

Master's Degree

Digital Photography



Master's Degree Digital Photography

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitude.com/us/journalism-communication/master-degree/master-digital-photography

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01

Introduction

In just five years, the emergence of new communication channels, both online and offline, as well as digitalization, have given rise to different perspectives on the photography profession. The creative effort, previously focused on the moment of capture, has lost value compared to the editing of the audiovisual report, where much of the professional work is now concentrated before proceeding to publication. With this academic program, TECH reaches out to those interested in becoming professionals in Digital Photography.



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Digital Photography professionals are experiencing a real golden age: learn with TECH to work in one of the creative careers offering the most professional opportunities”

Digital Photography is the process by which images are obtained through the use of electronic technology in digital form, storable in a magnetic, optical or electronic format. It is possible to obtain digital images by scanning a photograph (printed or in the form of a negative or slide) or by taking a photograph with a digital camera, a tool that has been the subject of great technological advances, such as digitization integrated into the machine itself or its integration into a drone for aerial photography.

This academic program is focused on providing the tools and methodologies used in the field of Digital Photography, giving ample attention to digital technology, with a detailed description of the stages of acquisition, manipulation and registration of the image. Of all the activities planned for this program, the use of the computer predominates, conceived as a means of supporting ideas and artistic creation.

Thus, the profound diversification of the traditional photographer's craft has led to the emergence of true masters of the discipline who are skilled in social networks, and who practically do not need to leave their homes to do their work.

The student will come into contact with all these changes, learning to master the different elements that make up the camera, as well as the types of camera that exist. Furthermore, you will study the necessary topics to be able to conduct various photographic tasks and the approach you need to take to the camera when doing so.

Once the Master's Degree program has been completed, the graduate will be able to work in communication as they will have mastered all the standards required by the industry.

This **Master's Degree in Digital Photography** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ Case studies presented by experts in this in the field
- ♦ The graphic, schematic, and practical contents which they contain, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be undertaken to improve learning
- ♦ A special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



Channel all your creativity through cutting-edge educational content that will allow you to excel in the field of Digital Photography"

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*It is not enough to have ideas:
you have to master the different
photographic techniques and
procedures. Put yourself in TECH's
hands and make your creative and
professional aspirations a reality"*

The program's teaching staff includes professionals from the sector who pour their work experience into this Postgraduate Certificate, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive learning designed for real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to resolve the different professional practice situations that arise during the academic year. For this, the professional will be assisted by an innovative system of interactive videos made by recognized experts in Digital Photography with a wealth of professional experience.

*Immerse yourself in the know-how
of an expert teaching team in the
field of Digital Photography.*

*Learn how to generate high
quality visual content.*



02

Objectives

The purpose of this course is to create Digital Photography professionals with the necessary expertise and knowledge to develop award winning work in the Journalism and Communication sector or any other sector in which the best quality visual art is required. For this, TECH has set very specific objectives, whose achievement by the student will undoubtedly determine the success in their future as a professional in Digital Photography.



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With this TECH course you will learn to transform your ideas and your creative thirst into avant-garde visual art"



General Objectives

- ♦ Master photographic technique from basic to advanced level
- ♦ Create a concept with an audiovisual narrative structure
- ♦ Learn how to use the post-production process to the photographer's advantage
- ♦ Build a personal portfolio of high quality and high market impact
- ♦ Development of creative talent and professional attitude
- ♦ Build a professional portfolio and individual branding



A high-quality program, with the most developed teaching resources, created to help you achieve the best results, optimizing your effort and dedication and learning in a constant and progressive way"





Specific Objectives

Module 1. The Influence of Art in Today's Photography

- ♦ Explore the evolution of technique throughout history
- ♦ Discover the connections between photography and art
- ♦ Integrate new digital skills in photography
- ♦ Create valuable and iconic photographs with high impact in the sector
- ♦ Analyze the historical evolution of the art of photography

Module 2. The Influence of Art in Today's Photography

- ♦ Discover the photographer's primary tool
- ♦ Know the elements that make up the photographic camera
- ♦ Learning the different additional tools for the camera
- ♦ Analyze the types of lighting required for photography
- ♦ Develop the right attitude in front of the camera

Module 3. Light and Color in Photographic Composition

- ♦ Handle the main photographic technicalities
- ♦ Distinguish the different types of composition
- ♦ Understand how DEX works
- ♦ Understand camera operation
- ♦ Internalize the mechanisms of image creation

Module 4. The Digital Image

- ♦ Consolidate the technical knowledge acquired in Fundamentals of Photography I
- ♦ Work towards the acquisition of more advanced photographic technical concepts
- ♦ Understand the process of digital image elaboration
- ♦ Know and use workflow and digital processing in an optimal way
- ♦ Broaden your knowledge of photographic composition and take a critical view of the photographic professional

Module 5. Creativity Techniques

- ♦ Be familiar with and know how to apply creative techniques in the photographic creation process
- ♦ Find sources of inspiration
- ♦ Recognize the communicative and artistic value of the photographic document
- ♦ Learn how to create characteristic scenes and environments for photographic creations
- ♦ Spot creative opportunities in different environments

