



ISTITUTO
ITALIANO
DI
FOTOGRAFIA

BIENNIAL PHOTOGRAPHY COURSE

2022
2024

YOUR PATH TOWARDS A CAREER IN PHOTOGRAPHY

IIF Biennial Photography Course trains **professional photographers** from scratch, providing them with a **deep knowledge of photography techniques, languages and genres.**

IIF teaching approach is **both theoretical and practical.** In this course you'll study **all the main photography genres**, from portrait to still life, from fashion to nude, from reportage to landscape, from food to beauty photography. In addition, you'll delve into the secrets of visual communication, modern shooting techniques, advertising, editing, videomaking.

The course is held in Italian.

Students **don't need a language certification** to access the course. The **recommended level of Italian is B1/B2**, but it's up to you to decide whether your level of Italian is high enough to allow you to attend classes and learn.

OUR COURSE:

The Two-year course consists of **theoretical and technical classes, indoor and outdoor trainings, and work experiences.** The main goal is to provide all the tools a photographer needs to develop their own style. **Not only will students' portfolios cover all the main photography genres, but they'll also include photos commissioned by our clients and taken at real events.** Therefore, at the end of the course they'll be ready to enter the job market.

The course focuses on **technical aspects** too, including how to handle and use **professional equipment.** This way, our students can work not only as photographers, but also as photo assistants.

Students will have the chance to **take part in exhibitions, photo books, photography festivals, commercial projects** for clients working in several sectors (fashion, food, design, music, events), experiencing the working environment from the beginning. In their second year, students will also attend **workshops, in-depth meetings, specialized trainings.** They will learn how to carry out a project from the beginning to the end.



Ph. Francesca Binda, Giacomo Licheri, Emanuela Cherchi, Cecilia Donati, Alice Jankovic.

2022
2024

OUR HEADQUARTERS: THE PERFECT PLACE FOR PHOTOGRAPHY

STUDIOS AND EQUIPMENT:

IIF headquarters are a 700 sq. m., two-storey building. Every room is first of all a studio and **a place to practice**, but they become comfortable classrooms when needed. At IIF you will find **a photography studio with a kitchen** used for food photography; **two big studios** with separable areas; **two daylight studios**; **a computer lab equipped with Macs** (with Adobe CC) and professional film scanners. You'll find **professional studio equipment** (Profoto, Arri, Manfrotto and Janiro) in all our studios.



FREE PRACTICE: *students can use the studios for free to practice. Our photo assistants are always available to help them.*

BORROWING EQUIPMENT: *students can borrow the equipment for free for three days in a row max, depending on the availability of equipment.*

COMPUTER LAB: *when the lab is not needed for classes, students can use it for free to edit their photos or for film scans.*

BOOKING A STUDIO: *students and former students can rent equipment and studios at a discounted price. This allows young photographers to work in a professional space and save some money at the same time.*

2022
2024

CONCRETE COMMERCIAL AND ARTISTIC OPPORTUNITIES

In your first and second year at IIF you will have the chance to take part in:

COLLABORATIONS: IIF helps his students and former students start a career offering them concrete collaborations and partnerships. With the support of their professors, students will **work for companies, brands, agencies, publishers and NGOs**. This way, at the end of the course their portfolios will be full of photographs that were actually used in advertising or that were published. IIF job placement office selects students and former students for **assignments for companies and professional photographers**.

EXHIBITIONS: students can express their artistic potential by displaying their photo projects at the **personal and collective exhibitions** organized by IIF in showrooms in Milan and in the surrounding area. Exhibitions are part of **festivals, contests and photography awards**.

PUBLICATIONS: IIF **publishes** the most visionary, coherent and original projects of its students and former students. You can find the digital version on IIF website.

IIF WORKS AND WORKED WITH:





Ph.
Francesca Binda, Alessia Rescilli, Alice Jankovic, Tatiana Ramundo.

GENERAL INFORMATION

FIRST YEAR

The first-year study plan aims at providing solid basic training, with both **theoretical and practical courses**. The main topics are **photographic techniques, visual communication, history of photography, postproduction**. In class, students will **prepare all their sets and handle equipment on their own**. The goal is for them to be fully autonomous at the end of the first year. In the first few weeks, students will have trainings of **landscape, portrait and still life photography**, both indoors and outdoors. In the first few months of trainings students will use **view cameras** for analogue photography, and then they will move on to digital photography. Each class consists of 25 students maximum. Students will be divided into workgroups depending on the subject, so that they can work side by side with their professors and learn professional techniques for handling the studio and equipment.

