

A photograph of a person wearing a blue jacket, holding several pigeons. One pigeon is perched on the person's shoulder with its wings spread, showing vibrant green, white, and red feathers. Two other pigeons, one with iridescent blue and green feathers and another with brown and green feathers, are perched on the person's arm. The background is a clear blue sky.

FOCUS INTER- NATIONAL

► PHOTOJOURNALISM
AND DOCUMENTARY
PHOTOGRAPHY

Hochschule Hannover
University of Applied Sciences
and Arts Hanover

ピント

Фокус

بؤرة العدسة

INTERNASIONAL

FOTOGRAFIE

Διεθνής

интернационален

Fókusz

초점

焦点

किरणकेन्द्र

PHOTOGRAPHIE

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INTERNATIONAL

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εστίαση

FOTOĞRAFÇILIK

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photography FOKUS

국제적인

MIĘDZYNARODOWY

fotografia

IN PHOTOJOURNALISM AND DOCUMENTARY PHOTOGRAPHY, THERE ARE NO NATIONAL LIMITS OR LIMITS TO THE MEDIA THAT ARE USED. PHOTOGRAPHERS TRAVEL THE WORLD TO RESEARCH AND CARRY OUT THEIR PROJECTS.

IN MARCH 2017, THE BACHELOR PROGRAMME »PHOTOJOURNALISM AND DOCUMENTARY PHOTOGRAPHY« AT THE UNIVERSITY OF APPLIED SCIENCES AND ARTS HANOVER HAS LAUNCHED AN INTERNATIONAL CLASS IN ORDER TO PROMOTE INTERNATIONALISATION AND STRENGTHEN THE EXCHANGE OF IDEAS WITH INSTITUTIONS BOTH WITHIN AND BEYOND EUROPE.

THIS MAGAZINE INTRODUCES SOME OF THE INTERNATIONAL PARTNER SCHOOLS AND AIMS TO PROVIDE INFORMATION TO BOTH INCOMING AND OUTGOING STUDENTS.

Dear students, teachers and readers, When we think of design, photography, documentary images and content-related standards, it is hard not to think of photography from Hanover. This has a lot to do with the bachelor's programme in Photojournalism and Documentary Photography, Hanover's University of Applied Sciences and Arts and the LUMIX Festival for Young Photojournalism, but also with the city itself. Hanover is no metropolis, but it is a city where international careers can start. This means more than just Gottfried Wilhelm Leibniz, Lena Meyer-Landrut or the Scorpions. Above all, it means the many students who move from Hanover into the world, and the many guest students who come to visit us.

Hanover evokes a personal attitude not only in design, but also in individual ways of life. One of the great artists from Hanover was Kurt Schwitters, who was particularly interested in the other, the unknown and the stranger. In the 1920s, he and his Dadaist art placed him in the avant-garde of Modernism. Like many people today, Schwitters was a refugee in his time, for he escaped from the National Socialists. In 1937, he had to leave behind his beloved Merz building in his home town of Hanover. He went first to Norway, then to England and Scotland. His flight made him so physically ill that he died in England in 1948. Schwitters knew how to use design to make people orient themselves by first (for instance, with unclear typography) confusing their orientation.

Creating orientation in a confusing world is one of the most important tasks for designers, photographers and documentarists. It demands knowledge and expertise, and above all personal courage in order to recognize the new, reduce things to their essentials and convey a sense of this to others. The audience is the goal of photographic work; a deep understanding of what can be shown only superficially in the image is each photographer's wish. The culture in question always needs to be embedded in a photoreportage, a documentary film or another type of image: that of those portrayed and that of the audience. Photographers succeed at this only with curiosity, a critical reflection of their own actions (and their own design work) and respect for the lives of those being photographed. Anyone who takes photos of Africa that correspond to the widespread tastes of Europeans may make a bit of money, but will waste the opportunity to show the new, enriching aspects of other cultures. Every study programme – not least the study of photography – takes years and is no mere flash in the pan. It takes students a lot of energy, constant open-mindedness and respect to train themselves to see the new. In Hanover, in Faculty III – Media, Information and Design, you can learn to make this connection between photography, internationality and respect.

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**INTERNATIONAL CLASS
FOR PHOTOJOURNALISM
AND DOCUMENTARY
PHOTOGRAPHY AT THE
UNIVERSITY OF APPLIED
SCIENCES AND ARTS
HANOVER**





Prof. Dr. Karen Fromm
© Arne Gutknecht

In conversation with Prof Dr. Karen Fromm, Head of the International Class

▶ As of summer semester 2017, the programme Photojournalism and Documentary Photography at the University of Applied Sciences and Arts Hanover will offer an International Class in English. What is the motivation behind this special programme? – **The University of Applied Sciences and Arts Hanover is currently the only institution in Germany that offers a degree course in photography with a focus on photojournalism and documentary photography.** In an inspiring environment combining theory and practical training, our students are taught everything they need to know about visual story-telling and documentary photography. They also learn to develop their individual profiles as photographers. The International Class was created as a complement to the BA programme in order to promote internationalisation and strengthen the exchange of ideas with post-secondary institutions both within and beyond Europe. The international orientation of the programme, which is already strong, will be anchored in a long-term, sustainable structure. Photojournalism concerns telling about relevant stories and topics and finding suitable contemporary ways to do this. There are no national limits or limits to the media we may use. Our students travel the world to research and carry out their projects. Many study abroad for a semester. And we mustn't forget that the Lumix Festival gives a true international character to the Photojournalism and Documentary Photography programme, for it brings internationally renowned, great photographers to the University of Applied Sciences and Arts Hanover.

▶ Who is the International Class aimed at? – **The International Class is a special programme designed for international students who seek to broaden their experience in photojournalism and documentary photography.** We encourage students who are at an advanced undergraduate (bachelor) level to apply. In this one-semester programme, students will learn how to visualize topics and content for the entire spectrum of journalistic publications, all within the discourse of documentary photography. The International Class is aimed



Prof. Dr. Karen Fromm
with students. Hanover, 2016
© Christoph Enke

primarily at students from our partner institutions. Last year, in preparation for the International Class, we initiated a series of new partnerships, for instance with the Pathshala South Asian Media Institute in Bangladesh, Ulster University in Belfast and the IEFCE in Barcelona. The Erasmus agreement with the Danish School of Media and Journalism was resuscitated; other partnerships are in the works. Moreover, a few students from other post-secondary institutions and guest students who are not part of a specific exchange programme can be accepted as well.

► What are the prerequisites for applying to the programme?
– Students interested in the International Class should have an abiding interest in the specific orientation of the Photojournalism and Documentary Photography programme. What's more, they should have had some experience in this area. We want students who are looking for a highly creative environment where they will be encouraged to test their boundaries as visual storytellers. Every student in the International Class should have a convincing portfolio and good English skills (at least level B2/CEFR). The entire course will take place in English.

► What should students expect? – They should expect an intensive six months of study in one of the world's best programmes for Photojournalism and Documentary Photography. For one semester, we will offer a carefully selected range of practical and theoretical courses with internationally known photographers and experts who will enable the students to sharpen their skills in the area of visual storytelling and develop their own profiles in terms of visual imagery. This includes adopting a personal attitude towards their subjects and knowing how to position themselves with their photographs.

► The application period for the first International Class has just passed. How was the response? – **We are pleased at the positive response we received for the International Class. We are excited to see how quickly the class became known around the world. In the first application period, we received applications from 16 countries: Egypt, Argentina, Bangladesh, Denmark, Estonia, France, Ghana, India, Canada, Kosovo, Mexico, the Netherlands, Portugal, Russia, South Africa and Sudan.**

International Study Camp
at the 5th LUMIX Festival for
Young Photojournalism.
Hanover, 2016 © Sebastian
Dorbrietz



At the award ceremony of
the 5th LUMIX Festival for
Young Photojournalism.
Hanover, 2016 © Sebastian
Dorbrietz





University of Applied Sciences
and Arts Hanover, Expo Plaza 2,
Faculty III © Insa Catherine
Hagemann

CURRICULUM

Seminar Workshop	Hours/Week	ETCS/Credits	Schedule
Spring Welcome Week			Mid February
Short Term Reporting and Final Project, Reportage	4	5	March-July
Portrait Photography	2	4	March-July
Photo Theory / Politics of Representation	2	2	March-July
Portfolio	1	2	March-July
Photobook / Long Term Project	3	12	March-July
Practice and Theory of Curating and Exhibition	2	3	March-July
Elective Course / Practice	3	3	March-July

When do the terms or semesters start and end at your school? — The International Class starts at the beginning of March and ends in the middle of July. Before the beginning of the semester, in February, international students have the chance to take part in an orientation week organized by the International Office.

