LONDON SOUTH BANK UNIVERSITY

PHOTOBOOK PROJECT at LULU.COM
Brief Led Project AME-3-BLP

Brief Led Project AME-3-BLP Storefront
http://stores.lulu.com/photobookproject

Photocultures group/ forum
http://www.lulu.com/groups/photobook-project

BA (HONS) Digital Photography
Department of Arts, Media and English
Faculty of Arts and Human Sciences
become what you want to be

Brief-Led Project

Unit Title:	Brief-Led Project
Unit Level:	3
Unit Reference Number: **Credit Value:**	AME-3-BLP 15
Total Student Study Hours:	150
Contact Hours:	36
Private Study Hours:	114
Course:	BA (Hons) Digital Photography
Year and Semester **Unit Coordinator**	2007 semester 1 Paula Roush Room: 28a Caxton House (2nd floor) Tel: 020 7815 5418 Email: roushp@lsbu.ac.uk

Summary of Assessment Method:	Production Work (100%)
	
	50%: 2 photo publications>
	    1 individual photo-book (25%)+
	    Participation in networked photo-
	    magazine (25%)
	25%: personal analysis>
	    Posts at lulu
	25%: online research and feedback>
	    Social bookmarking (12.5%)+
	    Comments to classmates' posts (12.5%)

Pass Mark	Each element of assessment must gain a minimum mark of 35%.
Minimum Mark	A minimum of 40% overall is required to pass the unit.

1. INTRODUCTION TO THE UNIT

With the increasing availability of free social software and print on demand platforms, we witness a boom in self-publishing initiatives, with authors controlling the means of production and distribution of their work in an unprecedented scale. But how much do we know about the implications of these techno-cultural changes to the field of digital pedagogies and for the learning practices of photo publishing in socially networked environments at level 3, when you are preparing your photographic portfolios to enter professional practice?

With these questions in mind, this fall 2007/08 unit takes place within the self-publishing environment provided by lulu.com, and considers if this online print on demand network can be used for educational photo publishing projects, whilst researching its advantages and limitations in relation to other publishing models.

To understand current print on demand photo publishing we study lulu.com, engaging with electronic developments in two main publishing genres
- Photobooks, where the work's primary message is carried by photographs; and
- Collaborative photo magazines (photomags), where the networking situations are the organising principle behind the collecting and publishing of the photographic work.

In addition to the completion of project-based work, issues to consider in your weekly reflections include:
1- digital pedagogy: how we learn digital media in online and in offline environments
2- community of practice: what it means to learn in a community of practice that extends the classroom into the media market
3- vernacular versus academic culture: what are the implications of circulating the work in the field of popular culture side by side with non academic, 'amateur" production
4- the value of knowledge- what is the personal impact of starting publishing while you are still a student
5- the meaning of self-publishing: what does it mean to publish independently of a selection by committee (editors/ curators)
6- the value of publishing as a group, relying on the support of your peer's network
8- the advantages/constrains imposed by the pod templates on the format of the photobook and photomag
9- the lulu environment compared to other publishing social network sites

The unit is aimed at level 3 photography students, who have already developed several photographic projects and are ready to start working independently and publishing in print and online.

2. AIMS OF THE UNIT

• To enable you to work from theoretical material to a practical outcome
• To enable you to apply practical knowledge and skills
• To enable you to continue to develop innovate approaches and solutions
• To provide you with the framework for critical evaluation

The unit aims to:

Enable you to work from theoretical material to a practical outcome

- *you will develop an understanding of self-publishing, combining varied self-publishing models*

Enable you to apply practical knowledge and skills

- *you will learn about the genre of photobook as a publishing model practiced by artists /photographers throughout history and as a contemporary format*
- *you will learn about the genre of photomagazine as a networked publishing model practiced by artists/photographers collectives*

Provide you with the framework for critical evaluation

- *you will develop skills related to the structure of the visual book, learning how to work with concepts such as group, series and sequence to develop a photobook and a photomag*

Enable you to continue to develop innovate approaches and solutions

- *you will use a pod platform (like lulu.com) to publish electronically and create an online store for your photobooks*
- *you will practice using social media like blogs and social network sites [sns] as artistic and networking publishing models*

3. LEARNING OUTCOMES

By the end of the unit you should be able to:

Knowledge and Understanding

Apply appropriate practical knowledge and skills in an independent way

- *you will be able to identify and analyse self-publishing practices, as evidenced by the posting of your reflections in blogs and your participation in social bookmarking activity.*

Intellectual Skills

Critically evaluate your own and others practical productions

- *you will be able to demonstrate the understanding of critical formats of photopublishing, as evidenced by the output of one self-authored photobook and one one collective photomag*

Practical Skills

Apply innovative and creative practical solutions to a given brief

- *You will have gained skills in the use of pod, including using indesign to layout photo and text and uploading your photobooks to your own storefront page at lulu.com*

Work from theoretical material to a practical outcome

- *You will be able to edit photopublications, as evidenced by your skills in working with the structure of the visual book and with the visual concepts of groups, series and sequences to organise the photographic material.*

Transferable Skills

Students have an opportunity to develop:

• Research methods appropriate to media production work
• Self-management, including time and financial control
• Organised written documentation
• The ability to communicate their ideas
• Present ideas in a group context

- *you will be able to confidently use social media (blogs and sns) to promote your photo research and photographic work in the networked culture of the internet and the creative industries market.*

4. ASSESSMENT OF THE UNIT

The unit is marked in a format of continuous assessment. There is be no final project or essay but rather participants are marked on what is produced during the unit. This includes a combination of activities and e-tivities, that are assessed using tutor's assessment, peer assessment and self-assessment, offering opportunities for formative (ongoing, developmental) rather than summative (final) feedback.

1- photo publishing activity

1.1. Photobook: 25%. Project 1. Production of a photobook. You will produce a photobook from your photographic repository for photographic index (project youth culture). You will collect the material for your book, select the images, design it and publish as a pod, using lulu.com
individual project
Outcome: pod/pdf photobook (using template)
Photographic material: repository photographic index (youth cultures)
Work period: week's 1- 6

1.2. Photomagazine: 25%. Project 2. Production of a photomag. You will work in teams (4/ 5); each team will produce a photomagazine (pod/pdf mag), with images sourced from a social situation of your choice, including: choose the topic/concept, select the photos, design and publish the mag as pdf/pod.
Group project
Outcome: networked pod/pdf magazine (using lulu or other publishing platform)
Photographic material: sourced from the collaborative network
Work period: weeks 07-12

2. Production analysis

Each week, as an assignment related to e-tivities, you are requested to create a post in the unit's lulu blog and/or in your own lulu blog, respond to other students' posts and participate in social bookmarking. These weekly e-tivities will replace the essay at the end of the semester.

2.1. Posting (25%.)
You will be marked on the contents (how much and how well you reflect on the topic of the e-tivity) of your posts to the unit's site and to your individual blogs when that was requested as part of the weekly e-tivity. The length of the posts may vary but should follow the recommended in the e-tivity and be done within the timeline. Each week we will review the posting with a summary of that week's e-tivity.

2.2. Social bookmarking: 12.5%.
Online research, links posted to del.icio.us: bookmarks need to be online resources related to photo publishing (photobooks, publishers sites, sites with pod resources, etc.). You will post resources that may be of interest to you or others in the course ('sharing' is the key word!).
Tag to use: photopublishing

2.3. Comments to classmates' posts: 12.5%.
The last part of each e-tivity involves reading your classmates' posts and respond. We will consider both the number of comments (i.e. if you responded during each e-tivity as requested) as well as the quality of your comments. These should provoke further reflection on the part of the blogger, not just show agreement.

Your final mark is determined by the cumulative marks earned from assignments, e-tivities and class participation.

Points Final Grade
70 % > 1st
60 – 69 %   2:1
50 - 59 % 2:2
40 – 49 % 3rd

<40   points F

1st	Outstanding work: your conceptual framework has been effectively transported into the photo publishing format, with originality and technical skill. Outstanding presentation - excellent photobook, excellent participation in photomag project, excellent online documentation of the process- everything will demonstrate consistent attention to detail.
2:1	Well-presented, conscientious work, with a strong concept. While exploring an intellectually challenging idea, the project may be undermined by some minor technical problems; alternatively, while technically proficient, the project may be lacking conceptual rigour or originality. Nonetheless the work stands out as a strong project.
2:2	Well-presented project displaying a good research concept but somewhat unoriginal or not fully pursued in terms of intellectual coherence. Technically competent but may contain a number of significant errors or lack inspiration or ambition in the use of the medium. Alternatively it maybe be unrealistically ambitious and the research lack behind the proposal.
3rd	This represents a poor project in all aspects: unoriginal or poorly developed concept and incomplete research. Overall it will demonstrate a lack of basic understanding of the brief and problems in developing the basic technical skills to fulfil it.
Fail	Project failed to address all or most of the aspects formulated in the brief. The concept may be weak and /or unoriginal; technically, little or no attempt has been made to achieve the required basic technical skills; presentation may also be poor.

