

iRDi



**THE INSTITUTE OF
REPORTAGE &
DOCUMENTARY IMAGES
WWW.IRDI.CH**



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A SWISS REPORTAGE PHOTOGRAPHY SCHOOL



«A modern day school should be concise, practical, demanding, playful, rooted in tradition and with a foot in the professional reality of today's photography scene»

The Institute of Reportage and Documentary Images (IRDI) is the only reportage, documentary and photojournalism school in Switzerland. It's dynamic, constantly renewing teaching staff is unmatched at the international level. IRDI provides students with a transformative experience practice to carry them in the professional world.



THE MAIN PROGRAM



IRDI is a 2 year program school. Its aim is to train upcoming photojournalists and documentary photographers to the rigours of the field. An IRDI graduate will be proficient in photographic techniques, image composition, image editing, project research, and the diffusion of his or her work...





TEACHING

AN OPEN MINDED, VERSATILE AND ACCOMPLISHED GROUP OF TEACHERS

The IRDI's academic staff is made up of a list of acclaimed and practicing documentary photographers and photojournalists from different countries. They each teach one or 2 months modules throughout the academic year. This diversity in photographic visions gives students a wide array of methods to keep them stimulated and eager to improve. This exposure to different professional perspectives is unmatched in other photography schools.



ADMISSIONS

Enrolling at IRDI's program is as simple as filling our form and sending us a portfolio from a page on our web site. All applications will be thoroughly looked at and each candidate will receive a response and feedback.



ABOUT



The Institute of the Documentary and Reportage image (IRDI) is a school created to educate and prepare students to the complex and demanding documentary and photojournalism profession. IRDI is one of the few schools in the world specialised in reportage and documentary photography and the only one in Switzerland. The school offers an intensive two year program taught by recognised photographers who are active in th world photography scene. The practical part of the program differentiates itself from other schools' offers as it is given by temporary teachers following students during engaging and transformative one month sessions. After each session, the course's directions are handed over to a new speaker. The diversity of perspectives and teaching methods sets IRDI apart from traditional photo schools where students are often surrounded by permanent teachers often lacking activity in the fields they are teaching. This lack of contact with the profession's realities can be an obstacle to a realistic training and authentic professional opportunities. Aside from its chore practical photography class, IRDI offers other courses to solidify its versatile and exhaustive program. Students will learn: Photography history, filmmaking, fine art book making, lighting, image software and photography marketing among other topics.





The IRDI graduate will possess a deep technical, artistic and ethical knowledge and will be trained to research, prepare and efficiently diffuse his or her work using the latest technologies.

TEACHING PHILOSOPHY

IRDI's teaching methods are centred on problem based learning. Most often, the students work in small groups towards the solution of various problems introduced by the teacher. At first, the problems require no prior experience but become more complex as the courses unfold. This teaching method is ideal in the area of documentary photography where field experience is crucial. The students understand photographic mechanics through creation rather than abstract theories. It is only after a period of practice that the theories will be explained.

A CULTURAL SPACE

Beyond its educational activities, IRDI organises workshops and conferences which are open to the general public. These sessions are generally conducted by photographers not employed at IRDI. These events allow students and visitors to exchange ideas on an artistic and cultural basis.



The two year program

The 2 year program is IRDI's main curriculum and the only one of its kind in a swiss photography school. It is an intensive, full time, set of courses centred around the documentary image.

Students benefit from an in depth training centered on reality based projects. IRDI's 2 year program is based around its practical courses accounting for almost 70% of a student's schedule. The remaining 30% are dedicated to technical aspects of photography, fine arts education, and the diffusion/communication of the photographer's work.

The IRDI program is structured around its "Documentary and Reportage photography practice" course which will occupy about 50% of the student's academic year. All other subjects are directly or indirectly linked to this course. This organisation is based around the idea that Reportage and documentary photography relies on a chore of field experiences which must be acquired early.

The students enrolled in the 2 year program have 31 hours of courses per week in addition to extra work outside of classes.