Which semester are international students integrated into? — The International Class will be integrated into the current curriculum of the Photojournalism and Documentary Photography programme and taught entirely in English. International students will have classes with students from all semesters.

Which classes or courses can international students attend? — International students will have classes in Short-Term Reporting, Portrait photography, Theory of Photography, Photobook and Curating of Photography.

How many credits do students receive? — Students can receive up to 30 ECTS.

Who will the teachers be? — Classes will be held by faculty members as well as by internationally acclaimed photographers and other experts. For the first international semester we have invited Andrea Gjestvang, Mads Nissen and Dominic Nahr to teach at the University of Applied Sciences and Arts Hanover.





CURRICUL

Seminar Workshop	Hours/W
Spring Welcome Week	
Short Term Reporting and Final Project, Reportage	4
Portrait Photography	2
Photo Theory/Politics of Representation	2
Portfolio	1
Photobook / Long Term Project	3
Practice and Theory of Curating and Exhibition	2
Elective Course/Practice	3

University of Applied Sciences and Arts Hanover – Hanover, Germany

How many students altogether do you teach in your study programme? – Altogether, we have approximately 200 students studying Photojournalism and Documentary Photography. For our International Class, we offer 16 places each year.

What is the application procedure for international students, and when is the deadline for application? – Students interested in the International Class are asked to send a digital portfolio of previous works (2-3 stories or series; each containing 12-15 photographs), a motivation letter, a letter of recommendation and a CV. They can apply every October at international@fotostudenten.de for the following summer semester. A selection committee will review all applications. The selected participants will then need to submit an online application and provide proof of their English proficiency (at least level B2/CEFR), a university enrolment certificate (bachelor level) and health insurance coverage.

What kind of equipment can students use at your school (cameras, studio, darkroom, etc.)? – The students in the Photojournalism and Documentary Photography programme are guided by a team of professors, lecturers and laboratory assistants. They have access to an extensive support system, personal counselling and state-of-the-art equipment including a photo studio and darkroom, fully equipped computer and printing rooms, and a wide range of rental cameras and gear.

Who can international students contact with further questions? – For questions concerning the International Class please contact: international@fotostudenten.de

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Website

www.fotostudenten.de/international-class



From the project »Suna no shiro«
© 2014 Kiên Hoàng Lê / Agentur FOCUS



House by the sea, from the
project »アメリカ (Amerika)«, 2016
© Max Ernst Stockburger



From the project »Dear John«, 2016 © Felix Schmitt



**WE WANT STUDENTS
WHO ARE LOOKING
FOR A HIGHLY CREATIVE
ENVIRONMENT
WHERE THEY WILL BE
ENCOURAGED
TO TEST THEIR
BOUNDARIES AS VISUAL
STORYTELLERS.**

Prof Dr. Karen Fromm,
University of Applied Sciences and Arts Hanover



Andrea Gjestvang © Anders Kjellesvik

GOOD WORK WILL ALWAYS PAY OFF IN THE END

In conversation with Andrea Gjestvang, lecturer of the International Class in Hanover (2017)

► How would you describe yourself in three words? – **Strong, emphatic and adventurous.**

► How did you get into photography? Was there a particular moment or formative experience that brought you to photography? – **When I was 16 years old, my grandmother gave me a beautiful old SLR camera with several lenses. Since we didn't have smartphones or Instagram at that time, photography was something »serious«, and you needed a proper camera. But the content was pretty much the same as what young people photograph now – I took pictures of my little world. At some point I realised the camera was a way to get to know people and cultures unfamiliar to me, and the role of the photographer as a storyteller fascinated me.**

► Do you have a favourite photographer, or someone who has influenced you in your own work? – **My sources of inspiration have changed over the years. I started with a deep admiration for Mary Ellen Mark, Sally Mann, Nan Goldin and Don McCullin. Now I find inspiration in the work of photographers like Vanessa Winship, Christopher Morris, Christopher Anderson and Joakim Eskildsen, but I also look at the work by emerging photographers.**

► Which of your own photos, stories or projects has been most important to you personally? Was it a prize-winning project, or one that got less public attention? – **I always feel that the last project is the most important one because that is where my mind is at the time. But I have never been so deeply emotionally involved with a project than I was with »One Day in History«, a work that portrays the young survivors of the shooting at Utøya, Norway on 22 July 2011.**

The work reached out to a large audience all over the world, and the feedback I received made me aware of the power I have as a photographer. But it also made me aware of the responsibility and possibilities that come with this power.

► Of all your projects, which one had a working process that has changed or touched you the most? – **For my first personal long-term project, I travelled for months alone to remote villages in Greenland. I was young, adventurous and maybe a bit naive. I didn't use a fixer or anything like that. Probably I didn't even know what it was. I was lonely, cold and always questioning what I was doing there. I learned a lot about persistence and facing my own fears.**

► What is the biggest challenge for you in your profession? – **To keep pushing myself and developing as a photographer, to find new projects and new ways to tell the stories. And to balance working on my own projects and assignments or paid work. Projects are more important, but assignments often take first priority.**

► From today's perspective, would you have done anything differently regarding your photographic career? – **I wish I had been more independent and not so preoccupied with pleasing everyone in the business when I was younger. I was so impatient. I wish I had understood earlier that you just need to work on your own stories, keep going and take a long view. You shouldn't expect everything to happen so fast. Good work will always pay off in the end.**

Negin (15) lived in Norway as an asylum seeker for nearly five years before she was deported back to her home country of Iran. The family has fled Iran for the second time, and they now live in Bolu, Turkey. From the project »Return«, 2015
© Andrea Gjestvang



► In your opinion, what are the most important qualities a photographer should have? – **A photographer needs to be open-minded, curious, persistent and, of course, have a story to tell.**

► In the professional field of photography, is there anything you believe cannot be taught or learned? – **The way you look at the world – how you see other people – is something that comes from you. This will influence the way you photograph and tell stories.**

► Is there something you missed in your own photographic education that you would like to do differently as a teacher? – **I had a very good teacher, who was a great inspiration and taught me a lot. I have to teach my own way. But as an active photographer, I can hopefully give a different view of the reality and possibilities in the industry.**

► Why is an international exchange important for documentary photographers and photojournalists? – **It will give them new ideas and input. Many photographers want to work internationally. To go out at an early stage in their careers and meet colleagues from other parts of the world will widen their horizons and professional networks, and make it easier for them to make their way around the world later on.**

► What are you going to teach in Hanover, and what are your aims and expectations regarding your lectureship there? – **I am going to teach a class called »The Narrative Portrait« about how to take portraits that tell stories. I expect the students to face their fears when confronting other people, both strangers and people they know, when aiming to create personal portraits.**



William (19) and his friends party on the playground of their former school in Bugøynes, a small fishing village in the very north of Norway. From the project »Everybody Knows This is Nowhere«, 2010-2012
© Andrea Gjestvang

Iselin (15) survived the massacre on the island of Utøya in Norway on 22 July 2011. She suffered from nightmares and insomnia. Her mother gave her a little dog, which slept on her abdomen at night to comfort Iselin. From the project »One Day in History«, 2012 © Andrea Gjestvang



► Do you want to focus on teaching in the future, or do you already have other plans? – **My plan is to work as a photographer for many years to come. I find it inspiring and meaningful to teach every now and then.**

► You have a family. Is it easy for you to find a balance between family life and your work as a photographer? – **Finding the balance is a lifelong struggle, even for photographers without children. Of course, there are some new challenges because I am not free to do whatever I want whenever I want to. But on the other hand, I have never been as successful and productive as a photographer than after I had kids. My husband and I support each other and share the parenting equally. I travel a lot for work and projects, and that gives me the mental space and the time I need to focus 100% on my photography.**

► Do you have any personal advice for prospective photographers? – **Work hard and believe in your own projects. Seek advice and inspiration among your fellow students and photographers who are more experienced than you. Try to develop your own voice as a photographer and look for alternative stories and angles rather than repeat what has already been done. Create projects that are relevant for the time we live in and what is going on in the world.**



