the translation and migration of images, image accumulation and circulation, public versus private, individual and collective memory and identity. This course takes an experiential and multidisciplinary approach to the creation of critical photo-based work using collaborative strategies both online and off.



/Elizabeth Kilroy
Chair, New Media
Narratives Program

Q What is the mission of the New Media Narratives Program and who should apply?

A Making and sharing purposeful stories has never been easier. With just a cell phone and access to the internet, anyone can create and publish, bypassing the traditional media gatekeepers. Emerging networks and social media platforms enable direct access to audiences and those audiences want to be involved in the story.

Taking your story idea from concept to execution can still be challenging. Do I have the technical skills needed to create a multimedia piece? Do I need to know how to code to visualize data? I am a photographer—how can exploring UX and design thinking improve my work? I would like to produce new media stories, will this program work for me? I am an artist who would like to work in film, but I don't know how to shoot video or record audio. I have an idea for a documentary; can I use the internet to tell my story? I am quite comfortable with technology and I would like to challenge myself—can I explore new strategies? I want to learn how to use my phone to make professional quality work. New Media Narratives aims to make all this possible. This is a cross disciplinary program and we welcome applicants from a broad range of backgrounds.

The program seeks to provide you with the technical skills required to make great work, inspire and challenge your critical and creative thinking, give you an historical context to understand how disruption is constant and new technologies emerge frequently, allow you to collaborate and share skill sets, and help you successfully develop and realize your vision.

Start before you feel ready. Start today.

Q Who inspires you?

A I have many sources of inspiration and over the next few months I plan on exploring some of them. I have just started using 750words.com and I am finding that writing 750 or more words a day allows me to free associate and write/think before I move my writing to a more public blog format. As a designer, I enjoy using the principles of design to solve larger issues. I am very interested in storytelling for social change. One person I admire is Buckminster Fuller, who said, "To change something, build a new model that makes the existing model obsolete."

How do we solve pressing global problems like climate change or poverty? Can we use technology and image

making to highlight these and other smaller local and personal stories? Can we share our stories? New Media Narratives explores the technology and story mechanisms used in purposeful storytelling. I see this as a space to make projects for social good and personal expression that use photography, data, storytelling, game mechanics, collaboration, technology, UX Design, and design thinking that creates experiential learning outcomes for both our students and their audiences.

Q This is a brand new program. Where do you see it going in a few years?

A ICP has such a long and inspiring history and I want to tap into that tradition of great photography and image making. New Media Narratives represents a fresh chapter in ICP's history of innovation.

One of the things I am most proud of as a teacher at NYU and in the Magnum Foundation / NYU Human Rights Program is the alumni community. My former students are a talented and inspirational group of young photographers, image makers, curators, artists, and creative producers who have gone on to do some great work. My wish for the New Media Narratives Program is to bring smart people together in a space where they can learn skills from those who have mastered them and for us to learn from our new students. Then they will head out into the world, do great things, challenge traditional media, and start the seed of a NMN community. I hope that we can build lasting, networked relationships, where people of different skill sets continue to help each other in creative endeavors. The program should inspire generosity, empathy, responsibility, integrity, and ethical storytelling. Students should leave feeling that they have learned a lot, had fun doing that, made lasting connections, and enjoyed the experience of going to school right in the heart of Manhattan, the greatest city in the world.

The One-Year Certificate Programs offer students the opportunity to meet with more than 100 working professionals who excel in their fields of expertise. Our faculty includes photographers, artists, photo editors, multimedia artists, filmmakers, videographers, critics, historians, and industry professionals who represent a range of methodologies. Their work is represented in museums and collections, published books, journals, on the web, in magazines, newspapers, and film. In addition, many visiting artists join ICP each term to participate in lecture series, panel discussions, symposia, and site visits.

For faculty biographies, see the online version of this catalogue at www.icp.org.