Module 6. Advanced Photoshop Editing

- ♦ Master digital image editing techniques using this software

Module 7. Audiovisual Communication in the Digital Environment

- ♦ Communicate effectively through images
- ♦ Identify the main lines of communication of the photographic project
- ♦ Discover how messages are interpreted
- ♦ Integrate modern photography channels
- ♦ Adopt the ten commandments of the skilled photographer





Module 8. Photographic Documentation

- ♦ Acquire a holistic view of photographic documentation
- ♦ Know the documentary processes for the preservation of the photo as a document
- ♦ Search the main image databases in the digital environment
- ♦ Understand the photo as data: metadata in a Smart context for searching and cataloging
- ♦ Learn about copyrights in the field of intellectual property
- ♦ Use or get to know the image and graphic content galleries related to cultural, journalistic or professional activities

Module 9. Post-Production of Digital Photography

- ♦ Discover the photographer's primary tool
- ♦ Know and use digital technical tools for editing and post-production
- ♦ Know and use the different platforms to create a portfolio
- ♦ Know the theoretical fundamentals of editing, set up and guidelines for corporate photography
- ♦ Know the latest digital retouching tools and techniques

Module 10. The Use of Drones for Photography

- ♦ Become familiar with the basic considerations for legality and safety with drones
- ♦ Learn how to plan a drone flight
- ♦ Learn the differences between traditional photography vs. Drone Photography
- ♦ Introduction to drone video recording
- ♦ Learn how to become a professional drone photographer

03

Skills

This academic program helps its students to skillfully adapt to the new reality of photography, including the development of artistic skills throughout the production process: from the emergence of the concept to the publication of the material. Likewise, the development of critical thinking, the ability to reflect on the completed work and self-evaluation are key to the autonomy of the photography professional. TECH Global University has set out to turn students on this program into professionals who are ready to take on any challenge.



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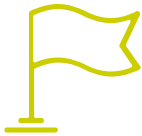
*A program that will allow you to
enter through the front door of one
of the professions of the future"*



General Skills

- ♦ Conduct effective professional communication using appropriate dissemination channels
- ♦ Safeguard copyrights
- ♦ Adapt to new audiovisual formats





Specific Skills

- ♦ Know the history of art relevant to the role of the digital photographer
- ♦ To know the ins and outs of the photographic camera and all the artistic possibilities its use offers
- ♦ Master the basic photography techniques
- ♦ Create all kinds of images with the camera
- ♦ Perfect execution of each photographic technique
- ♦ Perfect execution of each photographic technique
- ♦ Possess mastery of composition, light or focus
- ♦ Carry out projects and creative photographic works and take advantage of resources that allow you to promote your personal work
- ♦ Develop the creative process, focusing on work around thinking, creativity and reflection, the use of techniques and knowledge of possible environments and genres
- ♦ Master the editing and retouching tools provided in Photoshop
- ♦ Transmit messages effectively through image, taking into account the different aspects of communication, perception or photographic persuasion
- ♦ Know the practical applications of offline visual communication and digital applications for photography, professionalism and the limits and licenses of the profession
- ♦ Know how to resort to the photographic archive when necessary for project requirements
- ♦ Analyze the main photographic sources, the role of the photographer as a documentary analyst and the challenges presented by the digital society for professional photography
- ♦ Be aware of all issues relating to copyright protection and the use of photography on the Internet
- ♦ Apply modern digital post-production processes and techniques
- ♦ Optimally manage the main tools for publishing on social media
- ♦ Explore the narrative expressiveness of a project, as well as the way to initiate it
- ♦ Know how to create a photographic portfolio
- ♦ Master the basic concepts to know how to work with a drone safely
- ♦ Gain knowledge about the different types of drones and their different features
- ♦ Discern between good and bad locations
- ♦ Search for the best framing
- ♦ Drone filming skills

04

Course Management

Always with the aim of offering elite education to its students, for the delivery of this academic program TECH has assembled a high-level teaching team. The extensive experience of each of the members of the teaching staff in different types of media, in communication offices and even as freelancers, is undoubtedly one of the most outstanding educational attractions of this course.





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TECH has recruited a faculty of expert teachers capable of equipping you with the most cutting-edge knowledge and skills"

International Guest Director

James Coupe is an internationally renowned artist whose work delves into themes of **visibility, labor and Surveillance Capitalism**. He works with a wide range of media, including Photography, Video, Sculpture, Installation and Digital Media.

His recent works include real-time public surveillance systems, deepfake interactive installations and collaborations with Amazon Mechanical Turk micro-workers. At the same time, reflecting on **the impact of Big Data, immaterial labor and AI**, his pieces explore searches, queries, automation, classification systems, the use of algorithmic narratives, surplus value and human affect. His ongoing investigations at the intersection of art, technology, human rights, ethics and privacy position him as a true visionary and a **leader in the field of global critical-creative thinking**.

James Coupe is Professor of Art and Experimental Media and Head of Photography at the Royal College of Art. Prior to assuming this position, he was a professor in the Department of Digital Art and Experimental Media (DXARTS) at the University of Washington in Seattle for nearly two decades. While there, he helped establish the DXARTS practice-based PhD program as one of the world's leading PhD programs in Digital Art.