© Dominic Nahr

A LOT OF IT COMES FROM YOUR GUT FEELING

In conversation with Dominic Nahr, lecturer of the International Class in Hanover (2017)

► How would you describe yourself in three words? — **I'm a dreamer, open-minded and stubborn.**

► How did you get into photography? Was there a particular moment or formative experience that brought you to photography? — **I grew up in Hong Kong, and my father was a member of the Foreign Correspondents' Club (FCC) there. I was too young to ever go beyond the reception area, but I usually took a peek into the halls covered with prints by Eddie Adams, Nick Ut and many others. It was a secret chamber of conflict and concerned photography. After my 18th birthday, I was finally allowed to enter the premises. Hugh van Es, a Pulitzer Prize-winning photographer for his work during the Vietnam War, always sat in the same spot at the members' bar. He took a liking to the pictures that I had shot on a school trip to Laos and asked me one day if I was good at school. I replied: »Not really.« He answered: »Good, you will become a photographer.« He called the biggest local English-language newspaper, The South China Morning Post, and got me a job as a staff photographer. I was given a Canon 1D with 4 megapixels and my life as a photographer began. Hugh died in 2009, and a portrait of him now hangs where he used to sit.**

► Do you have a favourite photographer or someone who has influenced you in your own work? — **One of the first photography books I ever studied in depth was by Bill Brandt. His work was so gloomy and dark, yet very contemporary for his time. Once I decided to follow the path of photography I was heavily influenced by James Nachtwey's work, partly because it was so readily available in libraries in Hong**

An African Union soldier covers up the strategic battle plans that were used to take Afgoye from Al-Shabaab. From the project »Captive State, Somalia«. Somalia, 2011-2013
© Dominic Nahr



Kong. I studied his methods of working, his books and the documentary about him. This led me to other photographers, especially the work by Vietnam-era photographers like Larry Burrows, Henri Huet, Don McCullin and many others.

► Which of your own photos, stories or projects has been most important to you personally? Was it a prize-winning project, or one that got less public attention? — **The projects that have received most recognition are usually the ones that I personally care most about.** These stories are often not in the media spotlight and are fairly underreported. I have had a few significant projects produced over the last few years that received attention from magazines and led to exhibitions as well. There is a certain drive inside of me to document the inhumanity and misery I witness and produce images that tell the stories of the people who surround me when I am in the field. These particular stories include my project in the Democratic Republic of Congo during the civil war, my work covering the Somalia famine, the war in South Sudan and the nuclear disaster in Fukushima.

► Of all your projects, which one had a working process that has changed or touched you the most? — **Many of the stories I work on touch and affect me a great deal. The last project that moved me the most and that I had trouble leaving was in South Sudan during the war and humanitarian crisis late last year. I found it hard to go back home to Nairobi and ended up returning to South Sudan only a few days later. If there was a slight change in my process, it might have been that I decided consciously to leave my camera behind in order to support the Médecins Sans Frontières (MSF) teams working in the middle of nowhere by holding back crowds at a food distribution or unloading helicopters. During that time I really struggled with the question: »Am I still a professional photographer if I don't take photographs of the child shivering in the swamp? At what point do I stop taking pictures and help?« Ironically, one of the images that touched people the most was taken while I was carrying an infant through the swamp at night.**

► What is the biggest challenge for you in your profession? — **The biggest challenge by far is to keep afloat. This business doesn't provide any security, a regular salary or even regular clients. Everything is constantly shifting, and I always have to make sure I keep track of all the different paths and find a balance – be it with assignments, exhibitions, workshops or personal projects.**

► From today's perspective, would you have done anything differently regarding your photographic career? — **It's hard to say what could have been done differently because this career isn't linear. My first home outside of the newspaper world was a small French agency called L'Oeil Public. I felt comfortable with the other photographers and from the beginning, they either motivated me or shielded me from things I wasn't ready for at the time. I could have seen myself grow further with my fellow photographers at that agency. Sadly, only one year after I joined, the 15-year-old, highly respected agency closed down. From then on I have very much felt that I have to figure this industry out on my own.**

► In your opinion, what are the most important qualities a photographer should have? — **A dedication to the profession and the stories he or she commits to telling. But a good photographer also needs the ability not to be swept up by what the industry claims to be and see the work as a job as well. One can dream of being part of a big agency or becoming a famous photographer, but the reality is that as a professional photographer, you have to think about what you are trying to communicate and how best to reach people that go beyond our industry.**

► In the professional field of photography, is there anything you believe cannot be taught or learned? – **I think everyone has the ability to learn what is needed for this job.** A lot of it, however, cannot be taught in classrooms, but rather is learned in the field and would fall under the category learning by doing. I have acquired many skills over the years by covering stories, learning from older photographers, people I have photographed, local journalists, drivers or fixers, and usually in the middle of nowhere far from the classroom or university. Of course a photographer needs to be honest with him or herself so that he or she can open up to people so that they in turn give themselves to being photographed. This can only be done by a photographer who chooses to let go of any preconceived ideas and approach people with a clean slate. I remember meeting a man in Gaza who had killed numerous people from the opposing group. I tried to meet him simply as a man in order to understand how he saw it from his perspective and to understand why he had done it from his side of the story. These are skills that do not have anything to do with taking pictures, but with manoeuvring environments and people. A lot of it comes from your gut feeling – being able to »smell« a situation – to know when it is good to take pictures and when it is time to go and move on. I do believe that this internal mechanism is something that individuals either have or not.

Thousands of South Sudanese from the nearby region wait in line for a distribution in the otherwise empty and destroyed Leer in Unity State. In April 2015 after an increase in fighting in Unity, thousands of civilians were forced to flee into the bush, swamps or to the UN Protection of Civilians. Leer, South Sudan, 2015. From the project »Crisis in Unity, South Sudan«
© Dominic Nahr





Portfolio review with students from the Photojournalism and Documentary Photography course at the University of Applied Sciences and Arts Hanover at the Visa pour l'Image festival. France, Perpignan, 2016 © Maximilian von Lachner

► Is there something you missed in your own photographic education that you would like to do differently as a teacher? — **I was lucky to go to a fine arts school in Toronto and was practically the only photojournalist in the photography programme there. My professors gave us a lot of freedom to explore and create, but this left many students in my programme quite lost and without a clear direction. I had known from the beginning I wanted to become a photojournalist or war photographer, and this allowed me to find my own path without being influenced by what the school or my peers were doing. I made sure that I would take as much in as possible and the material seemed endless there. I had art history, photo history, philosophy, practical and theoretical classes and I must have spent hours and hours looking at books in the library. I would like to try and balance both the freedom to explore and the guidance to assist photojournalists when they are not sure what path they are comfortable with.**

► Why is an international exchange important for documentary photographers and photojournalists? – **I have recently taught professional local photographers in Bamako, Mali. I think there was a great value in them learning from an outsider to counter what they have learned from their own circles and environments. Each country and each school has its own parameters of a visual language. To be able to tap into other forms of seeing helps students develop new ways of storytelling.**

► What are you going to teach in Hanover, and what are your targets and expectations regarding your lectureship there? – **I would like to focus on each student individually and help to guide them in finding their own unique voice and story ideas. I hope to see their projects from beginning to end and know that I have pushed them towards their personal goals while giving them room to explore and make mistakes. I also hope to see each of my students complete a series of endurance assignments as I like to call them – to push the photographers out of their own comfort zone.**

► Do you want to focus on teaching in the future, or do you already have other plans? – **I will always be a photographer but hope that teaching will become a bigger part of my future. I enjoy it immensely and think that my experience as a photographer, combined with my global upbringing, can help me understand students from different regions and push them in directions that suit them. My favourite professor at Ryerson University in Toronto was Phil Bergerson. He knew how to push me without isolating my thinking, he was an inspiration both in the way he taught his students and also in his own photographic work while working as a teacher. The first thing he told us in class was: »I have the best job in the world, I get paid to talk about photography!« I remember thinking that sounded like the coolest job in the world.**

► Do you have any personal advice for prospective photographers? – **We are not just in the business of taking pictures, but we are here to tell stories. To do so we first have to give ourselves up to our subjects so they in turn will open up for the camera. Every photographer should be open to all of the opportunities given by the school and soak in as much as possible from whatever is offered to them.**