GENERAL STUDIES IN PHOTOGRAPHY

Marina Berio, Chair of ICP's General Studies in Photography Program, is a visual artist who makes photographs and drawings that explore the intersection of images and materiality. Her work has been exhibited at art spaces internationally, including Michael Steinberg Fine Art, Michael Mazzeo Gallery, Smack Mellon, Von Lintel Gallery, and Artists Space, New York; Judy Ann Goldman Fine Art in Boston; Les Rencontres d'Arles, the Centre Photographique de Pontault-Combault, and Galerie Camera Obscura in France; and Otto Zoo and Acta International in Italy. Berio has received an Aaron Siskind Foundation Award, a Pollock/Krasner Grant, and a New York Foundation for the Arts fellowship, and she has been invited to various residencies, including MacDowell Colony, Yaddo, and Schloss Plüschow in Germany. Berio earned her Master of Fine Arts degree in Photography at Bard College. She has been teaching at ICP since 2001, and she has been Chair of the General Studies Program since 2008.

FACULTY: Nelson Bakerman, Marina Berio, Ports Bishop, Rhona Bitner, Robert Blake, Corinne May Botz, Jean-Christian Bourcart, Clinton Cargill, Jean Marie Casbarian, Deirdre Donohue, Mark Alice Durant, Martine Fougeron, Allen Frame, Frank Franca, Ben Gest, Eric Gottesman, Susan kae Grant, Per Gylfe, Susan Jahoda, Sean Justice, Jesal Kapadia, Stephen Kornis, Joshua Lutz, Robert Marshall, Darin Mickey, Carlos Motta, Suzanne Opton, Barron Rachman, Andreas Rentsch, Joseph Rodriguez, Tricia Rosenkilde, Irina Rozovsky, Elizabeth Sales, Abigail Simon, Victor Sira, Claudia Sohrens, Bradly Dever Treadaway, Terttu Uibopuu, Bernard Yenelouis, Brian Young, Quito Ziegler



ABOVE AND OPPOSITE © Evgenia Arbugaeva PJ09



DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM

Alison Morley has been Chair of the Documentary Photography and Photojournalism Program since 2000. As a photo editor, she has been the photography director of *The New York Times Sophisticated Traveler*, *Audubon*, *Civilization*, *Esquire*, *Mirabella*, *Elle*, and *The Los Angeles Times Magazine*. She has received awards for photo editing from *American Photography*, the Society of Publication Design, and Communication Arts. She is the editor of several major photography publications, including *The Ninth Floor* by Jessica Dimmock; *Blood and Honey: A Balkan War Journal* and *Afghanistan: The Road to Kabul* by Ron Haviv; and *I Am Rich Potosí: The Mountain That Eats Men* by Stephen Ferry. In Los Angeles, Morley ran her own studio doing editorial portraiture for magazines, and her photographs have been published in several books, including *Backstory: Screenwriters of the Golden Age*, edited by Patrick McGilligan. Morley has written on photography for magazines and books and has lectured and led workshops in the United States as well as in Argentina, Bangladesh, Bosnia, China, Hungary, Peru, the Philippines, and Uganda. She serves on numerous committees, including the nominating committee for World Press Photos.