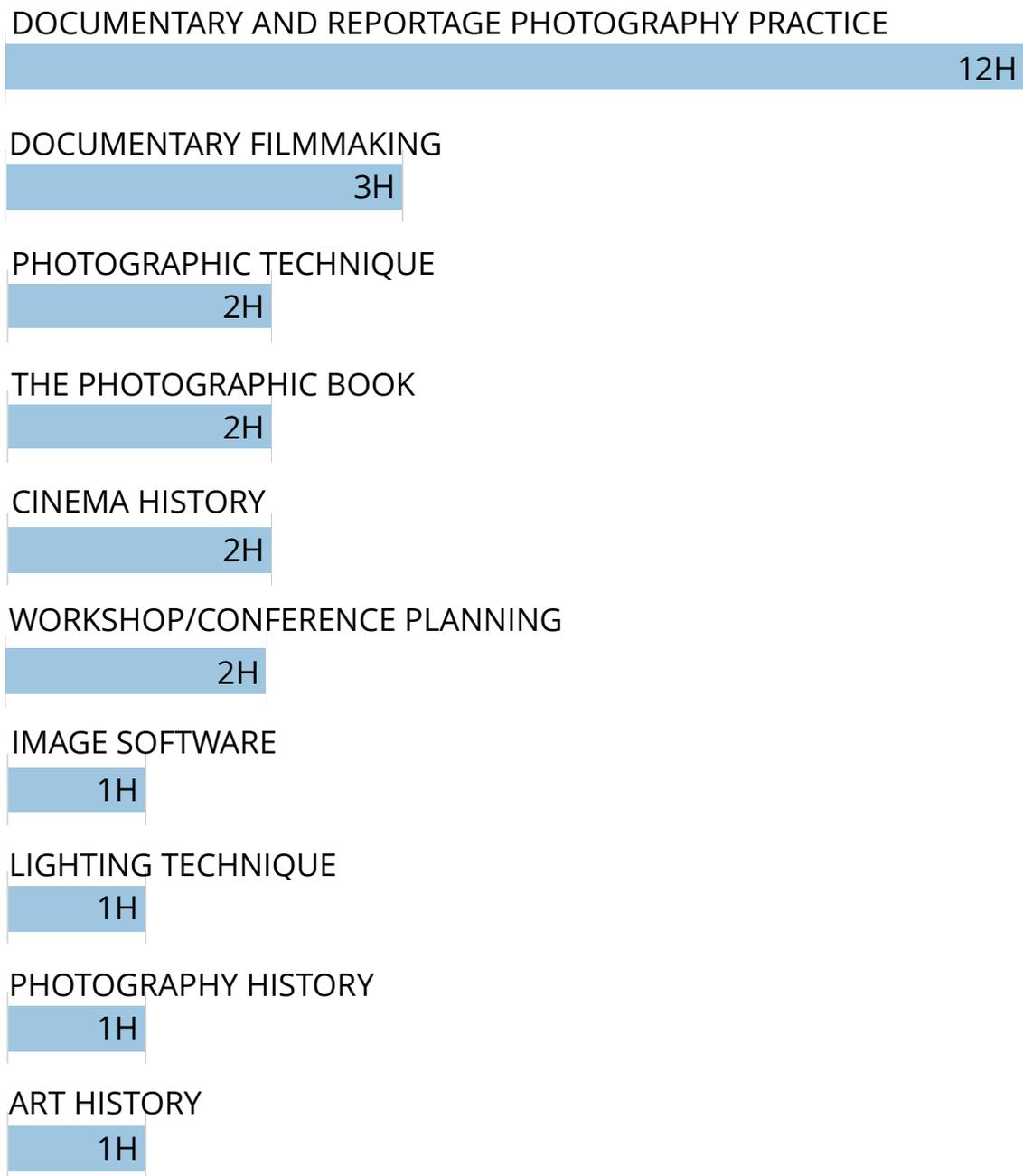
- o to apply to the two year program:
<http://www.irdi.ch/2-year-program-reportage/>

The short term program

The short term program is a possibility for people who cannot commit to a full time program to be part of IRDI's practical photography classes for a period of one week, two weeks or a month, choosing from a panel of practical photography teachers or dates. This program can be seen as an extended workshop. This program is tailored for students with a good technical photography background who want to specialise in documentary or reportage photography.