Mads Nissen © Morten Rode

DON'T LISTEN TO OTHER PEOPLE'S PLATITUDES

In conversation with Mads Nissen, lecturer of the International Class in Hanover (2017)

► How did you get into photography? Was there a particular moment or formative experience that brought you to photography? — **I was 19 years old and living in Venezuela when I realised I wanted to do documentary photography. It appeared to me that it was a combination of three things: social awareness, the desire to create change, curiosity about other people and creativity as a way to express myself and connect with others. These are still the pillars of my work today, and whenever I feel lost, I go back and reconnect with those values.**

► Do you have a favourite photographer or someone who has influenced you in your own work? — **The closeness, intimacy and empathy in the earlier work of Anders Petersen is an unlimited source of inspiration, as is the raw poetry of Luc Delahaye's »Winterreise«. There are many documentary photographers who live out their journalistic and humanitarian values. And we mustn't forget the conceptual photographers who see things more clearly and intelligently than anyone before them.**

► Which of your own photos, stories or projects has been most important to you personally? Was it a prize-winning project, or one that got less public attention? — **Taking pictures is like an emotional roller-coaster. Sometimes I'm shooting and I feel that everything (including myself) is mind-blowingly amazing. Sometimes I look at that work afterwards and I feel so damn incompetent. I'm particularly proud when I feel I can make a difference. I'll outgrow some of my work, – but other work will continue to grow year after year.**

- ▶ Of all your projects, which one had a working process that has changed or touched you the most? – **Living, meeting people and photographing in the Amazon** like I did from 2006 to 2013 changed my perspective on life and normality. It was a long journey deep into the forest – and into myself standing on the edge of adulthood.
- ▶ What is the biggest challenge for you in your profession? – **Combining being a father, a husband and – at the same time – the photographer I strive to be.** It's a damn difficult balance; it takes a lot of discipline but also sacrifice (family or the most interesting assignment: what should I choose?). Early on I decided that I would rather be a lousy photographer than a lousy father.
- ▶ From today's perspective, would you have done anything differently regarding your photographic career? – **Yes, I would have invested more in my own personal projects, taken greater risks creatively and in my choices of stories and the time I allowed myself to spend on them.** I would simply have thought harder, been smarter and even more focused on the stories that really mattered most to me. I have tried to live by the saying: »It's a tough business, if you don't risk anything, you won't get anywhere.« I have done that to some degree, but at times I have also spent too much time reassuring myself because of my background as completely self-taught.

Jon and Alex, a gay couple, during an intimate moment. Sexual minorities face legal and social discrimination, harassment, and even violent hate-crime attacks from conservative religious and nationalist groups. St. Petersburg, Russia. World Press Photo of the Year 2014 © Mads Nissen / Panos Pictures





A monkey hugs a domestic cat. Ecuador, Parque Nacional Yasuní © Mads Nissen / Panos Pictures

- ▶ In your opinion, what are the most important qualities a photographer should have? – **Empathy. That's all!**
- ▶ In the professional field of photography, is there anything you believe cannot be taught or learned? – **I do believe in the idea of talent, but with my two little children I also see every day how you can stimulate human values like empathy and the ability to liberate the imagination. So sure, some people are born or raised more gifted than others. But in the end, dedication will overtake talent. But then maybe dedication is a talent as well.**
- ▶ Is there something you missed in your own photographic education that you would like to do differently as a teacher? – **Madness. Most photographers are a mad, crazy, emotional and energetic bunch of anarchists fuelled purely by their personal dedication and striving to reach a destination beyond our own limited imaginations. So we need guidance from someone who respects and nurtures our individuality – but also the madness to push ourselves into the unknown, where our true individual potential is hidden. That's where a workshop can help you become a better, more aware version of yourself. And when that happens, it is quite a relief.**

- ▶ Why is an international exchange important for documentary photographers and photojournalists? – **If you don't feel the need for new perspectives and challenges, then please sell your camera right away.**
- ▶ What are you going to teach in Hanover, and what are your aims and expectations regarding your lectureship there? – **I learned about the university through the Lumix festival, where I've exhibited every single year. And year after year, I have been amazed by all the great work and people who blossomed from here. After winning the World Press Photo Award and touring the world with openings and lectures, I decided to turn my concentration back to the field, which is what I love the most. But I felt inspired and curious about getting to know Hanover, and that's why I made the exception.**
- ▶ Do you want to focus on teaching in the future, or do you already have other plans? – **I like teaching, but I only do longer workshops now – and only one or at most two a year. I keep this balance because it really needs to be fun and rewarding for me as well.**
- ▶ Do you have any personal advice for prospective photographers? – **Don't listen to other people's platitudes.**

Alves do Silva shows off his gold teeth. He found the gold himself. He's been working as a garimpeiro for about 30 years. Brazil, Garimpo Eldorado Do Juma, South America's biggest illegal goldmine © Mads Nissen / Panos Pictures



**EXCHANGE PROGRAMMES
AND COOPERATION
PROJECTS WITH THE
UNIVERSITY OF
APPLIED SCIENCES
AND ARTS HANOVER**

BELFAST SCHOOL OF ART AT ULSTER UNIVERSITY — BELFAST



THE BELFAST SCHOOL OF ART IS A WORLD LEADING ART SCHOOL located in the heart of the city in Ulster University's Belfast Campus. The school continues to make a significant contribution to the field of contemporary art and design both nationally and internationally. Our students produce innovative work in a **dynamic studio-led environment**, supported by the very latest technology and staff who are passionate about art and design.

OUR LECTURERS AND PROFESSORS are practising artists and designers actively involved in research as well as teaching. Much of their work is independently recognised as world-leading and the school draws on its international networks to bring **important figures in art and design** to Belfast to work with students.

ABOUT BA (HONS) PHOTOGRAPHY WITH VIDEO — The course is taught by dedicated, respected photographers who exhibit and publish internationally. Our graduates have won high-profile prizes, exhibited around the world and built diverse careers out of their studies here. We are passionate about photography, encouraging and supporting our students to explore, learn,

question and become experts. At Ulster we will help you develop your own creative style and individual voice. You will leave with a valuable set of skills and a **fresh way of thinking** that help you stand out as you embark on a career in an exciting sector.

THE BA COURSE runs over three years with a timetable covering **lectures, seminars, critiques, gallery visits and tutorials**. Teaching usually takes place over three days each week. On the other days you will be photographing on location or in the studio as well as carrying out your own research. Our course takes a very contemporary approach to studying photography. It **combines practice, theory and professional experience** to help you develop unique and innovative photographic work. You will learn a wide range of skills across both still and moving image, using analogue and digital. Contextual studies are integrated into the practice modules to build your understanding of contemporary ideas and help you develop sophisticated, cutting-edge work.

THE TEACHING TEAM consists of photographers who exhibit and publish around the world and includes two members of

Magnum, Martin Parr and Donovan Wylie.

We invite visiting speakers to give lectures and recently hosted photographers Lorenzo Vitturi, Amak Mahmoodian, Léonie Hampton and Raphaël Dallaporta, writer Liz Wells, and curators Louise Clements and Tim Clark.

THE CLOSE LINKS WE HAVE WITH GALLERIES AND PHOTO FESTIVALS help you build your own networks and experience from the start of your studies and beyond. Our students and graduates have been selected for high-profile prizes including the Jill Todd award, the RUA Young Artist award, the Genesis Imaging award and the Kassel Photobook Dummy award.

Text © Belfast School of Art at Ulster University

When do the terms or semesters start and end at your school? – Semester 1 starts in the end of September and runs until mid December. Semester 2 runs from the end of January until early May.

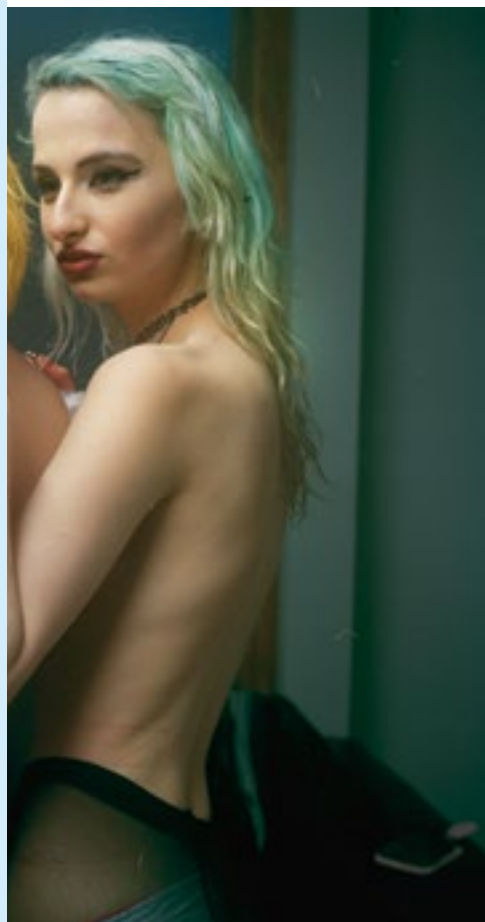
Which semester are international students integrated into? – International students will be integrated in the second semester of year 2, which consists of four 12-week modules, one practical and one contextual, which build your own voice as a photographer.

