



## **Photography for Journalists**

AME\_4\_PFJ

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Blackboard

Faculty of Arts and Human Sciences

2010-2011

Level 4 – Semester 1

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## 1. UNIT DETAILS

Unit Title:	Photography for Journalists
Unit Level:	Level 4
Unit Reference Number:	AME_4_PFJ
Credit Value:	20 CAT Points
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	None
Co-requisite Units (If applicable):	None
Course(s):	Print and Online Journalism
Year and Semester	Level 4 - Semester 1
Unit Coordinator:	Honey Salvadori
UC Contact Details (Tel, Email, Room)	<a href="mailto:honeysalvadori@btinternet.com">honeysalvadori@btinternet.com</a>
Teaching Team & Contact Details (If applicable):	
Subject Area:	Photojournalism and Photography Practice
Summary of Assessment Method:	Assessment 1 <ul style="list-style-type: none"><li>Portfolio (70%) of 12 Photographs including 6 photographs from coursework assignments and 6 photographs from assigned final photography brief. Photographs to be supplied on CD along with contact sheets of all photographs produced during the Unit. Due in Week 11.</li></ul> Assessment 2 <ul style="list-style-type: none"><li>1500 word Production Analysis (30%) due in week 12.</li></ul>

## 2. SHORT DESCRIPTION

This Unit examines how journalists work with images to communicate stories and ideas and how viewers interpret those images. Message manipulation deriving from context, editing, cropping, digital intervention and captioning will be considered. In addition, selective perception – seeing pictures through the filters of values and prejudices – will be discussed. The Unit will also consider the role of the photographer as mediator and producer of these messages through a series of practical assignments that introduces the students to the production process of photojournalism and features photography, including narrative structure within a single picture and a series, emotional content and the individual 'voice'.

## 3. AIMS OF THE UNIT

- Examine the range of photographic tools available for the production of digital photographic projects.
- Introduce students to photographic technique using digital cameras including technical knowledge and understanding of visual work practices.
- Introduce students to photographic post-production and the digital darkroom using PhotoShop for image editing, colour correction and selective editing.
- Explore approaches to visual research through the use of workbooks, online and offline resources, the library, galleries and museums.
- Photographic story telling and citizen journalism.

## 4. LEARNING OUTCOMES

### 4.1 Knowledge and Understanding

- Demonstrate an understanding of the stages of editorial photographic production and post-production.
- Demonstrate an understanding of the technical functions of camera controls and electronic lighting
- Define the principles of non-destructive image editing.
- Identify sites and sources of visual research.

### 4.2 Intellectual Skills

- Appraise the cultural, visual, social and technological influences, which impact on the production of photographic projects and apply these to a specific case study.

### 4.3 Practical Skills

- Produce a photographic project with text captions using appropriate production, post-production and editing tools.
- Use specialist online and library visual research tools to research project topics, treatment and presentation.

### 4.4 Transferable Skills

- Work safely and effectively in the media lab
- Produce photographic work for an audience
- Employ appropriate camerawork and ICT skills to produce strong photographic images.

## 5. ASSESSMENT OF THE UNIT

The pass mark for this Unit is 40%.

#### Assessment 1

- Portfolio of 12 Photographs including 6 photographs from coursework assignments and 6 photographs from assigned final photography brief. Photographs to be supplied on CD along with contact sheets of all photographs produced during the Unit. (70%). Due in Week 11 of Semester 1.

#### Assessment 2

- 1500 word Production Analysis. (30%). Due in week 13 of Semester 1.

## 6. FEEDBACK

Feedback will normally be given to students 15 working days after the submission of an assignment.