His 2020 project, "Warriors," was a **milestone in the use of deepfake technology in a mainstream art space**. Beyond the technical infrastructure and machine learning models he uses to make his work, **his interests in synthetic media transcend disciplinary boundaries**: ethics and best practices for dealing with and detecting fake media, artistic exploration of deceptive, altered, and parafictional media, and emerging opportunities in filmmaking, algorithmic film, and narrative.

His work, **both solo and group**, has been exhibited at renowned galleries such as the International Center of Photography in New York, Kunstraum Kreuzberg in Berlin, FACT Liverpool, Ars Electronica and the Toronto International Film Festival. At the same time, he has received **numerous awards and prizes**, such as those from Creative Capital, Ars Electronica, HeK Basel and Surveillance Studies Network.



Dr. Coupe, James

- Head of Photography at the Royal College of Art
- Former Professor, Department of Digital Art and Experimental Media, University of Washington
- Author of a dozen solo exhibitions and participant in twenty group shows
- D. in Digital Art and Experimental Media from the University of Washington-
Master's Degree in Creative Technology from the University of Salford in Manchester (UK)
- Master's Degree in Fine Art (Sculpture) from the University of Edinburgh (UK)

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*You will have access to a
library of multimedia resources
7 days a week, 24 hours a day”*

Management



Ms. García Barriga, María

- ♦ Digital Marketing Professional
- ♦ More than 15 years of experience in content generation of various kinds: logistics and distribution, fashion and literature or artistic heritage conservation
- ♦ She has worked in major media outlets such as RTVE and Telemadrid
- ♦ Graduate in Information Sciences, UCM
- ♦ Postgraduate course in Marketing and Communication in Fashion and Luxury Companies, UCM
- ♦ MBA from ISEM Fashion Business School, the Fashion Business School of the University of Navarra
- ♦ PhD Candidate in Fashion Trend Creation
- ♦ Author of The Pattern of Eternity: Creating a Spiral Identity for Automating Fashion Trends

Professors

Ms. Rodríguez Flomenboim, Florencia

- ♦ Scenic creator for different plays, focusing on the image symbolism
- ♦ She has a wide range of work experience, from image consulting, Showrooms management and implementation of Concept Stores, Coolhunting, to the roles of producer and fashion editor in different editorials, agencies and firms.
- ♦ Degree in Performing Arts, ESAD of Murcia
- ♦ Diploma in International Relations, ITC Sraffa, Milan
- ♦ Master's Degree in Fashion Editorial Production and Fashion Design, American Modern School of Design, Buenos Aires, Argentina

Ms. Forte López, Paula

- ♦ Editor at Cadena SER Elche
- ♦ Creator of campaigns and shoots for Mustang, Maria Mare, Sixty, Pikolinos, Martinelli, Hawkers among others
- ♦ Responsible for corporate photography and e-commerce at Unisa, Wonders, John Josef
- ♦ 10 years as a freelancer in different fields such as food photography, Street Art, Street Style, interior design photography, events, etc.
- ♦ Audiovisual Imaging Training for Camera Technicians and Directors of Photography
- ♦ Artistic photography at EASDO
- ♦ Higher Level Training Cycle (Communication, Image and Sound) in Ciudad de la Luz

Ms. Alarcón, Patricia

- ♦ Communications Consultant
- ♦ Founder of the program Málaga Se Cuida on Cope Málaga
- ♦ Contributor to the Health supplement of La Razón newspaper
- ♦ Project Manager at Palacio de Ferias and Congresos de Málaga
- ♦ Institutional Relations Manager at CIT
- ♦ Director of Communications at Quironsalud Group in Malaga
- ♦ Contributor to Psychologies
- ♦ Collaborator at AR
- ♦ Collaborator at Grupo Planeta
- ♦ Collaborator at Hearst Group
- ♦ Member of the Cadena Cope News Service Team
- ♦ Press communications technician
- ♦ America's Cup communications technician
- ♦ PhD Candidate in Humanities and Digital Society at the International University of La Rioja
- ♦ Master's Degree in Teacher Training
- ♦ Bachelor's Degree in Humanities at International University of La Rioja
- ♦ Degree in Journalism, University of Malaga

Ms. Ruiz Arroyo, Rebeca

- ♦ Photography section at Diario As: editor and creator of visual content
- ♦ Graduate in Audiovisual Communication and Journalism from San Pablo - CEU University

D. Nuevo Duque, Daniel

- ♦ Founder of Operadrone
- ♦ 10 years of experience as a photographer and camera operator

Ms. García Barriga, María

- ♦ Dynamizer and Community Manager of a cosmetics company
- ♦ Responsible for campaigns in El Sapo Natural Cosmetics
- ♦ Image and photography consultant for private schools throughout Spain
- ♦ Photographer specialized in images for social networks, non-verbal language and creation of environments for school photography
- ♦ Graduate in Teaching

Ms. Moreno Rodríguez, Ana Belén

- ♦ Finalisation of Graphic Design Intermediate Degree
- ♦ Degree in Integral Design and Image Management
- ♦ Graphic Designer at CEIFOR Estudios
- ♦ Freelance photographer