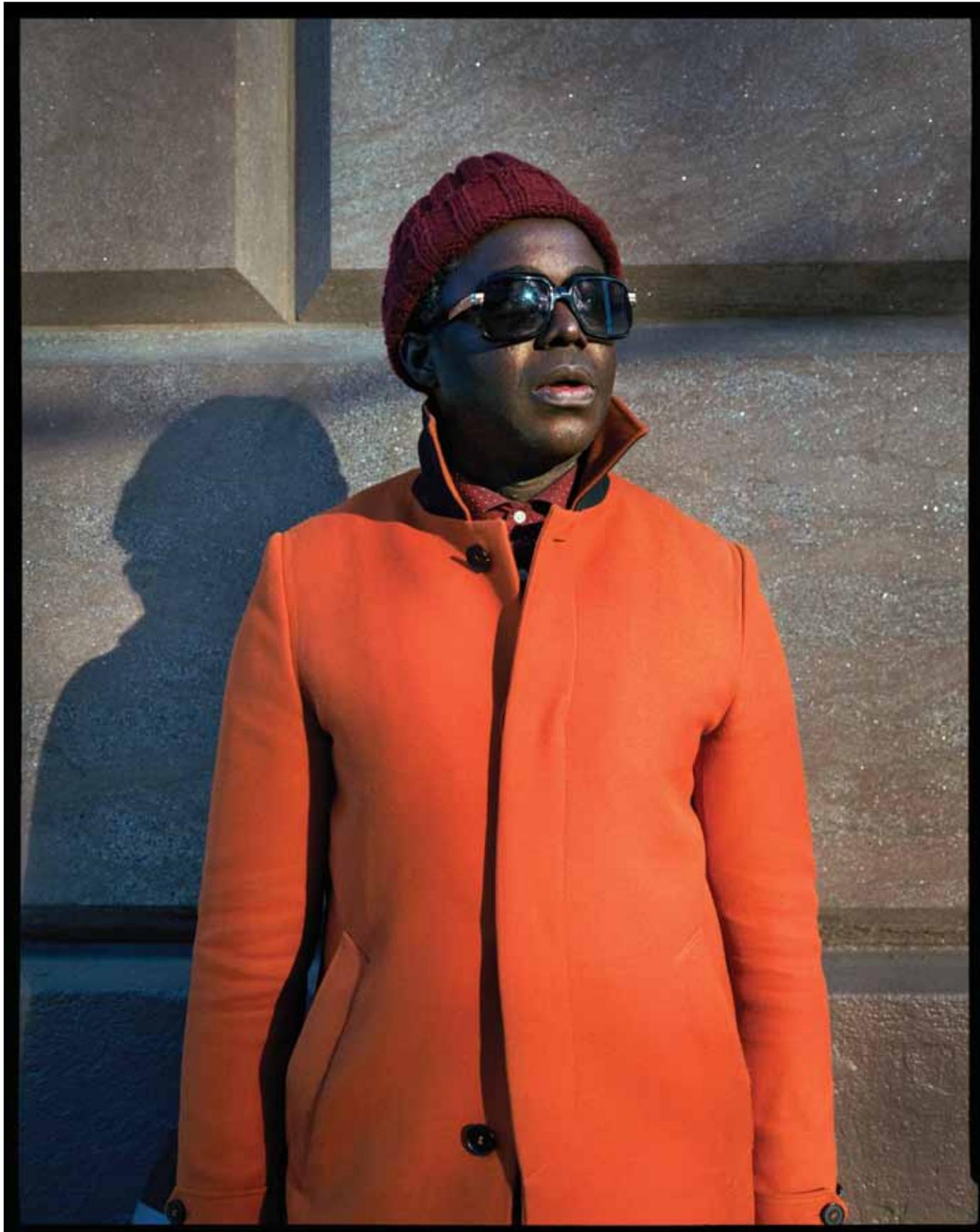
FACULTY: Shelby Lee Adams, Ying Ang, Bill Armstrong, Alexandra Avakian, Nelson Bakerman, Ports Bishop, Elinor Carucci, Tiffany Clark, Timothy Fadek, Stephen Ferry, Ben Gest, Michael Goldfarb, Per Gylfe, Ron Haviv, Teun Heijdenskarnei, Jeff Jacobson, Whitney Johnson, Leora Kahn, Ed Kashi, Leor Kaufman, Elizabeth Kilroy,

Judith Levitt, Andrew Lichtenstein, Joan Liftin, Joshua Lutz, Santiago Lyon, Jay Manis, Karen Marshall, Jacques Menasche, Sabine Meyer, Greg Miller, Alison Morley, Suzanne Opton, Sylvia Plachy, Barron Rachman, Peggy Roalf, Joseph Rodriguez, Marcel Saba, Bob Sacha, Lauren Silberman, Victor Sira, Maggie Steber, Robert Stevens, Mallika Vora, James Wellford, Julie Winokur, Brian Young.

NEW MEDIA NARRATIVES

Elizabeth Kilroy is a leading mobilizer of interactive storytelling through design and education. Kilroy has led many initiatives to broaden methods of communication, including founding Callan Design Media in 2013, which fuses design, technology, and emergent storytelling to disseminate nonfiction narratives. Since 2003, ElizabethK Studio has produced results of enduring relevance and adaptability to the evolving relationship between design and the web. Kilroy is a passionate educator who has taught at New York University's Tisch School of Photography and Imaging, the Magnum NYU Summer Human Rights Program, and Temple University.