## 7. INTRODUCTION TO STUDYING THE UNIT

### 7.1 Overview of the Main Content

- How to operate a digital camera in different lighting conditions, including manual and auto controls and appropriate image quality.
- PhotoShop and post-production and how to image-edit for the web and print.
- Introduction to different genres of photography including news, portraits and features
- Research and organise a photographic project
- Consider Visual Journalism and how to 'say it in pictures' by understanding visual language and it's social context.
- Introduction to semiotics and the theories of Roland Barthes

### 7.2 Overview of Types of Classes

The Unit will be delivered over 12 weeks. There will be a 4 hour session every week delivering the course content which will include:

- Seminars and Lectures
- Critical and Practical workshops
- Individual assignments
- Tutorials

### 7.3 Importance of Student Self-Managed Learning Time

Students will have a total of 152 of private studying time. This time should be used for reading, preparing for classes and one-to-one tutorials and for working on assignments.

### 7.4 Employability

Excellent camera skills and PhotoShop skills are highly important for anyone wanting to work in the field of digital journalism, as images are constantly used as a means of communication on web news platforms. In addition to these skills you will learn how to develop an idea into a finished product by producing a photographic project with text captions.

## 8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

**NOTE THAT ATTENDANCE FOR THIS UNIT IS COMPULSORY**

This timetable is subject to change

Date	9am	10am	11am	12pm
Week 1 Oct 1	Introduction to Unit and Visual Journalism	Camera Induction and Photography Task		
Week 2 Oct 8	Basic PhotoShop	Lecture/Seminar : Portraits		1 <sup>st</sup> Assignment Brief
Week 3 Oct 15	Group Tutorial 1 <sup>st</sup> Assignment Brief	PhotoShop 1	Lecture/Seminar : News Photography and 2 <sup>nd</sup> Assignment Brief	
Week 4 Oct 22	Group Tutorial 2 <sup>nd</sup> Assignment Brief	PhotoShop 2	Lecture/Seminar : Features Part 1 and 3 <sup>rd</sup> Assignment Brief	
Week 5 Oct 29	Group Tutorial 3 <sup>rd</sup> Assignment Brief	Lecture/Seminar : Features Part 2		Final Assignment Brief
Week 6 Nov 5	Tutorials. By this session you will need to have decided what story you will cover for your main assignment and have a work plan devised for this assignment.			
Week 7 Nov 12	Lecture/Seminar : Introduction to Semiotics		Film	
Week 8 Nov 19	Lecture/Seminar : The theories of Barthes Part 1		Skills Workshops for Main Assignment	
Week 9 Nov 26	Lecture/Seminar : The theories of Barthes Part 2		Skills Workshops for Main Assignment	
Week 10 Dec 3	Photo Tutorials			
Week 11 Dec 10	Photo Hand In and Essay Tutorials			
Week 12 Dec 17	Essay Hand In and Photo Presentations			

## 9. STUDENT EVALUATION

The pass mark for this unit is 40%. In addition students must obtain at least 35% in each separate assessment.

### **Assessment 1 (70%)**

**Portfolio of 12 Photographs comprising 6 photographs from the coursework assignments and 6 photographs from the Main assignment Brief. Students should also include contact sheets of all photographs taken during the Unit.**

We are looking for the following from your photography:

- Technical understanding of your camera controls
- Understanding of camera technique including framing and composition
- Understanding of PhotoShop and post production
- Individual interpretation of photography briefs
- Journalistic content
- The use of visual language to tell a story

### **Assessment 2 (30%)**

#### **Production Analysis**

**The Production Analysis is the standard document for assessing students' understanding of the theory underpinning their practical production work. Each individual must produce their own Production Analysis. For this unit, the Analysis should be 1,500 words long.**

The Production Analysis should seek to tell us the following things your final photographic assignment:

#### a) Production:

- How did you develop the idea?
- Explain how you carried out your research – visual research and journalism
- Explain what problems you encountered and how did you solve them.
- Examine the production process, providing explanations for decisions taken.

#### b) Aesthetic choices:

- What is the interrelationship of journalism and the visual medium? Did the visual medium influence the journalism or vice versa?
- Identify professional work in a similar area or style which influenced the origin or development of the final assignment. These might be existing photojournalism projects or any other relevant material. These must be appropriately referenced.