- o to apply to the short term program
<http://www.irdi.ch/apply-short-term-program/>

COURSES



DOCUMENTARY AND REPORTAGE PHOTOGRAPHY PRACTICE	12H
DOCUMENTARY FILMMAKING	3H
PHOTOGRAPHIC TECHNIQUE	2H
THE PHOTOGRAPHIC BOOK	2H
CINEMA HISTORY	2H
WORKSHOP/CONFERENCE PLANNING	2H
IMAGE SOFTWARE	1H
LIGHTING TECHNIQUE	1H
PHOTOGRAPHY HISTORY	1H
ART HISTORY	1H

Course distribution



THE LIST OF COURSES

○ DOCUMENTARY & REPORTAGE PHOTOGRAPHY PRACTICE

This subject is the most important one in our curriculum and occupies half of the students' time. It will develop field photography skills and form students towards the creation of thoroughly documented project. We work on thematic research while simultaneously pushing the photographer's visual language. This course's specificity lays on its teacher's versatility. Unlike IRDI's other courses, the "documentary and reportage practice" is taught by temporarily residing photographers. The teachers remain in the school for a period of about a month each. The complementarity and variation in teaching points of view allow the students not to lock themselves in dogmatic practices or one-sided creative processes. The course's main focus is based on the elaboration of photography projects which increasingly become more ambitious.

The students start with small projects due to be completed in a limited time and end up producing long term documentaries. Beyond the diploma issued by IRDI, the student exits the school with a strong portfolio which will trigger his success in the world of documentary photography.

The course's key points.

- Documentary and photojournalistic project elaboration
- Research methods on set or free themes
- Image editing and sorting
- Individual photographic reviews
- Group photographic reviews
- Exhibition design

○ DOCUMENTARY FILMMAKING

The modern photographer must be versatile and be able to alternate between the fixed and moving image. In certain situation, the video option serves the story more efficientl. This course's goal is to form the students to the production of documentary films as an extension to their main photographic work. Its goal is not to replace a traditional filmmaking courstheoretical but to give the technical and theoretical foundations for students to express themselves in a complementary language.

The course's key points.

- Editing software training
- Special effects software training
- Screenplay
- Editing theory
- Fiction film production
- Documentary film production
- Multimedia production

○ THE PHOTOGRAPHIC BOOK

In this course, the students are taught photography book history. They analyse photography's important books' structures and techniques. Another aspect of the course is directed towards the learning of a few binding techniques to produce dummies and small edition handmade books. These dummies are used to get in touch with editors and are necessary to start a book project. The entire bookmaking process is looked at: book conception, graphic design, editing, printing, binding and distribution. This allows students to be ready and knowledgeable when given the opportunity to produce their own book once they complete their studies.

The course's key points.

- The founding books
- Narrative techniques
- Book editing
- Printing techniques
- Binding techniques
- Graphic design and typography
- Book marketing and distribution

○ CINEMA HISTORY

The students are taught about Cinema History from 1891 to our time. The largest part of the course is dedicated to the founding movies and their formal, philosophical, sociological and psychological analysis. The course stimulates discussions and debates on the themes related to the watched films.

○ WORKSHOP/CONFERENCE PLANNING

The school will organise workshops and conferences on many occasions throughout the year. The workshops will happen from Friday afternoon until the end of Sunday in an intensive mode. The elaboration and organisation of these workshops will happen with the students' collaboration and suggestions. The invited photographers will be chosen together. Each student will have to participate in at least 2 workshops every year.

The course's key points.

- Choice of intervening photographers
- Communication and arrangement with the photographers or conference speakers
- Theoretical organisation of the workshops and conferences
- Practical organisation of the workshops and conferences
- Communication and promotion of the workshops and conferences.

○ IMAGE SOFTWARE

This course trains students to the modern photographer's palette of indispensable software. Following this course, the students will have a deep understanding of the tools listed below. They will be able to use them to assist their creative and informative projects.

The course's key points.

- Photoshop
- Lightroom
- InDesign
- Inkjet printing software
- Display and printing calibration

○ LIGHTING TECHNIQUE

This course initiates the students to a complete set of lighting techniques which the professional photographer needs to achieve his creative and commercial goals.

The course's key points.