FACULTY: John Benton, Phil Bicker, Andrew Buckland, Stefanie Dworkin, Phoebe Espiritu, Elizabeth Kilroy, Rich Harris, Bob Sacha, Bayeté Ross Smith, Caroline Sinderson, Elizabeth Spiers, Claudia Sohrens, Lam Thuy Vo, Michael Williams.



SCHOOL

Designed by Gensler, a distinguished New York-based firm, the ICP School is a spacious, 27,000-square-foot facility located beneath an expansive plaza in Midtown Manhattan. Among the building's architectural highlights is a striking glass pavilion entrance on its plaza. The facility features state-of-the-art classrooms and black-and-white and color lab spaces; digital labs with resources for multimedia, digital photography, and video editing and production; and a professional shooting studio. The space also accommodates administrative offices, the Library, a student lounge, and the Education Gallery.

ICP's educational initiatives are divided into three areas: the School, Public Programs, and Community Programs. The School presents a year-round selection of continuing education classes that are described in the ICP Program Guide. In addition to the ICP-Bard Program in Advanced Photographic Studies, ICP offers three One-Year Certificate Programs (see page 11).

Public Programs address issues in photography and the medium's relationship to art and culture. They also promote the interpretation of ICP's exhibitions and collections. Lecture series feature prominent and emerging photographers who present their work and share ideas and concerns about the medium. Other seminars, symposia, and panel discussions feature the foremost artists, critics, scholars, and historians working today.

A year-round schedule of Community Programs brings the rewards of photographic expression to people of all ages and backgrounds, making ICP's resources and expertise available to audiences that might not otherwise have access to them. ICP's Community Programs include Community Partnerships, Teen Academy, and Museum Education. Our Community Partnerships and Teen Academy serve over 900 young people from across the tri-state area every year by developing their knowledge of photography, critical thinking, writing, and public speaking. Our offsite partnerships with community-based organizations reach students in underserved neighborhoods through free classes. This same access is ensured by offering need-based scholarships to half of all students in onsite afterschool classes as well. Museum Education serves over 9,000 students and teachers annually by providing tours, workshops, interpretive

materials, and professional development, focusing on visual literacy and critical thinking skills. New York City public schools receive these resources for free. All programming reflects ICP's greater mission of social change through photography.

DIGITAL MEDIA LAB

The ICP Digital Media Lab features state-of-the-art computer equipment designed for high-end digital image production. The lab contains a network of 65 color-managed Apple workstations, providing each student with a full suite of the latest Adobe and Apple editing applications, Calibrated Wide Color-Gamut 24-inch Eizo monitors, and 17-inch Epson 3880 printers. Also available are Epson professional large-format inkjet printers (7880, 7890, and 9890), a range of film scanners (Hasselblad X5, X1, and 646), Epson flatbed scanners (v750, V700, 10000XL), and high-speed internet access.

HOURLY DIGITAL MEDIA LAB RENTAL. The facility is available to current students and former students from the previous term with a valid ICP student ID. The rental fee is \$10 per hour plus print charges. Students currently enrolled in a digital media class may use the lab for 10 hours free of charge during their enrolled term. Print charges are additional. Open lab hours will be posted the first week of each term. For more information or to reserve lab time, please call 212.857.0077. ICP's Education Programs have been supported by generous donations of equipment and materials from Epson America Corporation, Canon U.S.A., Inc., Nikon, Inc., Pentax, Inc., and X-Rite.

PHOTO LAB

ICP's Photo Lab is designed for efficient printing and processing, with 64 individual enlarger stations and a wide selection of film and paper chemistry. Our black-and-white labs can produce prints up to 20x24 inches and mural size. The color facilities have one of the last remaining chromogenic printing labs and feature equipment for negative printing and viewing. The color lab includes a Kreonite KM-4 automated processor and LPL 4x5 dichroic enlargers with all necessary accessories. The printing areas, incorporating color-corrected lighting and a large GTI viewing box, allow for maximum output, enabling students to produce prints up to 30 inches wide.



© Benjamin Jarosch

All classrooms are furnished with light tables, slide projectors, iMac computers, and a digital projection system that can accommodate notebook computers, portable drives, and video and audio equipment. Portable projectors are available for VHS, DVD, and CDs.