#### c) Critical evaluation:

- Include a semiotic analysis of your final assignment – what are the signs in your pictures and how are they likely to be interpreted by your audience.
- Analyse how your final assignment relates to the theories of Roland Barthes – what is the studium, how is this described by the semiotic analysis, and what is the punctum of your photographs.

#### d) You must include a Bibliography.

The Production Analysis should be:

- Clear and concise in expression
- Word processed
- Grammatically correct and free of spelling mistakes.



Production notes can be included if they are comprehensible and any other relevant material (research sources, e.g. newspaper cuttings).

# London South Bank University

## Coursework Cover Sheet 2010/11

<b>Student ID Number</b>			
<b>Degree Title</b>	<b>Print and Online Journalism</b>		
<b>Module</b>	<b>Photography for Journalists</b>		
<b>Extension Granted?</b>	<b>"Yes / No"</b>	<b>Date</b>	
<b>Specific Learning Difficulty (inc. Dyslexia)? *</b>	<b>"Yes / No"</b>		

**NB: All grades are provisional and subject to confirmation by the relevant Assessment/Exam Board**

I have read the student's Support Arrangements Form and have marked the attached work in accordance with the University's DDS Marking Policy.

### PHOTOGRAPHY

	Excellent 1 <sup>st</sup> (70-100%)	Very Good 2:1 (60-69%)	Good 2:2 (50-59%)	Pass 3 <sup>rd</sup> (40-49%)	Poor (Fail) 30 – 39%	Very Poor (Fail) 0-29%
<b>Content</b>						
Interpretation of Brief						
Journalistic Content						
Effective use of visual language to tell the story						
Creative interpretation of coursework briefs						
<b>Technique</b>						
Camera Skills						
Post-production skills						
Creative technique						
<b>General comments (if any):</b>						
<b>Provisional Mark:</b>						
<b>Marker:</b>		<b>Date:</b>				

## PRODUCTION ANALYSIS

	Excellent 1 <sup>st</sup> (70-100%)	Very Good 2:1 (60-69%)	Good 2:2 (50-59%)	Pass 3 <sup>rd</sup> (40-49%)	Poor (Fail) 30 – 39%	Very Poor (Fail) 0-29%
<b>Content</b>						
Identification and focus on key issues						
Scrutiny of production process – research and problem solving						
Scrutiny of visual language used including theoretical analysis and reference to Barthes’ theories						
Effective use of examples from the assignment to illustrate arguments						
<b>Writing and Presentation</b>						
Structure and organisation: Clarity of focus, arguments & conclusions						
Complete and consistent referencing/Bibliography						
Clarity and fluency of style; Grammar and syntax; Accuracy – typography, spelling etc.						
<b>General comments (if any):</b>						
<b>Provisional Mark:</b>						
<b>Marker:</b>		<b>Date:</b>				

## MARKING CRITERIA

All work will be given a percentage mark. This is equivalent to the following class of degree:

Percentage	Quality	Classification
70% -100%	Excellent	1st Class
60 - 70%	Very Good	Upper 2nd Class
50 - 60%	Good	Lower 2nd Class
40 - 50%	Weak	Third Class
Below 40%	Poor	Fail

### Why do you get a particular mark?

Assessment criteria for each individual unit are clearly stated in each unit guide. In addition you will find the points below worth bearing in mind in relation to coursework, examinations, production work and production analyses.

- **FIRST CLASS: 70-100%**

#### *Coursework and Examinations*

Outstanding work, which shows a broad and deep understanding of the subject and answers the question in full by taking in a range of appropriate aspects. Very well presented, extremely well written/expressed and well structured. Clearly argued, supported with a range of evidence and reading, properly referenced, with an extensive bibliography. The work demonstrates a thorough understanding of concepts, studies and theories that have been assimilated and used critically. Incorporates appropriate own material or examples in relation to theory and shows evidence of originality.