Which classes or courses can international students attend? – The classes that international students can attend are called »Contexts (Practice)« and »Contextual Studies 3« and are equivalent to 30 ECTS.

Who will the teachers be? – Students will be taught by Donovan Wylie and Ailbhe Greaney. They will also get in touch with course director Clare Gallagher, as well as with Ken Grant and Peter Neill.

How many students altogether do you teach at your study programme? – At Belfast School of Art we currently teach 60 undergraduate and 30 postgraduate students.

What is the application procedure for international students and when is the deadline for application? – Students must be nominated by their Erasmus coordinator. The nomination should be emailed to Debbie Fraser



Magnum, **Martin Parr and Donovan Wylie**. We invite visiting speakers to give lectures and recently hosted photographers Lorenzo Vitturi, Amak Mahmoodian, Lécia Hampton and Raphaël Dallaporta, writers Liz Wells, and curators Louise Clements and Tim Clark.

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Text © Belfast School of Art at Ulster University

(dea.fraser@ulster.ac.uk) and to the Erasmus department (erasmus@ulster.ac.uk). They will then be asked to send an e-portfolio of their work.

What kind of equipment can students use at your school (cameras, studio, darkroom, etc.)? – Our facilities include a photographic studio, portable lights, Imacon film scanners, a 44" printer, new iMacs, medium and large format cameras and a darkroom. We also have two photographic technicians to help you.

Who can international students contact for further questions? – Students can contact our international coordinator Debbie Fraser (dea.fraser@ulster.ac.uk) for Erasmus questions and course director Clare Gallagher (c.gallagher2@ulster.ac.uk) for course enquiries.

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Website

www.ulster.ac.uk

www.facebook.com/baphotobelfast/

Type of cooperation – Erasmus



From the project »Stoned in
Melanchol« © Megan Doherty





From the project »Woodburn«
© Matthew Gordon



From the project »Semper Augustus«
© Mary Hamill

DANISH SCHOOL OF MEDIA AND JOURNALISM (DMJX) – AARHUS



THE NECESSARY PHOTOGRAPHY, STUDY PHOTOJOURNALISM IN DENMARK – At the photojournalism programmes run at the Danish School of Media and Journalism (DMJX), we work with non-fiction photography. We deal with reality in our stories. We have a broad view of photojournalism as a visual media, and believe that documentary stories can be told in many different ways as long as the storytellers are open about their working processes. Our students must report fairly and correctly – and we respect journalistic ethics. We believe that **openness and fair reporting** are keystones in establishing trust between photojournalists and their viewers. We believe that documentary photography is the necessary photography. Photojournalism is needed in order to document the present and to give people a better understanding of the world around us. Therefore, we focus on visual stories where **people are the centre of our storytelling.**

THE STUDY ENVIRONMENT at the school in Aarhus is informal; there is a good atmosphere among our students and a close connection between students and teachers. Our philosophy is that **»together we learn more«**. We expect our students to be independent and active, and to share their

experiences with one another. DMJX runs a four-year Danish BA programme and two six-month international programmes called Photo I and Photo II. For each of the two international programmes, we accept 8-10 students every term. All teaching at Photo I and Photo II is carried out in English.



© Gabriel Ellison-Scowcroft

PHOTO I FOCUSES ON THE **LANGUAGE OF PHOTOJOURNALISM** with workshops on reportage, portraiture, magazine making and video documentary. This level matches the level of our Danish second and third-term students. The Photo I students have their own classes, but will occasionally meet with the Danish students.

PHOTO II IS A MORE ADVANCED PROGRAMME, where the students work on two major projects. The first project focuses on **visual and personal storytelling**. During the longer second project, the students cover important subject matters. This level matches that of our Danish final-year students. The Photo II class is taught together with our Danish 8th-term students.



© DMJX

OUR TEACHING is based on workshops with either a specific topic or with a certain focus. We do one workshop at a time, which means that students can dedicate their time to one specific project. We believe that the possibility of working in depth with one project at a time creates better learning for the students and better stories for the viewers. During each workshop, the students work with individual stories and do the research and development of the story under supervision of the teachers. When studying at DMJX, you will have the **chance to work with stories that are important to you**. The teachers will support your ideas, but at the same time ask critical questions about how you will reach your goal. The teachers at DMJX are all experienced and renowned, both in photography and teaching. DMJX has only two faculty

teachers of photojournalism. This means that we use a lot of guest teachers; therefore, students will receive input from many different sources. The alumni from DMJX include many talented and prize-winning photographers. Danish photographers like Lærke Posselt, Mads Nissen, Marie Hald and Asger Ladefoged were educated at DMJX.



© Fabian Fiechter

OVER THE YEARS, we have had international students come from all over the world to DMJX. Photographers such as Alexandra Hootnick, Evgeny Makarov, Mario Wezel, Brittany Greeson, Ilaria di Biagio, Roger Anis, Kishor Sharma and many others have attended our international programmes. We're looking forward to welcoming you at DMJX in Denmark and working with you on your ideas and visual styles.

Text © Danish School of Media and Journalism

When do the terms or semesters start and end at your school? – The spring term starts around the 20th January and ends around the 10th of June. The autumn term starts around the 20th of August and ends just before Christmas.

Which classes or courses can international students attend? – We run two international programmes, Photo I and Photo II. Photo I is a separate programme for international students only. The students are not directly integrated into the Danish classes, but they do meet for lectures and so on. The level for Photo I is like the Danish second or third term. Photo II is a part of our final term and the students work with a group of Danish students.

How many credits do they receive? – Each programme is worth 30 ECTS.

Who will the teachers be? – In Photo I, the students will work with both faculty teachers, Mads Greve and Søren Pagter, as well as a selection of Danish guest lecturers, for instance Poul Madsen and Henrik Kastenskov from Bombay Flying Club. In Photo II, the teachers will be Kent Klich, Søren Pagter and a selection of international guest lecturers. The guest teachers can vary from term to term. Over the past years we have frequently worked with Alixandra Fazzina and Pieter ten Hoopen.



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© DMJX

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How many students altogether do you teach in your study programme? – We currently have 64 Danish students enrolled in the photo-journalism programme. 24 of them will be doing internships, so there'll be 40 at the school. We accept a maximum 16 of international students per term.

What is the application procedure for international students and when is the deadline for application? – We accept students upon consideration of their portfolio and a motivation letter. They also need to submit additional exam papers and a TOEFL test. Deadlines are the 1st of April for the autumn term and the 1st of October for the spring term.

What kind of equipment can students use at your school (cameras, studio, darkroom etc.)? – We have a selection of equipment which the students can borrow when needed: Canon and Nikon DSLR cameras, Mamiya medium-format cameras, Fuji X100S cameras, additional lenses, flashes, tripods, Elinchrom flash lights, sound equipment like handheld recorders, microphones and shotgun microphones.

The students can develop analogue film using our C-41 developing machine (free of charge). We have computers available with all necessary software, such as Photoshop, Photo mechanics, Lightroom, Final Cut Pro and In-design. We have two Imacon scanners available. The students can print for practical use only – we don't have high-quality printing facilities. We don't have a studio.