Photo Lab facilities include the following for student use:

- Two large teaching laboratories for black-and-white printing
- One teaching laboratory for color printing
- An automated color print processor
- Facilities for the production of alternative process images
- A spacious film development lab with a separate sheet film lab and two loading rooms
- Print washing, toning, and drying areas meeting archival standards
- A professional shooting studio with multiple seamless racks and digital projection
- Four semi-private black-and-white labs, available for exclusive use by full-time students
- A post-production area for print finishing, matting, heat mounting, cutting, and other activities
- A copy stand and lights with a dedicated copy camera kit.

EQUIPMENT

The ICP Equipment Center offers access to a full line of analog and digital cameras, as well as lighting, audio, and visual equipment:

- 35mm film cameras: Leica, Nikon, Canon, Voigtlander, and Contax
- Medium-format film cameras: Hasselblad, Rolleiflex, Yashica, Mamiya, Minolta, Fuji, Pentax, and Contax
- Large-format film cameras: Deardorff 8x10 and Toyo, Sinar, and Graflex 4x5 cameras
- Instant film cameras: Polaroid 600SE
- Digital cameras: Canon 5D, 5D Mark II and III, Fuji X-E1, 1D Mark IV, 7D, 1Ds Mark II, Rebel XSi, Rebel T2i, Pentax K7, K5, and Kr
- Continuous lighting: Arri and Lowell hot lights
- LED lighting: Lowell and Ikan
- Strobe lighting: Profoto
- On-camera flashes: Quantum, Vivitar, and dedicated flashes for Canon and Nikon
- Video cameras: Canon XH-A1 and DSLR, and Vixia
- Digital audio recorders: Zoom H4, Marantz
- Audio accessories: shotgun mics, omni-directional mics, DSLR on-camera mics



© Linda Rosier

LIBRARY

The Library provides research and informational resources for the Museum and the School, including published works in more than a dozen languages and ephemera files. Holdings include the gifts of ICP founder Cornell Capa, documentary photographers David Douglas Duncan and Andreas Feininger, and resources related to ICP's exhibitions and education programs. The Library's collection comprises more than 20,000 volumes and 50 periodical titles, including monographs, monographic series, artist books, serials, museum and collection catalogues, biographies of photographers, critical editions of the writings of photographers and photography historians, anthologies of documents, facsimiles, technical and instructional manuals, and published and unpublished items, including clippings, visual resources, and exhibition and promotional material on more than 2,500 photographers and institutions.

MUSEUM / COLLECTIONS

A leader among arts organizations throughout the world, the International Center of Photography strives to produce exhibitions that reflect the depth and scope of the photographic medium. In a multilevel gallery space and in traveling exhibitions, ICP presents a wide range of critically acclaimed

shows that are relevant to our times. Exhibitions are accompanied by a variety of educational components, including public panel discussions, lectures, weekly gallery talks, brochures, catalogues, and free gallery tours for school groups.

ICP's archive of photographic images includes more than 150,000 photographs dating from 1839 to the present by some 1,000 internationally recognized photographers. From the definitive Weegee Collection to the Daniel Cowin Collection of African American History, ICP's holdings are a vital resource for students, scholars, educators, and the general public.

THE RITA K. HILLMAN EDUCATION GALLERY

The Rita K. Hillman Education Gallery exhibits the work of full-time students, alumni, and faculty. The gallery also provides iMac computers and a comfortable work space for students to review works-in-progress and to relax.



© Anna Martynushkina PJ14

TUITION, FEES, AND FINANCIAL AID

Annual Tuition for 2016-2017	\$32,817
Annual Lab Fee	\$1,500
Application Fee	\$100

Acceptance of admission to a One-Year Certificate Program must be received in writing by the date specified on the Letter of Acceptance sent to the applicant by the Admissions Committee and must be accompanied by a nonrefundable tuition deposit of \$500 (USD). The deposit, payable to the International Center of Photography, can be made in the form of cash, a credit card charge, a bank wire transfer, a U.S. money order, or a U.S. cashier's check, issued from or authorized by a U.S. branch bank.