#### *Production*

Outstanding work in all respects: you need to show evidence that your intellectually challenging idea has been translated effectively into the appropriate medium, demonstrating not only technical proficiency but considerable originality in your approach. Your well-presented production work – labelled, and if appropriate, cued ready to play – will demonstrate a significant element of fusion in terms of form and content. The work will show consistent attention to detail, and be striking in terms of its conceptual innovation and manipulation of technical processes.

#### *Production Analysis*

Your Production Analysis needs to be articulate, logically structured and well-presented, including a contents page and page numbering. There should be no grammatical, spelling or typographical errors. The Analysis covers each aspect of the remit's criteria in substantial detail according to the Unit Guide remit, with appropriate referencing from a wide range of sources, supported by an appropriately constructed bibliography and any other necessary ancillary evidence, such as newspaper research or flow charts. The Analysis needs to offer consistently insightful and considered scrutiny of both the production process and the finished piece, and deal with wider theoretical issues in a considered and informed manner.

- **UPPER SECOND CLASS (2:1): 60-69%**

#### *Coursework and Examinations*

A very good piece of work, demonstrating a competent understanding of the essential concepts with a good range of reading, properly referenced. The essay is well written, well structured and well presented. A range of material is used critically to back up arguments in relation to the question asked. There is some evidence of own examples used in relation to broader theories and concepts.

### *Production*

This will be a well-presented, conscientious piece of work, featuring a strong central idea. While it may attempt to explore an intellectually challenging concept the piece may be undermined by some minor errors in terms of technical processes; alternatively while perhaps you demonstrate considerable technical proficiency in terms of how you express the idea in the chosen medium, the idea itself may be somewhat derivative or lacking in certain aspects of its development. This nonetheless stands out as strong work.

### *Production Analysis*

This is a well-referenced, reasonably well-written, well-structured piece of analytical work, demonstrating only minor gaps in knowledge, but dealing with all aspects of the Production Analysis remit, though perhaps not always in quite sufficient depth. Wider theoretical issues are addressed, though they may not be fully explored or integrated into scrutiny of your own production work, and the production processes which led to it.

## • **LOWER SECOND CLASS (2:2): 50-59%**

### *Coursework and Examinations*

A satisfactory piece of work that is clearly written showing a good understanding of the topic and the principal reading, properly referenced with a bibliography. However, the essay may be largely descriptive, or, rather generalised in places, or, the lack analysis or argument. It may try to make an argument without sufficient evidence. It may not focus on the question sufficiently. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing or need restructuring or be poorly presented.

### *Production*

This is a well-presented piece of work displaying a good central idea, which may be somewhat unoriginal or not fully pursued in terms of intellectual coherence. While it demonstrates technical competence it may contain a significant number of errors, or represent little in the way of creative use of the medium. The production may well be unambitious in its approach in terms of either form or content or both; or it may have been unrealistically ambitious.

### *Production Analysis*

A satisfactory piece of work which is clearly written showing a good understanding of the topic. However, the essay may be largely descriptive, or rather generalised in places, or lack sufficient analysis or argument. All or some of the Production Analysis remit's criteria may be covered, though not in sufficient depth. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing. It may need restructuring or be poorly presented.

## • **THIRD CLASS (PASS): 40-49%**

### *Coursework and Examination*

A totally descriptive essay, using a limited amount of reading and material in a confused way, or, the essay may assert generalities without any supporting material. There may be some grasp of key points and concepts but these are not thoughtfully applied to the question. The work may not be sufficiently organised around the question. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor. There is little or no attempt at referencing.

### *Production*

This represents a poor expression of the remit in all areas: the central idea will be unoriginal, and/or poorly thought-through, and the execution will demonstrate both a lack of basic understanding and application in achieving basic technical competencies. This work stands out because of its overall poor quality.

### *Production Analysis*

A totally descriptive essay, lacking in all areas demanded by the Production Analysis remit. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor.