Ms. Martín Zapata, Lucía

- ♦ Teacher of History of Photography, Street Style Photography and Basic Photography at EFTI, MadPhoto, Lens School, University of Burgos.
- ♦ Photography studio director
- ♦ Photographer in Exberliner, Sugarhigh
- ♦ Photographer at Cyclops Festivals, Luna Land
- ♦ Photographer at Fashion Week NYC (for Vanity)
- ♦ Photographer at Desigual
- ♦ Photographer at Hablatumúsica, Mansolutely, Perrier
- ♦ Teacher at the European Institute of Design in Madrid
- ♦ Master's Degree in Photography at International School of Photography
- ♦ Master's Degree in Analogical/Artistic Photography at ARCO School of Lisbon

05

Structure and Content

This itinerary covers the principles of each of its subjects in great depth. Starting from a journey through the history of visual art, the program accompanies the student through 10 modules that condense an exhaustive body of knowledge relating to Digital Photography, both theoretical and practical. Pre-production, production and post-production, composition, lighting and editing, etc. These concepts are very evident throughout the 1,500 hours of this academic program.



1

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A syllabus designed to make you a master of Digital Photography sought by all types of communication companies"

Module 1. The Influence of Art in Today's Photography

- 1.1. Training the View
 - 1.1.1. Visual Representation
 - 1.1.2. Photography and Art
 - 1.1.3. Perception: Learning to Look at and Evaluate Cultural Heritage
- 1.2. The Bison: The Graphic Representation of Society
 - 1.2.1. Drawing as a Technique
 - 1.2.2. The Need to Represent Concepts
 - 1.2.3. Icons, the Iconic Image and the Iconosphere
- 1.3. Leonardo da Vinci's Students
 - 1.3.1. Italian Art During the Renaissance
 - 1.3.2. Leonardo da Vinci's Legacy
 - 1.3.3. Lorenzo Cesariano and the Camera Obscura
- 1.4. The 19th Century: The Image on Paper
 - 1.4.1. Niépce at the Academy of Sciences and Fine Arts of France
 - 1.4.2. The Kodak Camera
 - 1.4.3. The Daguerreotype
- 1.5. The Age of Color and the Avant-Garde
 - 1.5.1. Prokudin Gorski: Color Photography and the Polaroid Camera
 - 1.5.2. The Artistic Avant-Garde
 - 1.5.3. The New Way of Understanding Reality
- 1.6. War Photography and the Masters of Photography
 - 1.6.1. Documentary Photography in the USA and Photojournalism
 - 1.6.2. Great Photographers: Robert Capa, Larry Borows and Alfred Stieglitz
 - 1.6.3. Photography and Propaganda during Nazism
- 1.7. Commercial Photography
 - 1.7.1. Persuasion: A Product in Images
 - 1.7.2. American Advertising Agencies: From Illustration to Photography
 - 1.7.3. Intention: Types of Advertising Photography

- 1.8. Cinema and Television: The Moving Image
 - 1.8.1. The Photogram
 - 1.8.2. The First Silent Films
 - 1.8.3. Photographs with Voice: The Audiovisual Format
- 1.9. The Appearance of Digital Photography
 - 1.9.1. Digitizing Images: The Electronic Sensor
 - 1.9.2. Megapixels and Digital Imaging Software
 - 1.9.3. Virtual Reality
- 1.10. Photography in Social Networks
 - 1.10.1. Cell Phones: The New Camera
 - 1.10.2. Personal Brand
 - 1.10.3. Marketing of the Photographer's Portfolio

Module 2. Camera Usability

- 2.1. The Photographic Camera
 - 2.1.1. The Photographic Camera
 - 2.1.2. Types of Camera
 - 2.1.3. Camera Modes
- 2.2. The Diaphragm
 - 2.2.1. Diaphragm Aperture
 - 2.2.2. Focal Length and Perspective
 - 2.2.3. Zoom
- 2.3. Sensors
 - 2.3.1. Sensitivity
 - 2.3.2. Megapixels
 - 2.3.3. Sensor Ratio
- 2.4. Objective
 - 2.4.1. Objective
 - 2.4.2. Lens Types: Telephoto, Wide-angle and Fisheye Lenses
 - 2.4.3. Decentralized Lenses: Catadioptric Lenses

- 2.5. Attitude and Position in Front of the Camera
 - 2.5.1. Hand Grip and Co-ordination
 - 2.5.2. Protective Caps
 - 2.5.3. The Purpose of the Photo Shoot
- 2.6. Trepidation and Motion
 - 2.6.1. The Shutter
 - 2.6.2. Exposure Speed
 - 2.6.3. Trepidation
- 2.7. Use of Flash, Natural Light and Strobist
 - 2.7.1. Additional Lighting
 - 2.7.2. Use of Flash in Daylight Environments
 - 2.7.3. Strobist Technique to Save Equipment
- 2.8. Camera Modes
 - 2.8.1. Automatic
 - 2.8.2. Semiautomatic
 - 2.8.3. Manual
- 2.9. Camera Accessories
 - 2.9.1. The Photometer
 - 2.9.2. The Tripod
 - 2.9.3. The Monopod
- 2.10. Concealment Accessories
 - 2.10.1. Hide
 - 2.10.2. Rain Covers
 - 2.10.3. Underwater Casings