- Studio lighting techniques
- Field lighting techniques
- The flash
- LEDs

○ PHOTOGRAPHY HISTORY

Students are taught photography history from 1839 to our time. The course is a general course with a special emphasis on the history of documentary photography and photojournalism. A large amount of information on the history of photography's main creators become a source of enrichment to the students' personal work.

The course's key points.

- History of photography (general course)
- History of documentary photography
- History of photojournalism

○ ART HISTORY

This course introduces students to the history of art from prehistorical creation until now with an emphasis on visual art. The student finishes the course with an art history general culture which will facilitate a critical and historical analysis of his/her own work and the one of other photographers.

○ PHOTO WORK DIFFUSION (2ND YEAR)

Beyond the artistic quality of a professional project, a photographer's success depends on his or her ability to diffuse and sell his or her work efficiently in a competitive market. This course teaches communication and marketing techniques which allow the photographers' work to get more exposure. During the course, students are already put in a professional environment having to communicate their project and ideas to different intermediaries who could support their work. This initiation to the real world of photography allows the student to be quickly active in a relatively anarchic system which does not offer clear paths to follow.

The course's key points:

- Use of social networks in the diffusion of photographic work
- Crowdfunding techniques
- Financing your projects
- Grant proposal writing, artist statement, project description and captions



SOME OF OUR TEACHERS

Scott Typaldos

Scott Typaldos was born in Switzerland in 1977. He is a member of the Prospekt agency. Coming from a filmmaking background, he turned to photography at the end of his studies in 2001. His first active years were dedicated to diary and intimate projects. In 2005, his documentary on oil searchers in Gabon shifted his focus outside of his close circle. Since 2010, he has been extensively photographing and researching the topic of mental illness through his long term project called "Butterflies". Scott Typaldos's work has been awarded numerous times: The Sony contemporary award in 2015, the Swiss photo award in 2014, Barcelona International Photo Awards 2016 , Il Reportage photo award 2016, the Proof award 2012... His work has been exhibited in numero countries and festivals around the world and been published in the Washington post, Le Temps, Il Reportage, Internazionale and Huffington post among others. His photographic career is shared between his documentary projects, his NGO work and the creation of a documentary and photojournalism school (IRDI).



Léonard Pongo

Léonard Pongo started photography in a documentary fashion, which he gradually merged with snapshot and diary styles. His long-term project “The Uncanny” has earned him several international awards and world- wide recognition. Pongo’s work has been featured in numerous and published in WSJ, The Guardian UK, CNN, National Geographic and several other publications. He was chosen as one of PDN’s 30 New and Emerging Photographers to Watch in 2016. His work is also part of institutional and private collections. His photographic career is shared between his long term projects in Congo DR, his involvement with the Congolese art scene, teaching and assignment work. Pongo is a member of the Noor agency and a recipient of the Vocatio Grant 2016.



Gaia Squarci

Gaia Squarci is a photographer and cinematographer who divides her time between Milan and New York, where she teaches multimedia at ICP (International Center of Photography). She’s a contributor of Prospekt agency and Reuters. With a background in art history and photojournalism, she leans toward a personal approach that moves away from the descriptive narrative tradition in documentary photography and video.

POYi awarded Gaia’s cinematography and photography work respectively in 2014 and 2017. Her installation Broken Screen has been selected for the exhibition reGeneration3 at Musée de l’Elysée in Lausanne. She’s an IWMF (International Women’s Media Foundation) fellow and PDN included her in her Emerging Photographer issue in 2016.



Clients include the New York Times, the New Yorker, Time Magazine, Vogue, the Wall Street Journal, VICE.us, The Guardian, Newsweek, The Washington Post, De Spiegel, Internazionale, Io Donna, Il Corriere della Sera, among others. Her work has been exhibited in the United States, Italy, France, Switzerland, UK, Mexico and China.

Francesco Merlini

Francesco was born in Aosta in 1986. After a bachelor's degree in industrial design at the Politecnico University of Milan, he has devoted himself completely to photography.