Who can international students contact for further questions? – For content of the programme please contact: Søren Pagter at sp@dmjx.dk. For the application process and practicalities: Anna Nejrup at anna@dmjx.dk

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Website – www.dmjx.dk/international

Type of cooperation – Erasmus



Self-portrait, from the project »The Swallows Return«, photo booth, Florence, taken in Photo II in the spring of 2015 © Barbara Leolini



Kristian is more than a year younger than his sister, but they are at about the same stage of development. Emmy has Down's syndrome. If the current trend continues, there will be fewer and fewer children like Emmy in Danish society due to prenatal screening. Denmark, Sønder Vissing, from the story »One in Eight Hundred«, taken in Photo II in the spring of 2013 © Mario Wezel





It's Thursday night, and the conscripts Nicklas Mikkelsen and Emma Stougård go out with their colleagues. Since 1988 the Danish Army has recruited women and men for military service, where they work and live together. Aalborg, Denmark, from the story »Brothers and Sisters in Arms«, taken in Photo I in the spring of 2016 © Noa City-Eliyahu

INSTITUT D'ESTUDIS FOTOGRÀFICS DE CATALUNYA (IEFC) — BARCELONA



INSTITUTE OF PHOTOGRAPHIC STUDIES OF CATALONIA was established in 1972 and is a non-profit institution with the philosophy of a public service entity. Its mission is to encourage and promote the study, research and dissemination of photography. The activities of the Institute are spread across three departments: the Photography School, Documentation and Research, and Cultural Activities. The aim of the Photography School is to provide photographic education for people seeking professional knowledge and artistic expression. Since 1976, more than 14,000 students have passed through its classrooms. Many of them now work as professional and artistic photographers, teachers, curators, historians or industry professionals. The aim of the Documentation and Research section is to preserve, manage and disseminate information about photographic documentation and photographic heritage. This section is home to a photographic historical archive with more than 800,000 negatives including glass plates and roll films, a library with more than 5,000 books as well as about 40 current magazines and others from different times. With our Cultural Activities, we want to promote and disseminate photography as a cultural

and social fact. We produce and organize exhibitions, conferences, contests and book editions. Furthermore, we promote our students' work.



© IEFC



© IEFC

AT OUR PHOTOGRAPHY SCHOOL, we offer a 3-year Photography degree programme which started in 1980 and offers an extensive itinerary through technique and photographic aesthetics, as well as art language and communication, ensuring a **comprehensive education** with the purpose that future photographers will be able to carry out their professional and creative work. The first year provides the content foundation and resources that allow students to address most photographic situations both technically and conceptually. The second year consolidates and perfects the techniques and procedures necessary for professional practice; it also **explores methodological, historical, aesthetic and narrative concepts**. The third year is designed to convey the knowledge required to get into the different application areas of photography: documentary, commercial and creation.

IN ADDITION TO THE 3-YEAR PHOTOGRAPHY DEGREE PROGRAMME, we also offer specialisation courses and workshops, as well as basic and weekend courses. These aim to complement and expand participants' knowledge for the development of specific photographic activities and their relationship with the market. At our school, documentary photography plays an important role, but we also emphasize the **creative aspects of photography**. We work on projects where narration, language and concept are very important. At IEFC it is essential to follow our students' work and joint discussions in class. Teachers devote personal attention to students in addition to time spent in class. Groups are small; personal relationships are encouraged among students to help them grow. As far as possible, the students' works are promoted through exhibitions, contests, festivals and so on.

Text © Institut d'Estudis Fotogràfics de Catalunya



When do the terms or semesters start and end at your school? — The 1st semester starts at the end of September and ends in the first week of February. The 2nd semester starts in the second week of February and ends in the third week of June.

Which classes or courses can international students attend? — We design a specific programme for each student through assignments or specialization courses, bearing in mind the interests of the student. The classes are usually in Spanish, but there is a tutor to help the students during their stay.

What is the application procedure for international students and when is the deadline for application? — The deadlines are June 30th for the 1st semester and November 30th for the 2nd semester.

What kind of equipment can students use at your school (cameras, studio, darkroom, etc.)? — We have two photographic studios equipped with film cameras and digital backs from Hasselblad and Phase One, large-format Cambo cameras, flash and continuous lighting equipment from Bowens, Profoto and Elinchrom. Students have access to a black-and-white darkroom with 18 enlargers and 2 digital laboratories with 40 work stations in network, Wacom tablets, Epson and Nikon scanners, printers and plotters for Fine Art printing.



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© IEFC

Who can international students contact for further questions? – Students can contact our academic director, Robert Barrio: rbarrio@iefc.cat

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Website – www.iefc.cat

Type of cooperation – Memorandum of Understanding



© Irene Díaz

© David Fischer Baglietto



NATIONAL RESEARCH TOMSK STATE UNIVERSITY (TSU) – TOMSK



THE PHOTOJOURNALISM AND MEDIA DESIGN SCHOOL at Tomsk State University focuses on authors' photo projects, experimental design and new media. We educate professionals who work in different parts of the world. A lot of people say: »I wish I could visit Siberia someday...« We will give you the chance to fulfill this wish. Everyone who comes to us is accepted as a special person. We provide our students with attention and support with all the conditions for fruitful, creative work. **Individual counselling** from our educators helps students to handle their personal projects in all fields of media design and photojournalism.

HOW ABOUT STUDYING IN SIBERIA? It is a region of pioneers and exiles from the central part of Russia. There have been many intellectuals, professors and artists among them. Their spirit is still here. If you're interested in Russian literature, culture and language, the old university is the best place to study these subjects. Tomsk State University hosts a huge library and hundreds of students from all over the world who are glad to meet new people. But the main point is **the opportunity to see Siberia with your own eyes.**

TOMSK IS AN ANCIENT CITY with a Russian soul. The stranger who passes you may be a bear hunter, a famous professor, a well-known Russian illusionist or a rich IT startup owner. The journey to Tomsk lets students **create unique photo stories.** We help them travel to distant places and see the authentic Russia. Villages lost in the taiga? Research labs of the highest level? Siberian artists' studios? Just being there can create a great travel photo project.

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Tomsk State University was founded in 1880 and is the oldest university in Russian Asia (in Siberia). Its building is still a symbol of the city. © TSU

AS WE WELCOME **TEAMWORK**, we will assist you in finding like-minded students among the photojournalists, reporters, web designers, illustrators and video makers in order to create an impressive presentation for your story. You can invite students from Russia, Germany, Latvia, China, Vietnam, Mongolia, Kazakhstan, Antigua, Barbados or Nigeria to be part of your project. Students who enroll in the Photojournalism and Media Design School at Tomsk State University may attend one of our practical courses offered in English: foundations of photojournalism, media design, web design, digital publishing, tablet magazine design, infographics and more. They will also become celebrity guests at our Ph&D Photojournalism and Design Festival and appear in numerous exhibitions and publications.

Text © National Research Tomsk State University



German student Jakob Schnetz is well-equipped for his winter journey to »Little Estonia« in the Tomsk region. His characters are the young people who are willing to stay in this small village. © TSU

When do the terms or semesters start and end at your school? — As our students enjoy flexible schedules, starting dates are discussed with individual students. Generally, our semesters run from September or February.

Which semester are international students integrated into? — All international students have individual programmes depending on their skills and interests.

Which classes or courses can international students attend? — International students can attend classes in: Photojournalism, Media Design and Development, Magazine Design, Digital Publishing, Russian language, Visual journalism and Infographics, as well as some Tomsk State University courses from other academic programmes.

How many credits do students receive? — The usual workload is 32 credits per term, depending on the students' list of classes and activities.

Who will the teachers be? — All the teachers are practitioners with wide experience in the field of media design and photojournalism. The students can also attend the lectures and workshops of visiting experts from the leading Russian media.

How many students altogether do you teach in your study programme? — The whole number of students of all photojournalism



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Text © National Research Tomsk State University



German student Jakob Schnetz is well-equipped for his winter journey to «Little Estonia» in the Tomsk region. His characters are the young people who are willing to stay in this small village. © TSU

and media design programmes is over 80, including Bachelors' and Masters' programmes. There are 10 international students among them.

What is the application procedure for international students and when is the deadline for application? — Learn the application procedure at TSU website en.cjiap.tsu.ru/node/23 including document list, registration forms and deadlines.

What kind of equipment can students use at your school (cameras, studio, darkroom, etc.)? — Students can use our equipped photo studio, video studio, cameras, iMacs, equipment for presentations.