Module 3. Light and Color in Photographic Composition

- 3.1. Light
 - 3.1.1. Light
 - 3.1.2. Natural Light
 - 3.1.3. Artificial Light
- 3.2. Focus
 - 3.2.1. Focal Length and Depth of Field
 - 3.2.2. Focusing Methods
 - 3.2.3. Selective Focus

- 3.3. The Exposition
 - 3.3.1. The Histogram
 - 3.3.2. ISO Values
 - 3.3.3. Overexposure and Underexposure: Relationship Between ISO, Aperture and Shutter Speed
 - 3.3.4. Backlighting and Creative Exposure
- 3.4. Color
 - 3.4.1. Whites
 - 3.4.2. Filters
 - 3.4.3. Contrast and Harmony
- 3.5. Speed
 - 3.5.1. The Shot
 - 3.5.2. Bracketing
 - 3.5.3. Trigger
- 3.6. Composition I: Geometry and Spatial Arrangement
 - 3.6.1. The Rule of Thirds and the Golden Ratio
 - 3.6.2. Symmetry
 - 3.6.3. Vanishing Point
- 3.7. Composition II: Balance and Proportion
 - 3.7.1. Horizontal and Vertical Lines
 - 3.7.2. Balance: Image Distribution
 - 3.7.3. Master Lines
- 3.8. Composition III: Perspective
 - 3.8.1. Background
 - 3.8.2. Height
 - 3.8.3. Order of Spaces
- 3.9. Composition IV: Framing and Proportion
 - 3.9.1. Framing Formats
 - 3.9.2. Framing and Negative Space
 - 3.9.3. Point of Interest: Directing the Gaze
- 3.10. Photographic Contextualization
 - 3.10.1. The Environment and Situation
 - 3.10.2. Transmission of Emotions
 - 3.10.3. The Photographic Sequence

Module 4. The Digital Image

- 4.1. Compositional Atmosphere
 - 4.1.1. The Air of a Photograph: Balances and Framing
 - 4.1.2. Space and Perspective
 - 4.1.3. Color or B/W Photography
- 4.2. Light: Advanced lighting in Digital Image and File
 - 4.2.1. Photographic Light
 - 4.2.2. Control and Use of Light
 - 4.2.3. Photographic References
- 4.3. The Digital Image
 - 4.3.1. Image in Bits
 - 4.3.2. Processing and Storage of Different Digital Formats
 - 4.3.3. Image Resolution: RAW or JPEG
- 4.4. Parameters to be taken into Account for a Digital Image
 - 4.4.1. Exposure and ISO Sensitivity
 - 4.4.2. Aperture and Shutter Speed
 - 4.4.3. Noise: Digital Grain
- 4.5. The Digital Environment I: Workflow
 - 4.5.1. Workflow
 - 4.5.2. Digital Processing Steps
 - 4.5.3. File Management
- 4.6. The Digital Environment II: Image Recording and Storage
 - 4.6.1. Digital Registry
 - 4.6.2. Image Storage
 - 4.6.3. Initial Processing
- 4.7. Digital Color
 - 4.7.1. Color Spaces
 - 4.7.2. Color Management Systems
 - 4.7.3. Profiling: Calibration and Characterization of Devices
- 4.8. Introduction to the Main Image Editors
 - 4.8.1. Adobe Photoshop RAW Camera
 - 4.8.2. All-in-one Programs Adobe Lightroom
 - 4.8.3. Adobe Bridge for Digital Processing
 - 4.8.4. Other Modern Image Editors



4.9. Advanced Photographic Workflow Processing and Management

- 4.9.1. Printing and Presentation of Photographs
- 4.9.2. Specialized Printing Program and RIP
- 4.9.3. Creation of Contact Sheets

4.10. Professional Photography with Smartphones

- 4.10.1. RAW
- 4.10.2. Mobile Applications
- 4.10.3. Photographic References

Module 5. Creativity techniques

5.1. Creativity

- 5.1.1. Dynamics of Creativity and Forms of Thought
- 5.1.2. Difference Between Creativity and Innovation
- 5.1.3. Creativity in Photography

5.2. Creative Thinking and the Biology of Creativity

- 5.2.1. Creativity and Intelligence
- 5.2.2. Characteristics of Creativity and the Creative Process (Creative Quantification, Phases, Taylor's Levels, Torrance Factors)
- 5.2.3. Social Media and Creativity

5.3. Creativity Techniques

- 5.3.1. The Creative Block
- 5.3.2. Creativity and Techniques for Idea Generation What Use Are Creativity Methods and Techniques?
- 5.3.3. Creativity Techniques: from *Brainstorming* to CRE-IN

5.4. Inspiration and Purpose of Photography

- 5.4.1. Inspiration in the Creative Process
- 5.4.2. Photographic Language Genre: Imaginary or Interpretation Photographic Genres Photographic Categories
- 5.4.3. Documentary Values of Photographs The Importance of the Photograph as a Historical Document The Photograph as an Informative Text The Photograph as Representation. The Photograph as an Art Form

5.5. Environments I: Landscape and Nature

- 5.5.1. Landscape Photography Explore or Locate
- 5.5.2. Subjects of Landscape Photography
- 5.5.3. Light as a Differential Element: Sunrise and Sunset, The Best Light, Seasons.