5. FEEDBACK

Feedback will be integral to the unit, taking the form of tutor's feedback and peers' feedback.

    1- at the end of each session we will discuss the summary of the e-tivities from previous week and mark the work

        1- Session 6 is for feedback of project 1 and e-tivities;

        2- Session 12 is for feedback of projects 2 and e-tivities.

6. INTRODUCTION TO STUDYING THE UNIT

6.1.Overview of the Main Content

This unit takes place within the self-publishing environment provided by lulu.com, and considers if this online print on demand network can be used for educational photo publishing projects at level 3, researching its advantages and limitations in relation to other publishing models and its suitability to situate photo publishing projects within its communities of practice.

There are two practical projects:

1-one of a photobook, created from your own photographic repository;

2-and one of a photomagazine, created as a collaborative project and sourced from a social network.

Using Photoshop and Indesign, to combine images and text in response to the particular characteristics of the book, and the requirements of the pod templates, you will learn the basic principles of text and image editing, digital image correction, page layout and digital printing.

Due to the centrality of internet activity for current self-publishing projects, the unit has a blog of its own at lulu.com that works as an archive to all the unit's related materials and as an aggregator for the participants' blogs. In addition to participating in the unit's blog, you will develop a reflective practice of online publishing, consisting of:

    1-publishing in your own blogs

    2-commenting each others posts and

    3-contributing to social bookmarking (collective online research) on photo-publishing

6.2.Overview of types of classes

Brief-Led Project is taught over 12 weeks and is based around a weekly three-hour taught session, which will include seminars, creative workshops, tutorials and guest

lecturer. In addition, you will have access to the Digital Media Labs in Keyworth Street for project development and two field trips to small publishers/ self-publishing fairs

6.3. Importance of Student Self-Managed Learning Time

In addition to the class sessions, you need to invest time doing research to fulfil the projects briefs, as this requires work of editing and design and familiarity with a variety of photo publishing projects. Finally you will have to spend some additional time participating in the e-tivities, writing your own posts and responding to your peers' posts. The unit would require from you an investment of approximately 114 hours of self-managed learning. This means you are expected to invest 8 hours weekly working on the unit.

6.1 Employability
Publishing your own projects is the best way to get yourself noticed and obtain grants and commissions for other photographic work. Additonally, it will help you to develop skills as photographer-editor-curator.

"Over the next few years, the traditional definition of what a 'published book' is will have less meaning. Individuals will increasingly use the Internet as a first stage to publish their work, whether they are books, short stories, works in progress, or articles on ther area of expertise. " (Steve Riggio, Barnes & Nobles CEO, in The Long Tail, p. 77)

7. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Session 01
Tuesday September 25th 2007
TOPIC: introduction to photo publishing and the lulu.com environment. Common Rules.
Task 1 (small groups): Download Unit Guide (v.1) from Lulu.com and change it into a visual book. Upload it to Lulu as v.2
NOTE: You will fill out a brief questionnaire so that we can ascertain your various levels of software expertise. This will assist us in determining where we need to focus our energies in practical training.
e-tivity 1: Follow e-tivity's instructions in unit's lulu site.
TO READ/BROWSE AVAILABLE ONLINE:
Gwendolyn J. Miller. Discovering Artists Books- The art, the artist and the issues.
http://www.goshen.edu/~gwenjm/bookarts/index.htm

Session 02
Tuesday October 2th 2007
TOPIC: the Photobook. Visit to Perry Library/ LCC library to study a selection of photobooks and arrive at a topology of photobooks. Upload to lulu a photobook in a format of your choice.
e-tivity 2: Follow e-tivity's instructions in unit's lulu site.