DURATION OF THE ACADEMIC YEAR: from October 2022 to June 2023. Total number of classes/trainings: 140.

BEGINNING OF THE COURSE: Monday, 10 October 2022.

ATTENDANCE: 5 days a week, from Monday to Friday (you can choose between morning and afternoon classes).

DURATION OF CLASSES: theoretical classes - 3 hours; practical classes - 3 hours with the professor and 1 hour with a photo assistant.

SCHEDULE: there are three groups: two of them have morning classes, the third has afternoon classes. Students can choose which group to join. The schedule is:

- › morning classes: **from Monday to Friday, from 9:30 to 12:30** (for practical trainings, studios and photo assistants will be available until 13:30)
- › afternoon classes: **from Monday to Friday, from 14:30 to 17:30** (for practical trainings, studios and photo assistants will be available until 18:30)

Each group will be opened upon reaching the minimum number of enrolled students. The teaching calendar may change depending on the availability of studios and professors.

INTERIM CHECKS: during the course students will be subjected to interim checks with their professors to make an evaluation of their work.

FINAL EXAMS: at the end of the year there will be an exam/presentation for each subject. Marks will be expressed in thirtieths. To have access to the second year, students must pass their final exams. Exams can be moved up or postponed for personal reasons. Students that want to move their exams must pay a 300€ fee.

STUDY PLAN

FIRST YEAR

TECHNICAL ASPECTS 1:

- › basics of physics and optics
- › analysis of cameras: features, formats, use
- › light measurement systems
- › dedicated flash
- › analogue photography: films and formats
- › view cameras: front and back rise and tilt movements
- › pinhole cameras: shooting without lenses
- › digital photography
- › solving technical issues
- › working with colour profiles
- › colour theory and technique
- › developing personal projects
- › practicing colours and layouts

EQUIPMENT:

- › features of a photography studio
- › light stands, grip extensions and backdrops
- › continuous lights and flash units
- › lighting patterns

VISUAL COMMUNICATION 1:

- › image composition and critical analysis
- › history of photography
- › great photographers: exercises in style
- › visual semiotics
- › searching one's style
- › developing personal projects
- › how to create and present a portfolio

CARRYING OUT A PROJECT 1:

- › techniques for boosting creativity
- › lateral thinking as a tool to produce new ideas
- › carrying out an artistic and commercial project

STILL LIFE PHOTOGRAPHY:

- › large format cameras: using view cameras indoors
- › light and composition in object photography
- › techniques for shooting different materials
- › practicing lighting schemes for shooting with a view camera (both analogue - 4x5 film - and digital photography)
- › analysis of the three uses of still life photography: advertising, publishing, expressing creativity
- › joining still life photography and people: shooting objects interacting with the human body
- › indoors training sessions with a chosen layout and topic (with continuous light and flash)

PORTRAIT 1:

- › setting up a studio, lights and equipment for portrait photo shoots
- › practicing lighting schemes in portrait photography, with both continuous light and flash

STUDY PLAN FIRST YEAR

- › analysis of framing and camera positions and angles
- › the posture of the subject and the subject in relation to the background
- › photo shoots

SELF-PORTRAIT:

- › analysis of the work of some great photographers
- › using self-portraits as a mean of introspection and research
- › telling your story: promoting oneself through self-portraits
- › expressing themselves in relation to space and through multiplicity

LANDSCAPE PHOTOGRAPHY 1:

- › interpreting landscapes: aesthetics and research
- › shooting techniques: materials, analogue and digital equipment,
- › choosing the composition, details, lighting
- › shooting outdoors: cities, nature, geographical landscapes

EVENT, WEDDING AND SPORTS PHOTOGRAPHY:

- › private and public events, private and business clients
- › equipment and materials for outdoor photography
- › reporting an event: how to construct a narrative
- › commercial storytelling
- › shooting ceremonies: what you have to know, what photographs you have to take, personal style
- › the fundamental principles of sports photography: space, movement, proportions, focus points

STREET PHOTOGRAPHY AND REPORTAGE:

- › finding a topic
- › planning a project
- › the final destination of your work
- › how to behave on the ground
- › photographers' rights and responsibilities
- › authorship in reportage
- › developing a personal project
- › photo editing

POSTPRODUCTION 1:

- › basics of digital files: Jpeg and Raw
- › metadata: .xmp, EXIF and IPTC files
- › Adobe Lightroom: storage and customising your workspace; importing and exporting photos; RAW photo processing; print options and settings; workflow optimisation; creating slideshows
- › introducing Adobe Photoshop

WE REWARD TALENT:

At the end of the first year the Director and faculty will choose the most talented and worthy first-year student (based on their grade point average and on their portfolio). The winner must be enrolled in the second year of the course, and will receive a 2400€ scholarship to study/practice abroad.