- **FAIL: 0-39%**

*Coursework and Examinations*

The work barely answers the question or does not answer it at all. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks detail for analysis. There is little evidence of planning or of understanding the unit objectives or assessment criteria. Work will have to be resubmitted for a maximum of 40 per cent.

*Production*

This has failed to address all or most elements expressed in the remit: the central idea may be weak and/or unoriginal and little or no attempt will have been made to achieve basic technical competencies in the appropriate medium. Presentation may also be poor.

*Production Analysis*

The work answers very few or none of the Production Analysis remit's criteria. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks details for analysis. There is little evidence of planning or of understanding the unit objectives or assessment criteria. Work will have to be resubmitted to gain a maximum of 40%.

## REFERENCING

### 1. Quotes

Whenever you quote the words of the work of another person you should put their surname, the date of publication and the page number in parentheses eg. (Williams 1989: 16).

a) Short quotes should be integrated into your text and put in quotation marks.  
e.g.

*In the case of contemporary Hollywood, this seems to have resulted in the situation where 'it becomes increasingly more difficult to distinguish the film industry from other media or entertainment industries' (Wasko 1994: 4).*

*(Note that the use of italic bold face in these examples is to highlight them for you as the reader and is not to be copied - simply use a normal typeface like this).*

b) Long quotes of more than 25 words should be indented from the main text.  
e.g.

*In the case of contemporary Hollywood, this seems to have resulted in the situation where 'it becomes increasingly more difficult to distinguish the film industry from other media for entertainment industries' (Wasko 1994: 4). This change is seen by Janet Wasko as indicative of what she describes as an 'information age', which is:*

*claimed by many to be more dependent on information and service industries, and thus organized and characterized in different ways from previous eras. It is further argue that information has become a commodity -bought, sold and traded in marketplace situations. (1994:1)*

c) If you find a quote which you want to use that is quoted in another person's work and you do not have the original source then acknowledge that you have taken the quote from an intermediate source by using the words 'cited in'

e.g.

*Major films now see extensive tie-in products which extend the promotion of a film and as Jan Kean, national director of promotions for Orion Pictures Corporations observed, these help to market movies to 'reach broader demographics' (cited in Wasko 1994: 196). This appears to be evident in...*

If you edit out unnecessary bits from a quote mark then indicate the cuts with an ... and if you need to add words to the quote to fit the grammatical structure of your own work, place changes in square brackets.

e.g.

*In the Hollywood market, considerable power is concentrated in the sale of films:*

*There is one part of the [film] industry which cannot lose - the distribution and screening sector ... they can pick and choose among the studio offerings ... Indeed, [this] has been a great year already ... [as] Star Wars and Return of the Jedi are now each close to taking \$300 million in their latest incarnation. (Walker 1997:3)*

## 2. Indirect references

If you do not actually quote from a source but are using ideas or information from that source you must also include a reference which includes the surname and the date of publication.  
e.g.

***This argument is suggested by Wasko (1994) who maintains that the 21st century will bring unprecedented changes.***

## 3. Who is the Author?

There are **sole authored books** (books by one person) or **multi-authored books** (books written by several people). And there are **edited books**. Who is the author? With sole or multi-authored books the names on the front cover are the author(s) that you would cite in your bibliography. But, when you read a book which says *edited by* or *eds* e.g. Jane Stokes and Anna Reading (eds) Media in Britain we are NOT the authors to be cited in your references - we are the editors. Editors commission, subedit, introduce and index the book but they don't write it (Although they may choose also to write a specific chapter). The author, therefore, in the case of an edited book, that you should refer to in the body of your essay, is the person who is named as writing a particular chapter. E.g. In Media in Britain, Jenny Owen has a chapter entitled 'Documentary and citizenship: the Case of Stephen Lawrence'. If you quoted from Jenny Owen's chapter or referred to it in your essay you would put her name thus.

e.g.