TO READ/BROWSE AVAILABLE ONLINE:
Interview with Christophe Boutin (onestarpress) by Louise Forrester for MA research paper 'Independent Art Publishing', University College for the Creative Arts. February 2007 http:www.onestarpress.com/v2/pdf/interview_Feb_07.pdf

Session 03
Tuesday October 9th 2007
TOPIC: Photobook print on demand. Guest speaker: Louise Forrester
e-tivity 3: Follow e-tivity's instructions in unit's lulu site.
TO READ FOR SESSION 04: (AVAILABLE IN THE READER)
Picture relationships, movement, structure and composition. Extracts from Keith A. Smith, 2005. Structure of the Visual Book

Session 04
Tuesday October 16th 2007
TOPIC: Visual structure of the book. Introduction to concepts of visual books, with strategies for applying structure. (Group, series and sequence)
Task: Start devising strategies to organise the material for your photobook
e-tivity 4: Follow e-tivity's instructions in unit's lulu site.
TO READ FOR SESSION 05: (AVAILABLE IN THE READER)
David Brittain. Original Reissues: our magazine perspectives. In Found, Shared: The magazine photowork. The Brighton Press 2006

Session 05
Tuesday October 23rd
TOPIC: The picture editor as author. Working with someone else's photos. Guests: Wepod 0708 students.
e-tivity 5: Follow e-tivity's instructions in unit's lulu site.

Weekend field trip (choose fri or sat)
SMALL PUBLISHERS FAIR 2007
Friday 12th and Saturday 13th October
Conway Hall, Red Lion Square, London WC1
Fair open from 11am - 7pm both days. Admission free
http://www.rgap.co.uk/spf.php

Session 06
Tuesday October 30th
TOPIC: The submission process: the proposal and the book dummy
Task: Book dummy. Upload to Lulu as draft. Presentation and group feedback.
e-tivity 6: Follow e-tivity's instructions in unit's lulu site.

Session 07
Tuesday November 6th
TOPIC: Introduction to project 2. Electronic magazines, hybrid models of publishing networks
e-tivity 7: Follow e-tivity's instructions in unit's lulu site.
TO READ FOR SESSION 08: (AVAILABLE IN THE READER and ONLINE)
David Brittain [re-enchanting the camera image]. In Out of print; Ohio, a magazine art project.
http://staff.biad.uce.ac.uk/staff/id003706/essay.htm

Session 08
Tuesday November 13th
TOPIC: Research- lulu and other publishing social networks sites; choose the one that suits your project; editing photo collections;
e-tivity 8: Follow e-tivity's instructions in unit's lulu site.
TO READ FOR SESSION 09: (AVAILABLE IN THE READER and ONLINE)
Paper and Pixel, the mutation of publishing, *Alessandro Ludovico, pag. 18*
In The magnet reader, Experiences in Electronic Cultural Publishing edited by: Miren Eraso, Alessandro Ludovico, Slavo Krekonic. *Download available from* http://magnet-ecp.org

Session 09
Tuesday November 20th;
TOPIC: To continue to develop visual structure of the photomag
e-tivity 9: Follow e-tivity's instructions in unit's lulu site.

Weekend field trip (choose fri or sat)
LAB'07 23–25 November 2007
ICA Institute of Contemporary Arts,The Mall, London
Opening hours:
12.00 – 19.00 Fri 23 Nov/ 11.00 – 19.00 Sat 24 Nov/ 11.00 – 17.00 Sun 25 Nov
http://www.marcuscampbell.co.uk

Session 10
Tuesday November 27th
TOPIC: To upload/ finalise photomag project
e-tivity 10: Follow e-tivity's instructions in unit's lulu site.
TO READ FOR SESSION 09: (AVAILABLE IN THE READER and ONLINE)
Mute Magazine, new publishing, networked economy,
Mute, pag. 36 in The magnet reader, Experiences in Electronic Cultural Publishing edited by: Miren Eraso, Alessandro Ludovico, Slavo Krekonic
Download available from http://magnet-ecp.org/

Session 11
Tuesday December 4th
TOPIC: Review/ update online publishing (blog pages, store fronts, rss feeds, profiles etc)
e-tivity 11: Follow e-tivity's instructions in unit's lulu site.