Ph.
Annalaura Cattelan, Irma Piccitto, Manuela Queirolo, Violante Passadore.

GENERAL INFORMATION SECOND YEAR

In your second year you will study and practice all the main photography genres: **from fashion to food photography, from nude art to reportage, from beauty photography to videomaking.**

Classes will be held by a professional photographer specialised in that genre. Each class will focus on one genre, and it will consist of three parts: analysis of the photography genre, creating a project on a specific topic, critical analysis of the photographs taken by the students (each student will receive a mark).

This way, students will become more sensitive and will learn all the critical thinking skills and the techniques they need to **find their own way** to capture reality and express their vision.

In their second year, students will have the chance to take part in **exhibitions, photo books, photography festivals, commercial projects** for clients working in several sectors (fashion, food, design, music, events), experiencing the working environment from the beginning. At the end of the course, **not only will students's portfolios cover all the main photography genres, but they'll also include photos commissioned by our clients and taken at real events.**

DURATION OF THE ACADEMIC YEAR: from the second half of September 2023 to July 2024. Total number of classes/trainings: 155.

ATTENDANCE: 5 days a week, from Monday to Friday. On Saturday you can book one of the studios to practice (according to availability).

DURATION OF CLASSES: 3 hours. The duration of photo shoots depends on the project.

SCHEDULE: from Monday to Friday, from 14:30 to 17:30 (for practical trainings, studios and photo assistants will be available until 18:30). On **Saturday** you can book one of the studios to practice by yourself. If necessary, some classes will take place in the morning.

The teaching calendar may change depending on the availability of studios and professors.

TESTS: at the end of every class students will have to show the professor their work. Each student's project will receive a mark (expressed in thirtieths).

ADMISSION TO THE FINAL EXAM: students will be admitted to the final exam upon passing all the mid-term tests.

FINAL EXAM: a commission chaired by an external photographer and an external photo editor will evaluate and mark students' personal portfolios. Marks will be expressed in thirtieths. The final exam can be postponed for personal reasons. Students that want to postpone their final exam must pay a 300€ fee.

CERTIFICATE: at the end of the course and upon passing the final exam, students will receive a **Certificate of Vocational Education and Training in Photography**. It will be a certificate of merit and attendance.

PARTICIPANTS: the minimum number of participants is 12.

STUDY PLAN SECOND YEAR

TECHNICAL ASPECTS 2:

- › colour and file management in digital photography
- › backup, restore, cloud: data storage and recovery

VISUAL COMMUNICATION 2:

- › history of professional photography genres
- › critical analysis of different photography languages and genres

CARRYING OUT A PROJECT 2:

- › from the topic, to the idea, to the photo shoot
- › photographic interpretation and vision
- › literature represented by photography
- › digital collage and creative postproduction: surreal artistic and product images

VIDEO ACTING:

- › being on the other side of the camera
- › the perception of your own body
- › body language and proxemics › interacting with who you are taking photos of

BEAUTY PHOTOGRAPHY:

- › types of photo shoots
- › makeup and hairstyle
- › equipment and materials for photo shoots
- › photo shoots with models

NUDE ART:

- › introduction to the photography genre
- › analysis of shooting techniques
- › demonstration of the use of lighting schemes (photo shoot)
- › developing a creative project: photo shoot with a model

STUDIO AND OUTDOOR FASHION PHOTOGRAPHY:

- › types of fashion shoots
- › model and casting agencies
- › members of a fashion shoot team
- › makeup in fashion
- › styling
- › equipment and materials for photo shoots
- › studio shoots: lighting for white background photographs and other lighting schemes
- › outdoor fashion shoots: demonstration set with natural and mixed lighting
- › studio and outdoor photo shoots with a model
- › styles and trends: meeting with a professional fashion photographer to help students develop their own style

PORTRAIT 2:

- › character portrait photography: how to capture personality
- › outdoors and indoors photo shoots
- › photo projects
- › reference images
- › couple portraits with a view camera

STUDY PLAN

SECOND YEAR

LANDSCAPE PHOTOGRAPHY 2:

- › interpreting landscape
- › different points of view on landscape photography: developing a personal project