5.6. Environments II: The City and Urban Atmosphere

- 5.6.1. What is the Urban Landscape? Urban Environments Image, Atmosphere and Urban Landscape Urban Gestures
- 5.6.2. Photography as an Indiscreet Window into Urban Environments. Camera and City Urban Living in Photography
- 5.6.3. The Three Great Masters of Urban Photography: Henry Cartier-Bresson, Eve Arnold, Robert Capa

5.7. Environments III: Portraits and Models

- 5.7.1. The Portrait Historical Evolution of Portraits
- 5.7.2. The Self Portrait
- 5.7.3. Image Composition Photographic Planes Sketching Lighting Environment Backgrounds and Dressing

5.8. Specific Settings: Fashion, Travel and Sports

- 5.8.1. What is Fashion Photography? History and Concepts
- 5.8.2. Travel Photography: The World in the Lens
- 5.8.3. Sports Photography Features of a Sports Photo Shoot The Value of Photography in the Field of Sports New Trends: "*Sportraits*"

5.9. Creation of Customized Environments

- 5.9.1. Democratization of Photography in the Digital Era Playing with Art
- 5.9.2. Composition in Photography Create Atmospheres with Natural and Flash Light Capture Details
- 5.9.3. Virtual Photography

5.10. Staging and Context

- 5.10.1. What is Staging? Analysis of the Theoretical Framework
- 5.10.2. Staging and Photography
- 5.10.3. Image Perception Le Tableau Vivant (The Living Picture) The Photograph and the Problem of Representation

Module 6. Advanced Photoshop Editing

- 6.1. Main Features of the Program: Fundamental Tools
 - 6.1.1. Text
 - 6.1.2. Shapes
 - 6.1.3. Trace
- 6.2. Editing with Layers
 - 6.2.1. Layer Styles
 - 6.2.2. Transform Layers
 - 6.2.3. Fusion Modes
- 6.3. Histogram
 - 6.3.1. Lighting: Shadows, Midtones and Highlights
 - 6.3.2. Color Balance: Hue and Saturation
 - 6.3.3. Exhibition
- 6.4. Color
 - 6.4.1. Foreground and Background Color
 - 6.4.2. Color Panel and Sample Panel
 - 6.4.3. Color Substitution
- 6.5. Painting and Editing Tools
 - 6.5.1. Brushes
 - 6.5.2. Pencil
 - 6.5.3. Paint Pot and Gradients
- 6.6. Selection Tools
 - 6.6.1. Frames
 - 6.6.2. Links
 - 6.6.3. Magic Wand
- 6.7. Masks and Adjustments Layers
 - 6.7.1. Concept and Application of Layer Masks
 - 6.7.2. Adjustment Layers
 - 6.7.3. Masks Panel

- 6.8. Filters
 - 6.8.1. Filter Gallery
 - 6.8.2. Focus and Blur Filters
 - 6.8.3. Artistic Filters
- 6.9. Retouching Tools
 - 6.9.1. Cloning Stamp
 - 6.9.2. Focusing and Blurring
 - 6.9.3. Overexpose and Underexpose
- 6.10. Correction of Errors
 - 6.10.1. Red Eye
 - 6.10.2. Concealer Brush and Patch
 - 6.10.3. Camera Distortion Correction

Module 7. Audiovisual Communication in the Digital Environment

- 7.1. Audiovisual Language
 - 7.1.1. Multisensory Communication
 - 7.1.2. Dimensions of Audiovisual Language: Morphology and Syntax
 - 7.1.3. Semantics and Image Aesthetics
- 7.2. Communicating Without Words
 - 7.2.1. From Mass Communication to Globalization
 - 7.2.2. The Sender and the Receiver
 - 7.2.3. The Message, the Code and the Channel
- 7.3. Image Identity
 - 7.3.1. Individual Identity
 - 7.3.2. Message Projection
 - 7.3.3. Audiences and the Public
- 7.4. Graphic Attributes
 - 7.4.1. Attribute Adaptation
 - 7.4.2. Aesthetic Attributes
 - 7.4.3. Ethical Attributes
- 7.5. Shape, Color and Texture: The Visual Message
 - 7.5.1. The Visual Message
 - 7.5.2. Shape, Color and Texture
 - 7.5.3. Practical Applications

- 7.6. Viewer Psychology
 - 7.6.1. Perception, Interpretation and Subconscious Intuition
 - 7.6.2. Target Audience and Segmentation
 - 7.6.3. New Eyes Watching
- 7.7. Information, Photojournalism and Reporting
 - 7.7.1. The Image as a Source of Information
 - 7.7.2. The Photojournalist
 - 7.7.3. Report Structure and Composition
- 7.8. Advertising and Social Networks
 - 7.8.1. Image Dissemination Channels
 - 7.8.2. The Growth of the Audiovisual Format among Opinion Leaders
 - 7.8.3. Advertising in the Digital Environment: Banners
- 7.9. New Trends in the Audiovisual Field
 - 7.9.1. Consolidated Formats: *Streaming*, Laser projection and 4K Resolution
 - 7.9.2. Virtual Reality: Gamification and Sensory Experience
 - 7.9.3. The Future of the Image
- 7.10. Ethics and Morality of the Photographic Profession
 - 7.10.1. The Photographer's Lifestyle
 - 7.10.2. Respect for the Profession and Artistic Style
 - 7.10.3. The Ten Commandments of Good Practice in the Photographic Profession