Session 12
Tuesday December 11th
TOPIC: Feedback session: unit's assessment/ feedback

7. LEARNING RESOURCES

Core Materials

Gwendolyn J. Miller. Discovering Artists Books- The art, the artist and the issues. Read 20th century section (on chapter 2 'A brief history of artists books: Finding a context' pages 10-12)
http://www.goshen.edu/~gwenjm/bookarts/index.htm

Martin Parr and Gerry Badger, 2004. The Photobook: Between the Novel and Film. In: The Photobook: A History volumes I and II. London: Phaidon. (and additional extracts)

Keith A. Smith, 2005. Structure of the Visual Book Keith Smith Books. Rochester New York. (Extracts: Picture relationships, movement, structure and composition)

Chris Anderson 2007 The Long Tail: How Endless Choice Is Creating Unlimited Demand. London: Random House

ALSO AVAILABLE TO READ/BROWSE ONLINE:
http://www.longtailbook.co.uk/The-Long-Tail

David Brittain 2006. Original Reissues: Four magazine perspectives. In Found,Shared: The magazine photowork. The Brighton Press.

David Brittain. The third space. Photography's quarrel with ink.
http://staff.biad.uce.ac.uk/staff/id003706/brittainnotes.htm

David Brittain and Bob Jardine. Forward. In Out of print: Ohio, a magazine art project.
http://staff.biad.uce.ac.uk/staff/id003706/forewords.htm

David Brittain Re-enchanting the camera image. In Out of Print Ohio, a magazine art project.
http://staff.biad.uce.ac.uk/staff/id003706/essay.htm

Alessandro Ludovico 2006 Paper and Pixel, the mutation of publishing
Mute Magazine, new publishing, networked economy, *Mute, in*
The magnet reader, Experiences in Electronic Cultural Publishing edited by: Miren Eraso, Alessandro Ludovico, Slavo Krekonic
Download available from http://magnet-ecp.org/

      Optional Materials (available Perry library)

Modernist photobook
Moholy-Nagy, Laszlo, 1895-1946.
Title Painting, photography, film / with a note by Hans M. Wingler and a postscript by Otto Stelzer, translated [from the German] by Janet Seligman. London: Lund Humphries, 1969.
PL Main Bookstock   770.11 MOH

Documentary photobook in the 1930s
Title London in the thirties / Bill Brandt; introduction by Mark Haworth-Booth.
Publication Info.   New York: Pantheon Books, c1983.
PL Main Bookstock   779.0924 BRA

The postwar European photobook

Title Lódz Ghetto album / text by Thomas Weber; photographs by Henryk Ross;
photographs selected by Martin Parr & Timothy Prus.
Publication Info.   London: Chris Boot, 2004.
PL Main Bookstock   779.99405318094384 ROS

The stream of consciousness photobook
Title The animals / Garry Winogrand with an afterword by John Szarkowski. Publication
Info. New York: Museum of Modern Art; London: Thames & Hudson, 2004. PL Main
Bookstock   779.32092 WIN
The postwar Japanese book
Title Nobuyoshi Araki: Tokyo still life / text by Adrian Searle.
Publication Info.   Birmingham: Ikon Gallery,

The American photobook since the 1970s
Cindy Sherman: a play of selves / Metro Pictures, New York, Sprüth Magers, Cologne /
Munich / London Ostfildern: Hatje Cantz, 2007.
PL Main Bookstock   779.24 CIN

Appropriating photography
Title: Signs that say what you want them to say and not signs that say what someone
else wants you to say 1992-1993 / Gillian Wearing.
Publication Info.   London: Maureen Paley Interim Art, 1997.
PL Main Bookstock   779.930223 WEA

The picture editor as author
Photo trouvée / collected and curated by Michel Frizot & Cédric de Veigy.
Publication Info.   Paris; London; New York: Phaidon, 2006.
PL Main Bookstock   779 PHO

The concerned photobook since WWII
Title: Migrations: humanity in transition / Sebastião Salgado; concept and design by
Lélia Wanick Salgado. Publication Info.   New York: Aperture, c2000. PL Main
Bookstock   779.936287 SAL

The new objective photobook
Title Industrial landscapes / Bernd & Hilla Becher with an interview by Susanne Lange.
Publication Info.   Cambridge, Mass.: MIT Press, c2002.
PL Main Bookstock   779.967 BEC

Modern life photobook
Title Ray's a laugh / Richard Billingham.
Publication Info.   Zurich; New York: Scalo, 2000.
PL Main Bookstock   779.2 BIL