***According to a study of documentary-making and citizenship in Britain, most studies of documentary making up until recently have been concerned with 'the nature of reality' and how these films 'construct the real'. (Owen, 1999: 205).***

In the Bibliography (see - next page - section 5 entitled Bibliography and Other Sources) you then put ALL the details of the book, including the editors, as demonstrated.

## 4. Internet Sources

In the body of your essay if you quote from the internet you should put those words in quotation marks and reference both direct quotes and indirect material and ideas as follows:  
(Author, date; html)

***e.g. As one scholar on racism in the U.S notes, 'Everything has a history - including hate' (Davis, 2000: [www.wiesenthal.com](http://www.wiesenthal.com)).***

## 5. Bibliography and other sources

At the end of your essay you must then have a bibliography - a list in alphabetical order by surname of sources used. This is so that the reader can go from the short reference you give in the text to the full reference in the bibliography.

### a) Sole-authored Books

Author's surname (s) , author's initial(s) or first name (date of publication) Title, Place of Publication: publisher.

Titles of books and journals should be underlined. The date should be put in brackets.

e.g.



**Seymour-Ure, C. (1991). The British Press and Broadcasting Since 1945, London, Blackwell.**

#### **b) Journal Articles**

Author's surname, author's initial or first name (Date of publication) 'Title of Article', Name of journal, Volume and Number, page numbers.

e.g.

**Jacobs, R. N., (1996) 'Producing the News, Producing the Crisis: Narrativity, Television and news work' Media, Culture and Society. Volume 18, Number 3, July 1996. pp 373-397.**

#### **c) Newspaper Articles**

Author's surname, author's initial or first name (If no by-line then put anon) (Date of Publication - the day, week or month depending on its frequency of publication) 'Title of Article' Title of Publication Page number(s).

**Reading, Anna. (December 1996) 'Me Too! Gender and the media in the 1990s' Common Concern pp.12-13.**

#### **d) Chapters in Edited Books**

Surname of the author (s) of the book chapter, their initial or first name(s) (date of publication) 'Title of Chapter', in Surname(s) of Editors of Book, Editors' Initials. (ed or eds) Title of Edited Book Place of Publication: Publisher, Page Numbers for the Chapter.

e.g.

**Owen, Jenny. ( 1999) 'Documentary and Citizenship: The case of Stephen Lawrence' in Stokes, Jane and Reading, Anna. The Media in Britain: Current Debates and Developments. Basingstoke: Macmillan Press. (201-208)**

#### **e) CD-ROMS**

Reference as for journals and newspapers.

#### **f) Internet**

If you have referred to an Internet source in the body of your essay you should include it in your bibliography as follows:

Author, 'Title of Article', Title of Website, date of access, full address of website.

e.g.

Davis, David Brian. 'Today's Hatred Still bears the Imprint of Slavery and Racism'. Simon Wiesenthal's Multi-Media Learning Centre, 28.7.00. [www.wiesenthal.com/resource/today/html](http://www.wiesenthal.com/resource/today/html).

#### **g) Films**

Film Title (Directors Name, Release Year, Country of Production)

e.g. Jurassic Park (Steven Spielberg 1993 US)

**h) Broadcasting: Radio and TV Programmes/Video and Tapes**

Programme Title: Episode Title (Transmission date, Country)

Inspector Morse: The Way Through the Woods (Tx 10/11/95, UK)

**List all your sources at the back of your essay. This listing should be divided into:**

- (1) A bibliography of printed material (including CD ROM)
- (2) List of films, broadcasts etc
- (3) List of Internet addresses.

## 10. LEARNING RESOURCES

### 10.1 Core Materials

Photography : a critical introduction / edited by Liz Wells  
London: Routledge 1996

The Photography Reader / edited by Liz Wells  
London : Routledge 2003

Camera Lucida / Roland Barthes  
London : Vintage 1993

Mythologies / Roland Barthes  
London : Vintage 1993

Semiotics : the basics / Daniel Chandler  
London : Routledge 2002

Criticizing Photographs : an introduction to understanding images / Terry Barrett  
Boston : McGraw Hill 2006

Cruel and Tender ; the real in twentieth century photographs / edited by Emma Dexter and Thomas Weski  
London : Tate 2003

Photoshop CS2 for Photographers / Martin Evening  
Oxford ; Burlington, MA : Elsevier/Focal Press, 2005.

