



*A photography student takes a photo on location during her one-week photography expedition.*

# Two-Year Conservatory *in* PHOTOGRAPHY

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## LOCATION

**LOS ANGELES, CALIFORNIA**

*Location is subject to change.*

*For start dates and tuition, please visit [nyfa.edu](http://nyfa.edu)*

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A state-of-the-art **CANON** or **NIKON HDSLR camera, your preference**, that allows you to shoot stills and HD video, **YOURS TO KEEP**, is included in your **FULL ENROLLMENT** tuition fee for the MFA Photography program.

Two-Year Photography students have the option to join a special one-week photography expedition to an exciting locale.\*

**T**he New York Film Academy's Two-Year Conservatory Program in Photography is a dynamic program, that provides candidates with a focused grounding in the fields of Commercial, Fine Art, and Documentary Photography.

Across four semesters, students are immersed in all aspects of photography in this full-time program—a course of study that presents a progression of knowledge through scholastically rigorous and creatively challenging classes.

The Two-Year Photography Conservatory Program is an intensive, hands-on immersion program designed to train aspiring professional photographers in the art, craft, and business of contemporary image making.

In the Two-Year Conservatory Program, students use a significant variety of top-rated, current digital technologies and lighting equipment. Given that students' own cameras, supplied with their tuition fee, allow the capture of quality still and moving images, students are instructed in both uses. Nonetheless, in addition to the modern approaches and equipment used, students also explore the history and evolution of still image photography and traditional photochemical processes. As a result, students graduate with a comprehensive set of skills and knowledge tailored to make them extremely competitive in today's marketplace.

The Academy's renowned photography faculty is made up of artists from various backgrounds with different focuses in the field. Students, therefore, get a variety of perspectives and instruction in the numerous subsets of the business to help them become the most well-rounded photographers they can be.

## WHAT YOU WILL LEARN AND ACHIEVE

- Detailed understanding of exposure with natural light and studio lighting.
- Know-how of Adobe Lightroom as an organizing catalog system and post-production with Adobe Photoshop.
- Application of lighting tools and techniques in both digital and analog camera systems including video functions with DSLRs.
- Recognition of the visual language of photography and how to incorporate technical, formal, and conceptual skills into creative pieces.
- Understanding of current industry business practices & marketing standards.
- Extensive knowledge of the history of photography, aesthetics & technology.
- Ability to produce photographic work that is consistent with high industry standards.
- Understanding of light and lighting and how to apply to the photo.
- Familiarity with various types of photographers and use of Adobe Lightroom software.
- Broader knowledge of studio strobes and mastering personal style.
- Greater proficiency with Adobe Lightroom software, color concept and technologies.
- Demonstrate how to produce narrative pictures for multimedia presentations.
- Introduction of medium and large format cameras using black and white
- Mastering camera to print with Adobe Photoshop and scanning.
- Demonstrate a technical, conceptual and rigorous production for final exhibition.
- Construct a working business plan.
- A developed marketing strategy for self-promotion.
- Production of a body of work showing technical understanding and creative vision.

*\*The photography expedition is planned and supervised by NYFA faculty and staff. Please note, participants pay for the costs of their transportation, accommodation, and food. The trip is scheduled during a school vacation or semester break. It is offered as an optional experience, students are not required to participate.*

*Please Note: curriculum and projects are subject to change and may vary depending on location. Students should consult the most recently published campus catalog for the most up to date course information.*

## COURSE DESCRIPTIONS

*The first year follows the curriculum of the One-Year Conservatory Photography Program and the second year is comprised of the following classes.*

### **MOVING IMAGE I**

An intensive, hands-on introduction to the craft of the moving image from a photographer's perspective. Through in-class exercises and two major projects outside of class, students will be immersed in the core techniques of filmmaking, including visual storytelling, cinematography (lighting, camera movement, camera assisting, and operating), grip/electric, casting, story structure, screenwriting, design choices (set, costumes, props), storyboarding, directing, directing actors, and producing.

### **IMAGING III**

This course is a workshop encompassing advanced printing techniques, capture software, and moving image applications.

In Adobe Premier Pro, students learn the principles of nonlinear video editing, including: aesthetics, three-point editing, montage, screen direction, media organization, crafting scene and story arc, incorporation of stills, basic timeline-based color correction and sound editing, straight cuts versus L-cuts, exporting, encoding, delivery, and compression options.

Students also continue to hone their skills in advanced color correction techniques for digital prepress including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing from film negatives using high-end dedicated film scanners, the use of color RIP systems, and printing using dedicated monochrome piezography inksets in modern inkjet printers.

### **WAYS OF SEEING III**

This course proposes a shift in the current understanding of what photography encompasses and what it means to produce photographic works as art. The impact of digital photography is one of the starting points for examining how digital media has reshaped photography. The new ways in which images are produced and transformed are explored, and the domains where images may appear such as Facebook, Instagram, public projection screens, and YouTube are reviewed. Students will analyze the uses of images in these venues, how viewers interact with this information and the life and potential impact of images in the digital networks beyond the original publication.