DOCUMENTARY PHOTOGRAPHY AND REPORTAGE:

- › a bit of history: great documentary photographers
- › different reportage genres
- › photographic storytelling
- › meeting with a photo editor: how to choose which photographs to show
- › social and geographic documentation, corporate reportage
- › developing a theme project › producing a fanzine

FINE-ART PHOTOGRAPHY:

- › analysis of some contemporary artists
- › developing a personal art project

FOOD PHOTOGRAPHY:

- › techniques and tools for professional studio photo shoots
- › food styling
- › a team of professionals: chefs and food stylists
- › working on a personal project: studio photo shoots

VIDEOMAKING:

- › technical and theoretical aspects of videomaking
- › creating a multimedial product: shooting, editing, rendering
- › commercial and social video
- › advanced techniques: using a green screen
- › carrying out a personal video project › editing and creating sequences with Adobe Premiere
- › how to shoot with drone

POSTPRODUCTION 2:

- › Adobe Photoshop: working with photos
- › digital postproduction: editing as a language
- › Adobe InDesign: graphic design and layout
- › working with analogue and digital photographs
- › Capture One: tool panel
- › live view and tethering
- › how to use Capture One to shoot: demonstration and training › reviewing the work in the computer lab

PHOTOGRAPHY AND CINEMA:

- › cinema professionals and the connection between cinema and photography
- › framing
- › critical analysis of different scenes

STUDY PLAN SECOND YEAR

THE WORK OF PHOTO CURATORS:

- › the work of photo curators in contemporary photography
- › how to set up an exhibition project
- › lighting and setting up techniques
- › landscape of festivals and photography awards
- › landscape of galleries specialised in photography

PHOTOEDITING AND THE PUBLISHING INDUSTRY:

- › the role of photo editors: vision and communication
- › finding the right images
- › legal, ethical and deontological issues
- › publishing houses and newspapers
- › photojournalistic agencies

ENGLISH FOR PHOTOGRAPHERS:

- › technical terminology
- › English on set: interacting with your team
- › “photo” English for travelling
- › presenting your portfolio and doing an interview in English

ENTERING THE LABOUR MARKET:

- › introducing oneself in a work environment
- › organising your work as a photographer
- › internet and self-promotion
- › meeting with professionals: former students, photographers, publicists, agents › visiting professor
- › starting your career: meeting with a lawyer to discuss copyright
- › starting your career: meeting with an accountant to discuss registering for VAT and self-employment
- › marketing for photographers: promoting oneself through internet and social media, giving quotations and valuing one's work

WE REWARD TALENT:

After the final exam, faculty will choose the two best portfolios and the best fanzine. The winning students will receive:

- › *a 1000€ grant for the best art portfolio*
- › *a 1000€ grant for the best commercial portfolio*
- › *a 500€ grant for the best fanzine*

Our grants will help the winners develop their projects.



FACULTY AND ALUMNI

FACULTY

IIF faculty members are **professional photographers** and passionate professors who **specialised in different genres** and different visual communication styles. They involve our students in great art and commercial experiences. Different curricula and different work experience. We selected professors with different backgrounds because we wanted our courses to be as rich (and enriching) as possible.

Emanuele Amighetti	Sara Gentile	Wanda Perrone Capano
Erminio Annunzi	Marco Ghirlandi	Franco Petter
Guido Bartoli	Alessia Locatelli	Samanta Tamborini
Leonello Bertolucci	Andrea Mariniello	Valentina Tamborra
Gianluca Bronzoni	Piermarco Menini	Francesca Todde
Ernesto Casareto	Federico Mirarchi	Marco Tortato
Maurizio Cavalli	Sara Munari	Giacomo Vanetti
Gigliola Foschi	Roberto Mutti	and many others

ALUMNI

Since 1992 IIF has **trained thousands of professional photographers**. The career path of each one of them shows how valid our courses are.