The deposit reserves the student's place in his or her program of acceptance and will be applied to the fall term Tuition Invoice. Tuition and fees are the same for domestic and international students. Students will have the option of paying tuition and fees for the academic year either in full by August 1, 2016, or in three installments: August 1, 2016 (fall term), November 7, 2016 (winter term), and February 5, 2017 (spring term).

PLEASE NOTE: Tuition and fees are subject to change and may increase from year to year. For current information on program costs, please see the Admissions section of our website at www.icp.org or call the Bursar at 212.857.0078.

PLEASE NOTE: Students may not attend classes if their tuition and fees have not been paid in full unless authorized in writing by the Associate Director of Education.

REFUND POLICY

100% refund: withdrawal 14 days prior to the first day of the term.

80% refund: withdrawal 7 days prior to the first day of the term.

70% refund: withdrawal 7 days after the first day of the term.

ALL OTHER TERMS

90% refund of the term balance due, for withdrawal 14 days prior to the first day of the term.

No refund or credit will be given within 13 days of the first day of the term.

Application, registration, annual lab fees, and tuition deposits are **nonrefundable**.

PLEASE NOTE: The first day of the fall term is Welcome Day. All other terms commence on the first day classes begin.

No refund is issued for cases of suspension or expulsion.

Requests for refunds must be submitted in writing and dated. Postmarks determine eligibility for a refund. Written refund requests may be submitted to: Bursar, Education Department.



ABOVE AND OPPOSITE © Brian Driscoll PJ10

TUITION ASSISTANCE PROGRAMS

Work Study | On the first day of the academic year, students are given a directory of institution-wide ICP work-study opportunities. Students contact departments in which they are interested, and schedule meetings where they communicate applicable skills and their academic schedule. Work-study opportunities are awarded in the following ICP departments: Exhibitions, Community Programs, Library, Audio-Visual Post-Production, and the Teaching Assistant Program. ICP One-Year Certificate students receive tuition reduction at a maximum of \$1,200 per academic year. One-Year Certificate students are able to work up to 40 hours per term for up to \$400 in tuition reduction per term.

Student Loans | Students in need of financial aid are encouraged to seek assistance from nonfederal sources. While ICP has a Charter from the Board of Regents of the University of the State of New York, it does not qualify as an eligible educational institution under federal law, making ICP One-Year Certificate students ineligible for U.S. Federal Financial AID (FAFSA) opportunities and other students loans. U.S. citizens have the option of visiting their local banks to inquire about and apply for personal loans. International

students who are able to have a U.S. citizen or permanent resident co-sign a loan can visit www.studentloan.com or www.internationalstudentloan.com/internationalstudent. For loans where a U.S. citizen or permanent resident is *not* required to co-sign, visit www.globalslc.com.

Scholarships | ICP scholarships are made possible with generous support from many private donors. A limited number of named scholarships are available to full-time students. The amount of scholarship funds awarded varies from year to year.

Grant / Fellowship Aid Information | Students should seek information from state and private-sector sources, including artist grants and fellowships. The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- www.nyfa.org/default.asp
- www.theartist.com/index.php
- www.thewellspoint.com/about/resources-grants-and-fellowships/
- www.artspire.org/
- www.foundationcenter.org
- www.fastweb.com



International Grant / Fellowship Information | The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- www.bakercharitabletrust.org/
- www.soros.org/grants
- www.iefaf.org

Prospective students must be at an advanced level in photography or have demonstrated a strong background in the visual arts and media to apply to a One-Year Certificate Program.