### 10.2 Optional Materials

Photography Reborn : image making in the digital era / Jonathan Lipkin  
New York : Harry N. Abrams 2005

The Photographic Image in Digital Culture / Martin Lister  
London : Routledge 1995

Another Way of Telling / John Berger and Jean Mohr  
London : Writers and Readers Publishing Co-operative Society 1982

Truths and Fictions : a journey from documentary to digital photography / Pedro Meyer  
New York ; NY Aperture 1995

# Keyworth Arts & Media Centre

The Keyworth Arts and Media Centre is a purpose built teaching and production facility, providing the hardware, software, studio space and technical support necessary to complete your practice based course work. There are eight labs containing 123 Apple G5 Intel computers. Labs are accessed for both teaching and developing production work for assessment.

## Technical Demonstration team

Throughout the Semester you will receive workshops scheduled with members of the Technician Demonstrator team. Workshops will focus on the specific software and hardware skills that relate to your units of study. Outside of class times the technical demonstrators are available for troubleshooting assistance. It is important that you attend any workshops with members of the team, as they will not be able to go through with you individually any workshops you have missed.

Marie-Josiane Agossou: Video, Audio, Multimedia. [agossoum@lsbu.ac.uk](mailto:agossoum@lsbu.ac.uk) 02078156764

Gordon Kerr: Audio, Video. Technical team Leader. [kerrg2@lsbu.ac.uk](mailto:kerrg2@lsbu.ac.uk) 020 7815 6770

Andrew Logan: Video, Audio. [logana@lsbu.ac.uk](mailto:logana@lsbu.ac.uk) 020 7815 6775

Chris Packham: Digital photography, Lighting. [packhac@lsbu.ac.uk](mailto:packhac@lsbu.ac.uk) 020 7815 6777

David Wright: Multimedia, Games. [wrightdg@lsbu.ac.uk](mailto:wrightdg@lsbu.ac.uk) 020 7815 6773

## Labs and Studios

All the labs and studios are open from 9am until 5.00pm Monday to Friday, during teaching weeks. A more limited schedule is in effect during non-teaching weeks.

**Labs:** Loach: K101, Holzer: K102, Eno: K103, Kraftwerk: K202, Sontag: K203, Triangle: K118/119

**Studios:** Studio 54 : K116, Photography Studio :, Studio 55 : K120, Video Production, Studio 56: K204 presentations

**Audio Booths:** K121: Two sound proof booths for audio work

**Edit Suites:** K104 – 109: 4 audio & video editing suites and a music programming suite to support developed projects.

**Print & Scan:** K122: A2 colour printers, large format colour printers, scanners and a negative film scanner

The Keyworth Arts & Media Centre has no text printing facilities. The Learning and Recourses Centre supports this area

## Software

Flash CS5, Dreamweaver CS5, Photoshop CS5, Illustrator CS5, After Effects, Final CutStudio 3, Logic Pro Studio 9, iLife 09, Microsoft Office (Word, Excel, Powerpoint) & many more applications.

## Code of Conduct

- The Arts & Media Facility is only used by Arts and Media students.
- All Health and Safety procedures and guidance should be observed at all times.
- Strictly no food or drink is to be taken into the labs or studios.
- You must be considerate of other users. Privacy and concentration are important in the computer labs.
- The use of mobile phones is not allowed in the labs or studios.
- All students working with sound must use headphones in the labs.
- Timetabled classes have priority in the labs. If no class is timetabled then you are free to use for your own study.

- Students are responsible for their own server accounts, files and backing up of their work.
- You are expected to leave your computer workstation tidy, well organised and logged out after use.
- Do not leave bags or equipment unattended, as they are your responsibility
- Please leave the labs and studios promptly by 5.00pm closing.