Module 8. Photographic Documentation

- 8.1. The Photograph as a Document
 - 8.1.1. Photography
 - 8.1.2. Links with Other Professions
 - 8.1.3. Paradigms and Challenges of Photographic Documentation in the Digital Society
- 8.2. Centers of Photographic Documentation
 - 8.2.1. Public and Private Centers: Functions and Cost-Effectiveness
 - 8.2.2. National Photographic Heritage
 - 8.2.3. Photographic Sources

- 8.3. The Photographer as Documentary Analyst
 - 8.3.1. The Various Dimensions of Photography: from Creation to Documentary Treatment
 - 8.3.2. Roles of the Graphic Documentalist and Standards
 - 8.3.3. Analysis of Photography: Technical, Academic and Professional Aspects
- 8.4. The Professional Photographer: Rights Protection
 - 8.4.1. Photography as a Commercial Activity
 - 8.4.2. Copyright and Intellectual Property
 - 8.4.3. The Use of Photography on the Internet: The Difference Between Photographic Works and Mere Photographs
- 8.5. Photo Localization: Search and Retrieval Systems
 - 8.5.1. Image Banks
 - 8.5.2. Standard Procedure for Photo Retrieval
 - 8.5.3. Evaluation of Results and Content Analysis
- 8.6. Metadata and Watermarks
 - 8.6.1. Photo Search and Metadata: the IPTC (International Press Telecommunications Council) Standard
 - 8.6.2. EXIF: Technical Metadata for Digital Camera Files
 - 8.6.3. Digital Watermarks
- 8.7. Image Databases
 - 8.7.1. Digitization: The New Challenge for Photographic Documentation
 - 8.7.2. Databases: Control of Information and its Dissemination
 - 8.7.3. Free or Paid Resources and Licenses
- 8.8. Photographic Selection
 - 8.8.1. Professional Photography Galleries: The Online Marketing of Artistic Artwork
 - 8.8.2. Digital Photo Galleries: Diversity and Richness
 - 8.8.3. Photography and the Promotion of Digital Cultural Activity
- 8.9. Photography as Discourse
 - 8.9.1. Photostory: Stories and Images
 - 8.9.2. Photo Galleries: from Cultural Activity to Commercial Purposes
 - 8.9.3. Photojournalism and Documentary Photography: The Impetus from Foundations

- 8.10. Photographic Documentation and Art
 - 8.10.1. Digital Cultural Activity and Photographic Art
 - 8.10.2. Preservation and Dissemination of Photographic Art in International Galleries
 - 8.10.3. Challenges of the Professional Photographer in the Digital Age

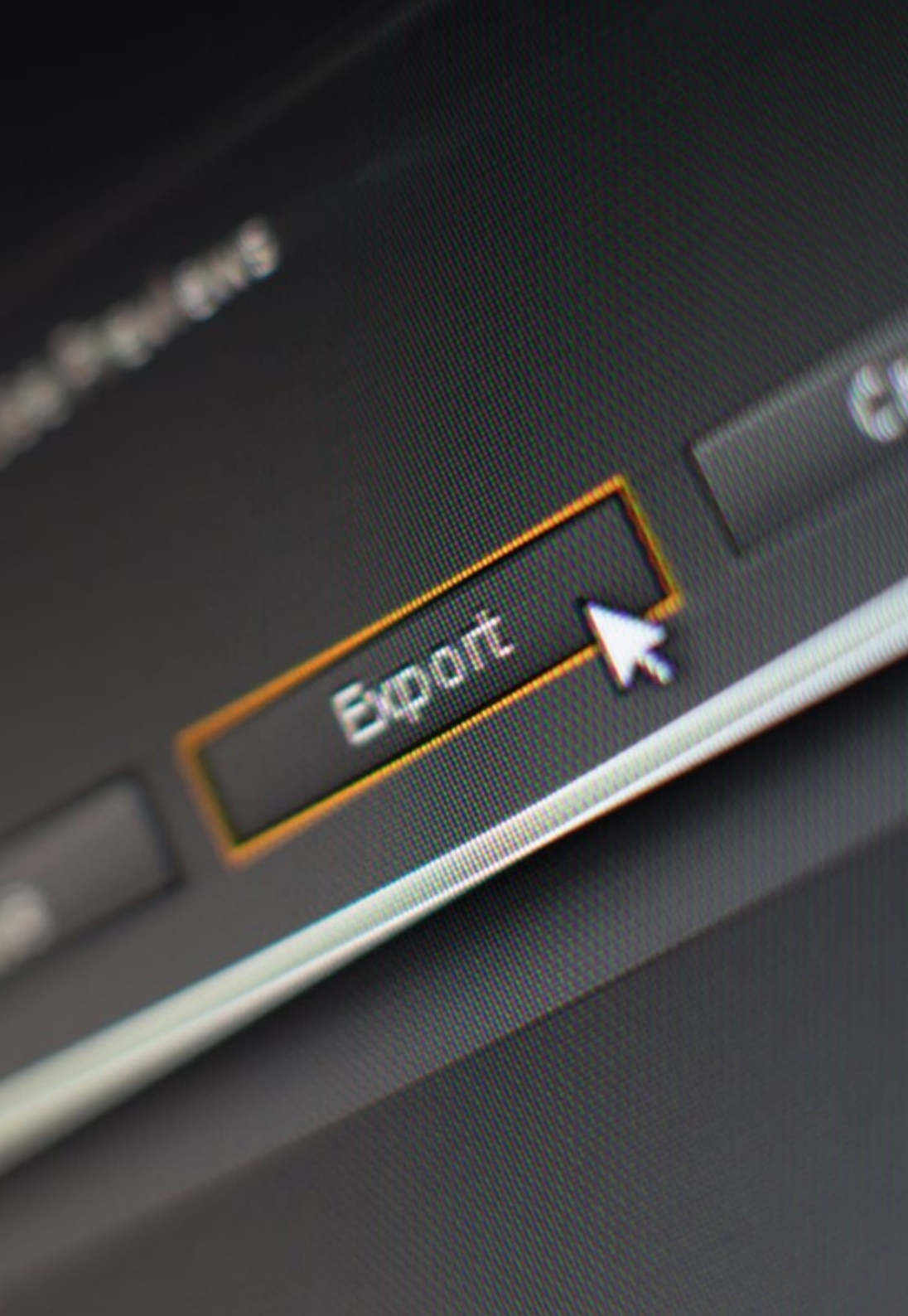
Module 9. Post-production of Digital Photography