After covering Italian news, now he works mainly on personal long-term projects, corporate works and editorials. In 2012, his work have been published on the book Mono vol. One alongside renowned photographers such as Roger Ballen, Daido Moryama, Anders Petersen and Antoine D'agata. In 2015 Francesco has won the Conscientious Photography Portfolio Competition with his long-term project Farang and later he has been selected by the British Journal of Photography in order to be part of The Talent Issue: Ones to Watch 2016.

His photographs have been published on international magazines and sites including: The Washington Post, Time Lightbox, Gup Magazine, Financial Times, Le Monde, Rolling Stone, L'Espresso, Wired, Gq, Die Welt, Internazionale, La Stampa and D La Repubblica. Francesco regularly collaborates with the agency Prospekt as photographer, photo editor and sales manager working with its award-winning photographers and renowned magazines all over the world.



Cyril Costilhes

Cyril Costilhes was born in France in 1977. After years of traveling and a brief publishing adventure with body hacker Lukas Zpira under the name « Hors Editions » in 2005, he felt ready to fully immerse himself in photography. He began experimenting with various styles and techniques which he incorporated later in his practice. In 2007 his meeting with a female to male transsexual in a fetish club in London, led to a documentary on the underworld S&M, queer and transsexual community. In 2009 he met Antoine d'Agata who helped him to a better understanding of the medium. He started working on a project based around a gay cruising pond in his hometown, Saint-Raphael in the South of France.

His work is deeply rooted in the documentary genre and process, while taking the freedom to pervert, mould and decontextualise reality to create sacred, impalpable and magical worlds, closer to the subconscious. End of 2012 was the start of «Grand Circle Diego», a project about his father's dementia in Diego Suarez, Madagascar. Grand Circle Diego was featured in numerous publications and festivals and was published by Akina Books in 2015. The book received international recognition and was shortlisted for Le Prix du Livre in Arles. Since 2016 he's been traveling frequently to Benin and Haiti following the Voodoo/slave route.



Two year program

Before applying to the Institute of Reportage and Documentary Images, you will have to carefully prepare a number of documents and files. To find out more about our 2 year program visit this page.

1. A letter of motivation in which the applicant will explain his or her reasons for wanting to join the school. This letter should be thoroughly prepared and will be important in the selection process. Foremost, this will be our way of getting to know you, your ideas and the way you want to be part of our program. This letter should not be longer than 500 words.

2. A Portfolio made up of no more or less than 25 images. These images must not be random images unrelated to one another. The order of the images will be important when our reviewing panel will evaluate each application.

Technical requirements for images:

25 images

format:jpg in 100% quality (no compression)

1920px on the long side

The files must be named with your first and last name and the sequence number.
eg. "John.Smith.01"

The 25 files should be sent enclosed in a zip folder.

3. A Reference letter in which a person of your choice will give us an outside look on your personality and your work. Choosing a person related to the field of reportage, documentary or photojournalism photography is recommended but not mandatory. This letter should not be longer than 250 words.

4. A CV with your academic, professional and photographic achievements. A high school diploma is generally required to enter IRDI but exceptions can be made based on the strength of the overall application.

Once these documents ready, you can visit this page <http://www.irdi.ch/2-year-program-reportage/> and fill in the 2 year program application form.

Short term program

Before applying to the Institute of Reportage and Documentary Images, the applicant will have to carefully prepare these files. To find out more about our short term program visit this page.

1. A letter of motivation in which the applicant will explain his or her reasons for wanting to join the school. This letter should be thoroughly prepared and will be important in the selection process. Foremost, this will be our way of getting to know you, your ideas and the way you want to be part of our program. This letter should not be longer than 500 words.

2. A Portfolio made up of no more or less than 25 images. These images must not be random images unrelated to one another. The order of the images will be important when our reviewing panel will evaluate each application.

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Once these documents ready, you can visit this page <http://www.irdi.ch/apply-short-term-program/> and fill in the short term program application form.

Two year program

Term	Price
Per year	13200 CHF

Short term program

1 week course			
N°of students	3	4	5
Price	350	300	250
2 week course			
N°of students	3	4	5
Price	700	600	500
1 month course			
N°of students	3	4	5
Price	1200	1000	850

*due to the nature of this course, our prices differ depending on the amount of participants enrolled. This is of course something you cannot know from your end so that is why we'll continuously inform you on the organisation of the course.

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