## Keyworth Arts & Media Kit room : K115

The kit room equipment is provided in order that you can complete specific units of study. The kit room is open during the teaching weeks of a semester with the exception of week 1 Semester 1, which is taken up by induction. You will not be able to access equipment that is not specific to your unit of study. Equipment may also only have limited access on certain weeks, as it is often in use by different courses. Your tutor will instruct you on a usage schedule at the beginning of a Semester. You will receive workshops on the operation of relevant equipment and you may be asked to show evidence of proficiency and an understanding of the Health & Safety issues before being able to borrow some items.

You must return equipment on the time you agree. There is heavy demand for equipment across all courses and you will be disadvantaging fellow student wanting to borrow the equipment that you agreed to be return. If you continue return equipment late then your borrowing privileges will be revoked.

### Lost or Stolen Equipment

You are responsible for the safety of all equipment that you have borrowed. Do not leave equipment unattended, do not

lend equipment to friends or family, do not lend equipment booked under your name to another student.

**You will be charged for any lost, stolen or damaged equipment. The University Insurance Policy does not cover items whose value is under £10,000, which means that any equipment you borrow is not insured. You may want to take out your own personal insurance to cover you throughout the year, as when you borrow any equipment you enter into this agreement.**

**KIT ROOM OPENING HOURS: 9:30 – 10:30, 1.00 – 2.00, 3.30 – 4.30 MON - FRI  
EVERY DAY EXCEPT WEDNESDAYS WHEN THE KIT ROOM CLOSSES AT 2.00PM**

You can only borrow and return equipment in the times specified above. Please ensure that you make the opening times, if you are late then will have return the equipment at the next available opening time, which may be inconvenient to you.

### Borrowing Rules and Code of Conduct

- Equipment is only available to Arts & Media students.
- All Health and Safety procedures and guidance should be observed at all times.
- You can only borrow equipment during Semester teaching weeks.
- You must present a current valid LSBU ID card in order to borrow.
- You can only borrow or return equipment during kit room opening hours.
- You can only borrow equipment relating to your specific unit of study.
- Once you have borrowed equipment it become your responsibility.
- Check equipment on borrowing and returning. If it is returned broken then you are responsible.
- You must report any breakages/problems/missing items on return
- You can only borrow equipment for a maximum of 3 days

- You cannot return and borrow the same equipment on the day of return
- Only 3<sup>rd</sup> year students can book equipment in advance
- Equipment cannot be taken overseas.
- Please re-charge batteries before returning.

Any problems or queries, you can call the kit room on 02078157303 or email [ahs-ame-kitroom@lsbu.ac.uk](mailto:ahs-ame-kitroom@lsbu.ac.uk). Calls and emails are monitored during kit room opening hours.

## **Booking studios and edit suites**

To ensure that you can gain access to the edit suites, video studio or photographic studio you must book them one week in advance. The sound booths are generally available to access most days. Booking is not required, but is advised. At the end of your session the room must be left tidy, clean and well organised.

Bookings for the Photographic studio should be made with Chris Packham. Video studio, should be made with Andrew Logan or Marie-Josiane Agossou. Studio 55, K204 should be made with David Wright. Bookings for the edit suites can only be made by 3rd year students and can be made with any of the technical demonstration team.

## **Health and Safety**

Fire evacuation procedures are on display in all the labs by the door exits. Health and Safety regulations and information is displayed on all the Lab notice boards. You will be talked through these procedures at induction, please ensure that you have read and are familiar all information posted in all the Labs and Studios. While in a teaching session your tutor is responsible for your health and safety. Any incidents must be reported to them. If you have to sign in a visitor who is under the age of sixteen then you must contact Gordon Kerr, technical team leader, well in advance so that the required forms are filled in and signed off before their arrival. Students wishing to sign in any other visitors must arrange this in advance with their course director or academic tutor so that arrangements to gain entry can be made.