Who can international students contact for further questions? — Irina Korneva, International Projects Coordinator, irkorneva@yandex.ru

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Webseite — en.tsu.ru

Type of cooperation — Memorandum of Understanding



Ulaanbaatar, Mongolia © Daniel Shostak



Yakutiya © Nina Sleptsova



Hanover © Aliona Kardash



PATHSHALA SOUTH ASIAN MEDIA INSTITUTE — DHAKA



ABOUT PATHSHALA — Pathshala is a school of Photography in the South Asia region which offers various short-term and long-term educational programmes, including workshops and presentations in photography and multimedia journalism throughout the year. Pathshala opened in 1998. Since then, the institution has slowly grown to become a fully fledged photo resource centre based in Dhaka, Bangladesh. The name Pathshala comes from the ancient education system that prevailed in South Asia. It brings to mind classes held underneath a large tree and conjures up learning spaces without walls, in the cool shade of its leaves. The South Asian Media Institute of Photography not only allows students to explore the world of image making, but provides them with opportunities to explore beyond the confines of the discipline. The conceptual absence of classroom walls enables 1st-year students and 3rd-year students to attend the same classes and work together on collaborative projects along with visiting faculty. This enhances and complements each student's learning experience. From its modest beginnings, Pathshala has expanded to attract students from within Bangladesh as well as outside. The school has a rich heritage of photography education, celebrating over 18 years.

Our students are drawn from a wide range of backgrounds nationally and internationally. They have been awarded and widely recognised by organizations such as World Press Photo, Alexia Foundation, Joop Swart Master Class, Ian Parry Scholarship and the Sony World Photography Award. Pathshala is a distinctive multimedia educational organization that has made challenging social inequality its central driving force.



© Mohammad Ashraful Huda

Over the past eighteen years, Pathshala has successfully cooperated with national and international organizations and educational institutions in order to conduct several successful socially responsible programmes.

Inherent in Pathshala's work is this ability to use the power of photography and multimedia to educate, inform and evoke powerful emotional responses.

PHOTOGRAPHY DEPARTMENT – Pathshala's photography department is recognised as an institution offering the highest-quality education in photography currently available. Through regular assignments and projects, the students are encouraged to master their art. Pathshala's devotion to excellence has enabled it to carve its own niche internationally, setting it at par with the best in the world. The extensive course curriculum diligently moulds students as professional photographers in their own right. Our Professional Photography programme contains subjects like Documentary Photography, Personal Project, Professional Practice, History of Photography, History of Art, Visual Anthropology, Darkroom Practice, Alternative Printing, Studio Photography and Digital Darkroom. This gives a solid foundation for a professional photographer and also a critical view on socially engaged storytelling, representation, regional context, as well as Eastern and Western hegemony.

EXCHANGE PROGRAMMES – In the early days, Pathshala had the privilege to work in collaboration with prestigious organizations.

World Press Photo Foundation, British Council, Panos Institute, Thomson Foundation and Free Press Unlimited (FPU), Goethe Institute and Alliance Française – have all contributed significantly to Pathshala's success over the years. Now the Netherlands, Australia, China, Indonesia, Nepal, Norway and Pakistan will also be paving the way for a school that has matured beyond its years. Pathshala is currently conducting exchange programmes with Oslo University College (OUC) Norway, Edith Cowan, Queensland College of Art and Griffith University in Australia, University of Applied Sciences and Arts Hanover, Germany, National Institute of Design, India to give Pathshala students a cross-cultural experience in order to enrich and broaden their horizons.

The long-standing affiliations with Sunderland University, Bolton University, the Danish School of Journalism and Erasmus University offer scope for a world-class education. On the local frontier, internship opportunities at Drik, Chobi Mela and DrikNEWS offer on-the-job training that later becomes invaluable in a professional career. Regular participation in international festivals and workshops provides a worldview essential to understanding, interacting and becoming established in the global marketplace.

Text © Pathshala South Asian Media Institute



© Mohammad Ashraful Huda



© Mohammad Ashraful Huda

When do the terms or semesters start and end at your school? — We have two 6-month-sessions per year; one from January to June, the other one from July to December.

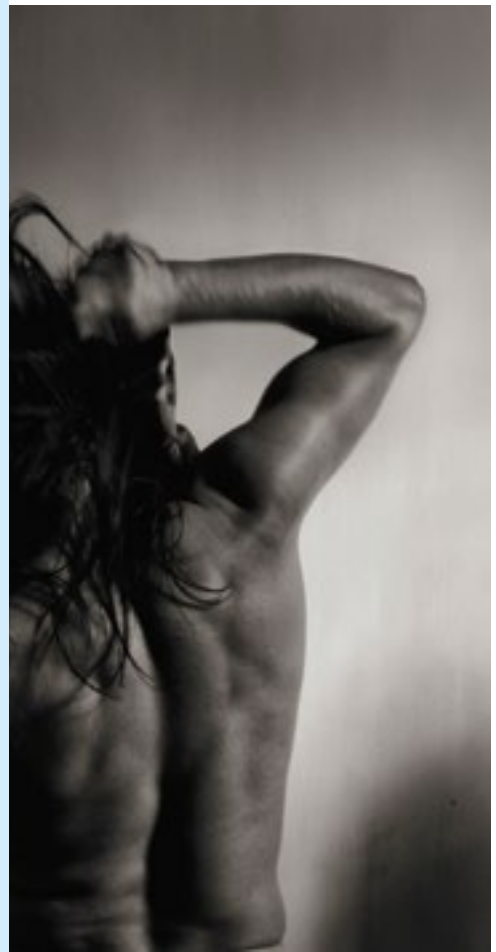
Which classes or courses can international students attend? — The classes that international students can attend are called »Personal Project II« and »Professional Practice of Photography« and are part of the Three Year Professional Programme (3rd year, 2nd semester).

Who will the teachers be? — Some of the faculty members that the international students will meet are Shahidul Alam, Munem Wasif, Abir Abdullah, Tanzim Wahab, Debasish Shom, Sarker Protick and Sayed Asif Mahmud.

How many students altogether do you teach in your study programme? — Altogether we teach around 70 students at Pathshala.

What kind of equipment can students use at your school (cameras, studio, darkroom, etc.)? — Students have access to our studio, a darkroom and a digital lab.

What is the application procedure for international students and when is the deadline for application? — To apply at the Pathshala South Asian Media Institute students will need to send their university enrolment certificate and a transcript of records, a portfolio containing 10 images of any context



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EXCHANGE PROGRAMMES – In the early days, Pathshala had the privilege to work in collaboration with prestigious organizations

(1200 pixel longer side), as well as a portrait of the student. The deadline for applying to the next professional photography programme is on 17 December 2017.

Who can international students contact for further questions? – Students can contact our communication department at: pathshala.communication@gmail.com

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Website – pathshalainstitute.org

Type of cooperation – Memorandum of Understanding



© Mohammad Ashraful Huda



»I feel like a mermaid. My body tells me I am a man and my soul tells me I am a woman«, Heena (51), from the project »Call Me Heena«, Dhaka, December 2012 © Shahria Sharmin



Bride and Groom, from the series »River and
Lost Lands«, 2011-2016 © Sarker Protick





From the project »Dear Love«,
 Shurpa, Dhaka, 2011 © Salma
 Abedin Prithi

ROYAL ACADEMY OF ART (KABK) – THE HAGUE



IN OUR SOCIETY, people are increasingly using the medium of photography without worrying about the technical quality of the images. In response, professional photography appears to be moving in the opposite direction. Each genre or specialism is developing increasingly specific requirements. The professional practice of the photojournalist has become more clearly distinguished from that of the conceptual documentary photographer. This trend has emerged across the entire field of photography (including the domain of fictional

achieve professional recognition, aspiring photographers should be well-informed about how they would like to enter the field and about the platforms on which they can present their work.

IN THE FIRST YEAR OF THE PROGRAMME, students receive a thorough introduction to these areas. Thereafter, students choose to complete the remaining three years in **either Documentary or Fiction**, positioning their work in one of these areas based on subsequent choices.