LIVING EXPENSES

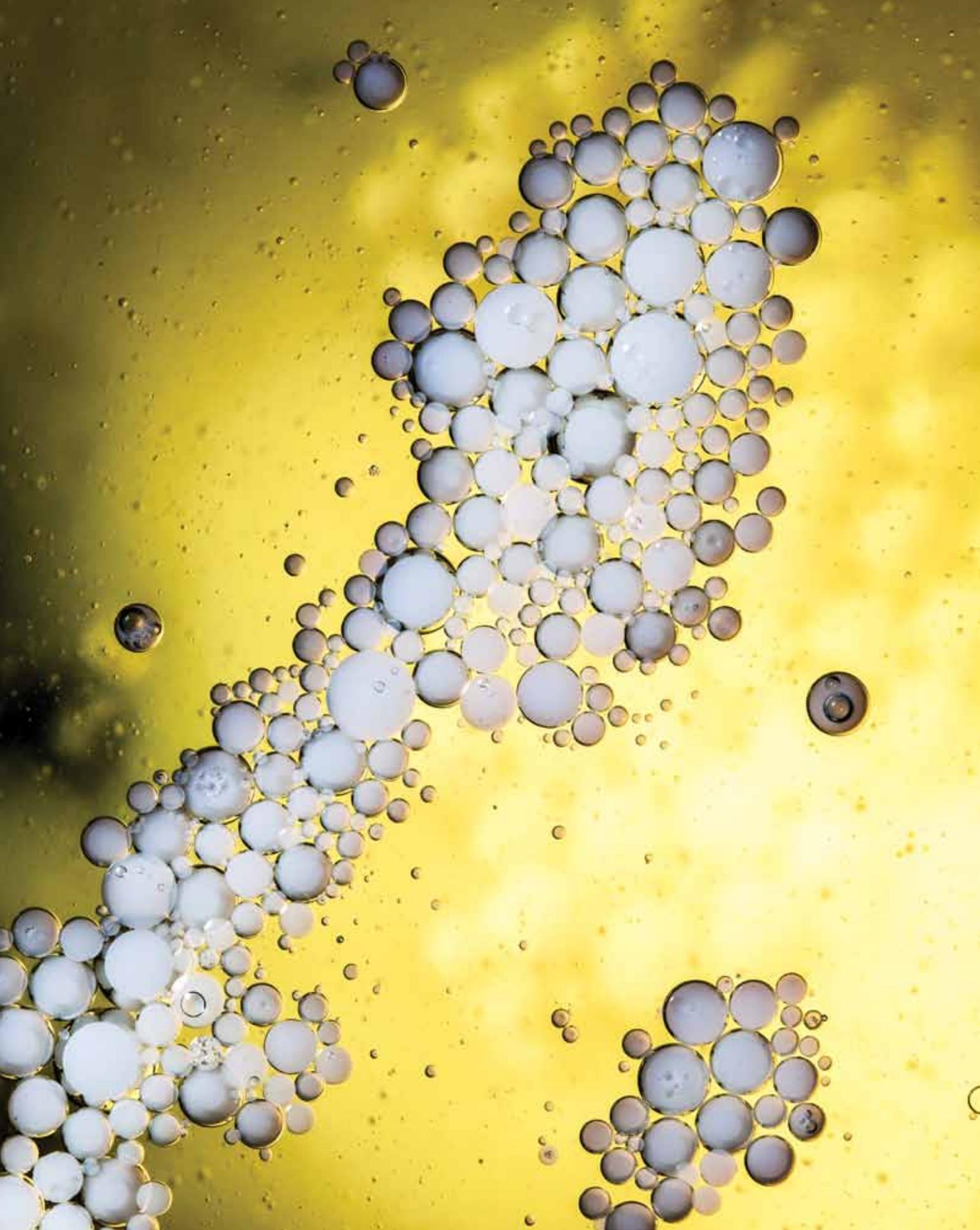
New York is an expensive city. ICP recommends that students budget wisely. Students need to account for tuition, lab fees, and living expenses such as rent, utilities, gas, electricity, telephone, food, transportation, photographic materials, equipment, books, entertainment, and miscellaneous expenses. Average living costs for a 10-month academic year are estimated below. This is a modest budget; it does not include items such as health insurance or account for unforeseen emergencies, for example. It is recommended that students budget at least 10 to 20 percent more than the listed costs.

Average Living Costs (for 10-month academic year)

Housing and utilities	\$12,000
Food	\$5,000
Personal items and clothing	\$3,000
Local transportation	\$1,300
Books and photographic materials	\$6,500
.....	

Total living costs **\$27,800**

NOTE: End-of-year expenses (exhibition and portfolio costs) can vary widely based upon the individual's artwork.

**INTERNATIONAL STUDENTS**

ICP welcomes applications from international students and is authorized by the Student and Exchange Visitor Program (SEVP) run by U.S. Immigration and Customs Enforcement (ICE) to enroll non-immigrants as full-time students with F-1 Student Visa status. The academic requirements and tuition fees are the same for international and domestic students.