### **FILM PHOTOGRAPHY**

A hands-on introduction to medium and large format film photography, the Zone System for exposure and development, and black-and-white photochemical printing.

Using mechanical cameras and lenses, students will learn the technology and processes involved in photochemical photography, from the mechanics of cameras themselves to traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper.

Students will gain hands-on experience in black-and-white printing and develop their own creative vision by making images in a variety of genres and lighting conditions, including landscape, architecture, portrait, and still life.

### **APPLIED PHOTOGRAPHY II**

This course broadens students' professional portfolios through the execution of five major projects using medium and large format film and digital camera systems. Each assignment is based on a theme that is both specific and fluid enough to provide ample room for creative application of personal style and approach. Assignments take instructor-assembled collections of thematically connected bodies of work as the point of departure and inspiration.

Instruction and exercises will cover a wide variety of medium format camera systems including rangefinders and SLRs, state-of-the-art digital backs with and without live computer-based capture, plastic cameras, film backs, and in-depth practice of the view camera.



Photo by Ralph Gibson

“ At NYFA we teach that a good photograph shows us something we could not see any other way. ”

- Ralph Gibson

*Chair, Department of Contemporary Photography*

Ralph Gibson was born in Hollywood, California in 1939 and his father was Assistant Director to Alfred Hitchcock, whose sets Gibson regularly visited as a child. He began his professional career as an assistant to Dorothea Lange and, to date, has published over 40 photography monographs.



*Ralph Gibson, Chair of Contemporary Photography at NYFA, demonstrates his extraordinary photographic approach to students.*

### PERSONAL VISION I

Regardless of practice area, prospective employers can be counted on to be primarily interested in an image-maker's personal work as the best indicator of their creative voice, and the best source of their ideas for commercial projects.

This course guides students through the development of an exhibition of personal work based around a single concept. Students will be encouraged to follow the current business practices of successful fine art photographers. This includes preparing an artist's statement, creating titles, planning an exhibition (sequencing, layout and framing), deciding on appropriate prices, number of editions to prepare, and collating an exhibition catalog.

Internal investigation and external exercises will include strategies for working methods, location as muse, project management, developing methodological discipline and rigor, editing, sequencing, and presentation methods. Frequent guest lectures and studio visits will shed additional light on the practices of successful contemporary artists.

### IMAGING IV

This course provides instruction and support allowing students to edit and output their final exhibition and portfolio prints as well as a self-published, tightly edited book of images. Students will be guided through design, layout, sequencing, editing, and production using Adobe InDesign and Photoshop.

**WAYS OF SEEING IV**

This course focuses on the interface between the photographer and the multiple communities with which he or she wishes to communicate. The influential impact that photographs can make in these communities will be examined by analyzing the ways in which photography can be useful and effective beyond a photograph's function as a piece of art. Topics will include the role of photo collectives and communities both physical and virtual, the influence of blogs, the confluence of photography and multimedia, books vis-à-vis book publishers, self-publishing, the collectible object, and e-books, magazines and periodicals inside and around the photo industry, scientific and industrial applications of photography from astrophotography to interferometry, the advertising industry, and art venues from the traditional museum or brick and mortar gallery to pop-ups, art fairs, biennials, festivals, portfolio reviews, trade shows, online venues, and more.

**SELF-PROMOTION**

This course prepares students for a career in professional photography by analyzing the state of the business and requires students to develop a sound business plan suited to their area of interest.

Topics include the presentation and development of a portfolio to and for specific markets, pros and cons of ever-shifting social media marketing tools, analysis of current market and pricing trends, contests, solo and group shows, working with photo editors, and strategies for setting and exceeding expectations with clients.

Students will leave this class with a written business plan, printed business cards with a personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited, complete live web site on a custom URL. Students will have researched and contacted a list of potential clients, have shown their work and attended informational interviews with at least three of them, and reviewed the meetings in class.

**APPLIED PHOTOGRAPHY III**

This course guides students through the execution of large-scale conceptual projects that present formidable technical and creative challenges, and involve specialized techniques and equipment. The goal of this class is to produce work that will get you work: a highly polished body of work representing each photographer's deepest interests, executed in his or her personal style, and demonstrating the highest level of technical and aesthetic expertise.

**ALTERNATIVE PROCESSES**

Students will experiment with a variety of alternative silver and nonchemical processes including lith printing, chromoskedastic, and liquid light.

Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

**PERSONAL VISION III**

This course is a seminar-style class designed to shape each student's work into an exhibition, catalog, book, website, and portfolio.

Classes will include intensive critique, conceptual refinement, analysis of successful bodies of work by master image-makers, presentation of stylistic and conceptual references within and outside of photography, editing, proofing, printing, sequencing, mounting, framing, presentation, the development of promotional materials, and exit strategies.