Photographer Robert Knoth with a group of students at his studio. © KABK

photography). Young professionals are therefore being confronted with greater and increasingly specific demands. In order to

THE DEPARTMENT AIMS to train students to become **self-aware, independent photographers**, each with a recognisable visual language and personal vision, along with the ability to work independently as well as on commission. They develop their own concepts and initiate projects. Their motivations, themes and ethical standards are clear to others. They know how to engage their clients or audiences and are creative in finding a business model for their work. An important characteristic of our programme is that we use the contemporary professional field as a central point in our educational approach. Students are given assignments based on or similar to professional assignments, and

they usually work on several projects concurrently. We pay close attention to the ways students develop their initial ideas, which ultimately result in a series, complete with all the accompanying production activities. Another characteristic is our **emphasis on the development of intellectual and visual qualities**. We ask students to approach their subjects with curiosity and an open mind, and then to investigate them thoroughly. This requires an interest in the content, background and diverse ways of representing a subject. Our students learn not only from their lecturers, but also from their peers. The educational process is dominated by a **commitment to continuous effort in research, authenticity, depth and professionalism**. It is supported by a programme of electives and guest lectures from national and international professionals. Expertise from other disciplines is employed when necessary, allowing students to develop strategies for presenting their work optimally and in suitable contexts.



Students have their portfolios reviewed by professionals from the photography industry. © KABK

DOCUMENTARY is the over-arching term that we use for the professional practice of documentary photojournalists and conceptual documentary photographers.



Visual artist Edmund Clark delivers a keynote lecture to students at the conclusion of Network Week. © KABK

Although the practice of photojournalists differs from that of conceptual documentary photographers, there are similarities in the way they choose their subjects, either with a general news value or with a specific significance for a target group. This practice is most commonly used to reflect on contemporary history. Photographers specialising in documentary are curious and involved in social processes and concrete subjects.

FICTION – At the KABK, »Fiction« consists of all imagery that enlarges reality. Fiction photographers are photographers who produce high-quality work from staged situations or those with the suggestion of staging. Most fiction photographers possess an artistic imagination and have impressive technical skills that allow them to represent their subjects appropriately. They are firmly committed to their assignments, whether at their own initiative or commissioned by others.

Text © Royal Academy of Art

When do the terms or semesters start and end at your school? — Semesters begin on the first Monday in September. The second semester usually begins in late January, and the school year ends early in June. Each semester is divided into two blocks, for a total of four blocks. Some courses last one block, some last all four. The KABK has a minimum of eight semesters, but some students study an extra semester.

Which semester are international students integrated into? — They can start in any semester, although we recommend the 2nd year (semesters 3 and 4) or the 5th semester (3rd year). During semester 4, a week-long field trip is organised for all 2nd-year students. In previous years, we have travelled to Warsaw, Belfast and Sarajevo. In semester 5 students work on a semester-long project usually created around a theme. Students then organise, design and promote a significant installation or exhibition that attracts prominent members of the international and Dutch photo communities.

How many credits do students receive? — Prior to the exchange, the policy officer for internationalisation determines the study load of the exchange programme in cooperation with the head of the department. International exchange students studying at the Royal Academy of Art The Hague fall under the protocol of the Academy. Individual arrangements are made in the event that the credit systems differ.



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Students have their portfolios reviewed by professionals from the photography industry. © KABK

Who will the teachers be? — We have a wide range of teachers, and all courses and school correspondence are carried out in English. Some of our faculty are: Broomberg & Chanarin, Ari Versluis, Rob Hornstra, Donald Weber, Annaleen Louwes and Thijs groot Wassink.

How many students altogether do you teach in your study programme? — We teach an average of around 150 students over 4 years, including part-time students.

When is the deadline for application? — 1 May is the deadline for the Winter term, which starts in September and ends in January. 1 October is the deadline for the Spring term, which starts in January/February and ends in June 2016. The application deadline for international applicants with non-EU/EEA nationality is May 1st.

What kind of equipment can students use at your school (cameras, studio, darkroom etc.)? — We have full-service studios with ProFoto lighting equipment, digital SLR and medium format (Hasselblad) cameras, a printing lab, computer workstations, and a darkroom. We also have an array of modern digital devices, including VR cameras, projection mapping software and other new tools. In addition to the photography department, the KABK has a 3D-printing lab, metal, plastics and wood workshops, screenprinting, bookbinding and letterpress, interactive and media design studios and equipment.

Who can international students contact for further questions? — Students can contact the Head of International Affairs, Mrs. Aparajita Dutta: a.dutta@kabk.nl or Donald Weber for specific photography related questions: d.weber@kabk.nl

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Website — www.kabk.nl

Type of cooperation — Erasmus



Nowadays, we call technology »smart« because we've seen the »dumb«. The upcoming generation of young children will grow up surrounded by unlimited access to and unrestrained connectivity with the rest of the world. For them it's just »normal«. This self-sufficient, post-internet »Generation Z« will be able to reach beyond physical restrictions of communication, and technology will enable them to establish their own social circles, sources of entertainment and education, all of which will allow children to be more independent of their parents at an increasingly young age. From the project »Post_smart« © Kimmo Virtanen



The project »False Positives« is about intelligent surveillance systems. These are cameras that are able to detect deviant behaviour in public space. »False Positives« is set around the question of normal behaviour. It aims to raise this question by basing the project on eight different »anomalies«. These so-called anomalies are signals in body language and movement that could indicate criminal intent. It is through these anomalies that the algorithms are built and the cameras are able to detect deviant behaviour. The eight different anomalies were pointed out to me by several intelligent surveillance experts with whom I collaborated for this project. From the project »False Positives« © Esther Hovers

MAGNUM PHOTOS & SPÉOS SCHOOL FOR PHOTOGRAPHY — PARIS



IN SEPTEMBER 2015, Magnum Photos and Spéos launched their unique one-year master's programme in Creative Documentary and Photojournalism. The Creative Documentary and Photojournalism course is designed for students who want to pursue a career in documentary photography and/or photojournalism, in **the Magnum tradition of visual storytelling**. The course will equip students with the historical and contextual framework required to stimulate critical thinking about documentary photography. It will also provide technical guidance and tutorial support. Students will have access to Spéos and highly equipped photo studios as well as to Magnum's photographers and experienced staff, with elements of the course taught at the Magnum Photos office in central Paris.

FOUNDED IN 1947, two years after the Second World War, Magnum Photos owes its existence to four photographers: Henri Cartier-Bresson, Robert Capa, George Rodger and David »Chim« Seymour. They created Magnum in their image, as an agency that pays attention not just to the subject but also to the way it is perceived. Initially based in Paris and New York, later with offices in London and Tokyo as well,

Magnum **marked a radical change from the media practices of the time**. On the one hand, it was a cooperative in which the photographers were also the shareholders. On the other hand, the photographers retained exclusive copyright to their work.

BY CREATING MAGNUM, the photographers gave themselves the means to be independent, an essential condition for commitment to their work. They accorded themselves all of the prerogatives of the »auteur« – choice of what they covered and for how long, selection of photographs, ownership of the negatives, ownership of the copyright and control over publication.



Editing class with Abbas © Eileen W. Cho

New members are recruited in strict accordance with the agency's statutes. It is a demanding process. Candidates are under observation for four to eight years before they can become members and shareholders. During this time, they must demonstrate that they are exceptional in terms of both an individual signature and the rigour and persistence of their work of reporting and documentation. The process may be long and painstaking, but it means that Magnum is able to represent as many visions of reality as it has photographers. Today the collective consists of nearly 80 photographers, of whom 60 are members.

SPÉOS WAS CREATED IN 1985 by Pierre-Yves Mahé, an advertising photographer, with the aim of teaching students the technical skills in all photographic domains, while at the same time allowing them to develop their own photographic creativity.

SPÉOS WAS ORIGINALLY BASED IN PARIS and now also has a campus in London. From the beginning, its programmes were taught both in English and French. By now, thousands of students and professionals count among its alumni.

OVER TIME, SPÉOS HAS ESTABLISHED VALUABLE CONTACTS with American and European universities and schools of higher education, French agencies for international programmes, as well as renowned photographers, the photo business and agency leaders. Studying at Spéos is also an excellent opportunity to explore the rest of France. In Burgundy, 350 km from Paris, the students have the possibility to visit the very place where the world's first photo was taken. In the house of Nicéphore Niépce, a museum was created at the initiative of Spéos, allowing students to discover the roots of their future profession.

Text © Magnum Photos / Spéos



© Eileen W. Cho

Course dates:
beginning of September – end of June

Learn more at: speos-photo.com
Contact us: info@speos.fr

Type of cooperation: Project Cooperation



»Daydream«, 2016 © Foster Mickley



»Fermata 2«, 2016 © Eileen W. Cho

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Tuesdays 1:30pm - 4:30pm

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Wanderlust

**BE INSPIRED BY OTHER
STUDENTS AND START YOUR
OWN TRIP**



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