Prospective F-1 international students must apply for and receive a Form I-20 in order to apply for an F-1 Visa. The Form I-20 is defined by the U.S. Department of Justice (USCIS) as the Certificate of Eligibility for Nonimmigrant Student Status for Academic or Language Students. A Form I-20 tells the U.S. government that you are eligible for F-1 student status. It certifies that: (1) you meet our admissions requirements; (2) you will pursue a full course of study; (3) you have proved to us that you have enough money to study and live in the U.S. without working illegally or suffering from poverty.

International students will use their ICP-issued Form I-20 to apply for an F-1 Student Visa. ICP will provide detailed instructions on how to apply for your F-1 Student Visa and how to successfully enter the country.

Please call 212.857.0068 for the Form I-20 Instructions and the Form I-20 Application, or download the materials at www.icp.org/school/international-students. You should apply for your Form I-20 as soon as possible or at the time of application to the program.

POST-COMPLETION OPTIONAL PRACTICAL TRAINING

Optional Practical Training (OPT) is off-campus employment authorization that lets F-1 students acquire work experience in their major field of study. F-1 students are permitted a maximum of 12 months of full-time employment for each higher educational level pursued in the U.S. OPT may be used during or after studies. Students may work for any employer, anywhere in the country. ICP encourages all of its graduates to apply for Optional Practical Training. Students will be sponsored by ICP during their time on OPT and guided through the application process.

ENGLISH-LANGUAGE REQUIREMENTS

All applicants must possess oral and written proficiency in the English language. International applicants whose native language is not English must provide evidence of English-language proficiency at the time of application. Official TOEFL (Test of English as a Foreign Language) or IELTS (International English Language Testing System) scores should be submitted directly to the Admissions Department.

Scores must arrive by the application deadline in order for admissions decisions to be finalized.

TOEFL

Email: toefl@ets.org

Web: www.toefl.org

Phone: 1.800.468.6335

ICP TOEFL code: 8475

Score Requirements: online test: 80

IELTS INTERNATIONAL

Email: ielts@ieltsintl.org

Web: www.ielts.org

Score Requirements: academic test: 6.5

PLEASE NOTE: International applicants may be required to (1) speak directly to an ICP representative for English Language Assessment and (2) attend English-language instruction at their own expense.

APPLICATION FOR ADMISSIONS
ONE-YEAR CERTIFICATE PROGRAMS
2016-2017

THE APPLICATION DEADLINE IS: MARCH 8, 2016

All applicants should apply online at www.icp.slideroom.com.

Applications must be submitted by the deadline. Applications submitted thereafter will be considered based on a rolling decision. The Admissions Committee will review only application packages that are completed in their entirety.

For information on how to apply via mail, please call 212.857.0006 or email fulltime@icp.edu.

You must submit the following items when applying to a One-Year Certificate Program:

- A portfolio** consisting of 15-20 photographic images. Each image should be a jpeg not exceeding 5MB and no larger than 1280x1280 at 72ppi. Videos may also be submitted, up to five minutes in length. Please test all digital materials before submitting. You may also submit original photographic prints (no larger than 11x14 inches) to accompany your online application. You must provide return postage.
- Résumé or C.V.**
- A one-page **Statement of Purpose**, of no more than 500 words, describing your reasons for applying to the program, and elaborating on the influences on your work and its current direction, as well as your interests and research.
- Two letters of recommendation** attesting to the applicant's personal and artistic strengths. These individuals should be conversant with the applicant's work and may include professionals who are practicing or teaching in the field of photography, as well as arts professionals in general.
- TOEFL Scores** (if English is not your first language)
- \$100 Application Fee**

**FOR MORE INFORMATION,
CONTACT:**

Full-Time Programs
ICP Education Department
fulltime@icp.edu
Telephone: 212.857.0006
Fax: 212.857.0091

www.icp.org



Performance by Nica Ross outside of the School pavilion as part of the exhibition *A Different Kind of Order: The ICP Triennial*, 2013.
Photo by Benjamin Jarosch

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The International Center of Photography is committed to equal opportunity employment.

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