Some IIF alumni are:

Camilla Ferrari	Matteo Felici	Andrea Raffin
Federica Sasso	Francesca Todde	Matteo Carassale
Debora Pota	Carlotta Cardana	Emanuele Sironi
Gaetano Cartone	Angelo Ghidoni	Saverio Cardia
Virginia Bettoja	Stefano Monti	Giovanni Albore
Karim El Maktafi	Aaron Olzer	Andrea Piunti
Sara El Beshbichi	Paolo Montanaro	Jacopo Manfren
Nicola Cordi	Martin Baebler	Ilaria Turba
Carola Ducoli	Daniele Badolato	Lorella Felli
Gianluca Micheletti	Nanni Fontana	Sara Magni
Marco Ristuccia	Marco Rufini	Giacomo Vanetti
Francesco Basta	Alessandro De Alberto	Gabriele Croppi
Pietro Cocco	Piero Visconti	Diego Alto
Matteo Weber	Andrea Vailetti	Marco Pietracupa
Carolina Amoretti	Fabio Chizzola	Daniele Tamagni
Nicola Serafini	Nicola Favaron	and many others
Olimpia Soheve	Bruno Barillari	

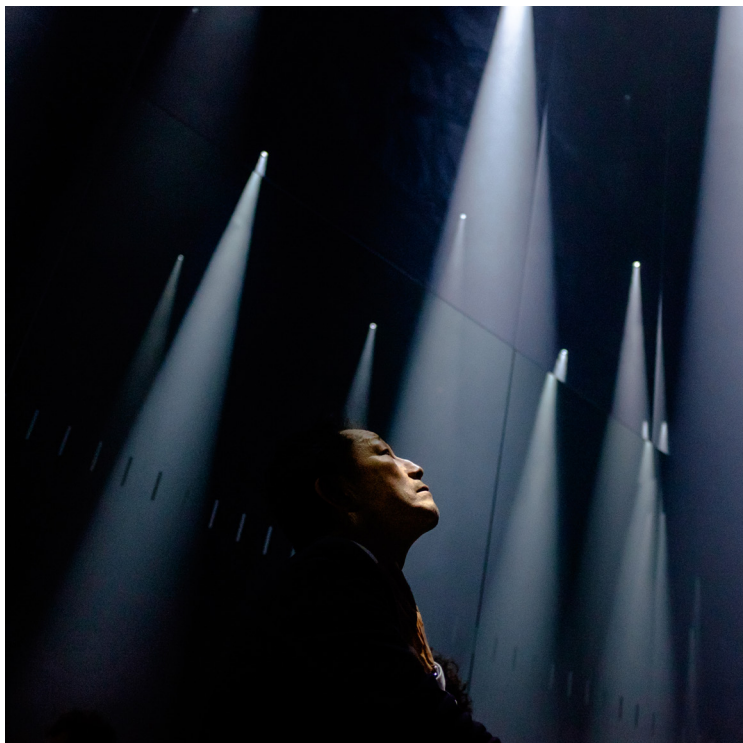
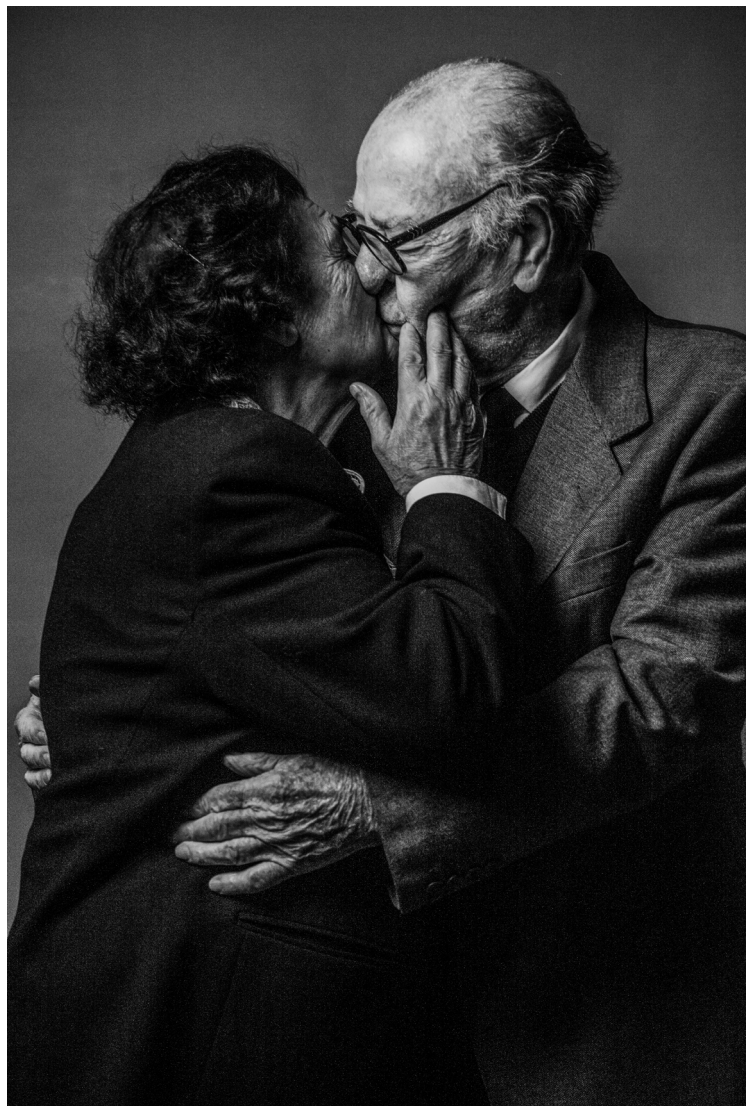
OPEN DAY IIF 2022

*In order to present the school and its courses, IIF organises several **open days** each year. You can find the dates of our next open days on IIF website.*

*If you would rather have an **online or in-person interview**, you can make an appointment with the Guidance Office at: info@iifmilano.com, 02 58105598/7623/7139.*

SCHOLARSHIPS

*Every year IIF awards **scholarships** to **partially cover the costs** of the Biennial Photography Course. If you want more information on how to apply or on the selection process, you can have a look at IIF website or write an email to didattica2@iifmilano.com.*



Ph. Gabriele Onere, Francesca Binda, Camilla Ferrari, Jordan Angelo Cozzi.

ADMISSION AND PAYMENT

To enrol in the first year, you **don't need to have the basics of photography**, since the course starts from scratch. There isn't an admission test. To apply, you have to fill in the Application form, sign it and send it together with the receipt of your payment of the registration fee. In addition, you need to send a copy of your ID (your national ID is enough if you are an EU citizen, otherwise you have to send a copy of your international passport) and your social security number (if you have it). The number of participants is limited. Applications are **open until full capacity is reached**.

ENTRY REQUIREMENTS AND EQUIPMENT: a reflex/mirrorless digital camera and being over 18 (17-year-olds can apply after a preliminary interview).

ANNUAL TUITION FEES:

- › 1° YEAR 2022/2023: € 7.400 (taxes included)
- › 2° YEAR 2023/2024: € 8.500 (taxes included)

The annual fee doesn't include the cost of film and processing, and of digital prints.

WHEN AND HOW TO PAY:

Registration fee (included in the annual fee)

- › 1° YEAR: € 1.600 to be paid when you apply and fill in the application form
- › 2° YEAR: € 1.600 to be paid when you apply and fill in the application form (for students enrolling in their second year: € 800 by April 15, 2023, € 800 by May 6, 2023)

Balance

- › 1° YEAR = € 5.800 to be paid in one of the following ways:
 - with a one-off payment by October, 5 2022 (access to early booking promotions)
 - in five € 1.160 instalments to be paid by September, 30; October, 30; November, 30; December, 30 (2023); January, 30 (2023)
 - with a zero-interest loan, in 6 to 10 instalments*
- › 2° YEAR = € 6.900 to be paid in one of the following ways:
 - with a one-off payment by September, 202022 (access to early booking promotions)
 - in five € 1.380 instalments to be paid by September, 30; October, 30; November, 30; December, 30 (2023); January, 30 (2024)
 - with a zero-interest loan, in 6 to 10 instalments*

EARLY BOOKING PROMOTIONS (non-cumulative with other promotions):

- **10% discount** (on the whole annual fee) and a **200€ voucher** for digital prints for one-off payments or for payments settled by March, 30 2022 for the first year and by March 30 2023 for the second year;
- **10% discount** (on the whole annual fee) for one-off payments or for payments settled by May, 30 2022 for the first year and April, 30 2023 for the second year;
- **5% discount** (on the whole annual fee) for one-off payments or for payments settled by July, 15 2022 for the first year and June, 15 2023 for the second year ;
- **a € 200 voucher** for digital prints in a professional lab for one-off payments or for payments settled between July, 16 and October, 5 2022 for the first year and between June, 16 and September, 20 2023 for the second year.

DIRECT ACCESS TO THE SECOND YEAR: to access directly the second year of our Biennial Photography Course you have to **send us a portfolio** with studio and outdoor portrait, landscape and still life photographs.

NON-EU STUDENTS: non-EU students that need an Italian visa have to pay the whole annual fee when they apply.

* Additional charges related to stamp duty, communication and handling costs are borne by the student and may change depending on the number of instalments (usually the amount of charges goes from € 35 to € 47).



Fotografie di:
Francesca Binda, Alessia Sardiello, Andrea Calvaruso, Annalaura Cattelan, Carola Ducoli,
Davide Sartori.



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