- 9.1. Post-production: Limits to Photo Editing
 - 9.1.1. Improved Texture, Color and Density
 - 9.1.2. Blurring of an Image (BOKEH)
 - 9.1.3. Color and Temperature Balance
- 9.2. Retouching
 - 9.2.1. Selections and Layer Masks
 - 9.2.2. Fusion Modes
 - 9.2.3. Channels and Brightness Masks
- 9.3. Filters
 - 9.3.1. UV or Skylight
 - 9.3.2. Polarizer and Neutral Density
 - 9.3.3. Color Filters and Black and White Photography
- 9.4. Special Effects
 - 9.4.1. Neutral Density
 - 9.4.2. Fine Art
 - 9.4.3. Matte Painting
- 9.5. Montage
 - 9.5.1. Photo Montage
 - 9.5.2. Creative Retouching
- 9.6. Main Technological Editing Tools for Publishing on Social Networks
 - 9.6.1. Hootsuite
 - 9.6.2. Metricool
 - 9.6.3. Canva
- 9.7. Narrative Expressiveness
 - 9.7.1. Drawing on the Photographic Image
 - 9.7.2. Lighting
 - 9.7.3. Art Management

- 9.8. Creating Photographic Projects
 - 9.8.1. Idea and Documentation
 - 9.8.2. Script and Planning
 - 9.8.3. Equipment and Resources
- 9.9. Corporate Photography
 - 9.9.1. Lifestyle Photography
 - 9.9.2. E-Commerce
 - 9.9.3. Corporate Photography in Studio
- 9.10. The Personal Portfolio
 - 9.10.1. Domain
 - 9.10.2. Hosting
 - 9.10.3. Wordpress/Behance

Module 10. The Use of Drones for Photography

- 10.1. New Tools for Digital Photography
 - 10.1.1. Drones
 - 10.1.2. Technical Composition of a Drone
 - 10.1.3. Types of Drones
- 10.2. Learn to Fly
 - 10.2.1. Flight System Stabilization
 - 10.2.2. Internal Aspects: Safety
 - 10.2.3. External Aspects: Meteorology
- 10.3. Legal and Geographic Limitations on the Use of Drones
 - 10.3.1. Europe
 - 10.3.2. U.S. and Latin America
 - 10.3.3. Rest of the World
- 10.4. Planning and Locations
 - 10.4.1. Plan
 - 10.4.2. Search for Locations
 - 10.4.3. Applications and Checklists
- 10.5. Photographic Techniques Applied to Drones
 - 10.5.1. Perspectives
 - 10.5.2. Exhibition
 - 10.5.3. Other Adjustments



- 10.6. Photographic Composition with Drones
 - 10.6.1. Spatial layout
 - 10.6.2. Elements of the Image
 - 10.6.3. Color
- 10.7. Photographic Composition with Drones II
 - 10.7.1. Format
 - 10.7.2. Elements of the Image II
 - 10.7.3. Height
- 10.8. Special Techniques
 - 10.8.1. Panoramas
 - 10.8.2. Timelapse and Hyperlapse
 - 10.8.3. Others
- 10.9. Filming with Drones
 - 10.9.1. Technical Features of a Moving Film
 - 10.9.2. Elements of the Image
 - 10.9.3. Camera Movement
- 10.10. The Professional Drone Photographer
 - 10.10.1. Training
 - 10.10.2. Legal Aspects
 - 10.10.3. Career Opportunities

06

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“Our program prepares you to face new challenges in uncertain environments and achieve success in your career”

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



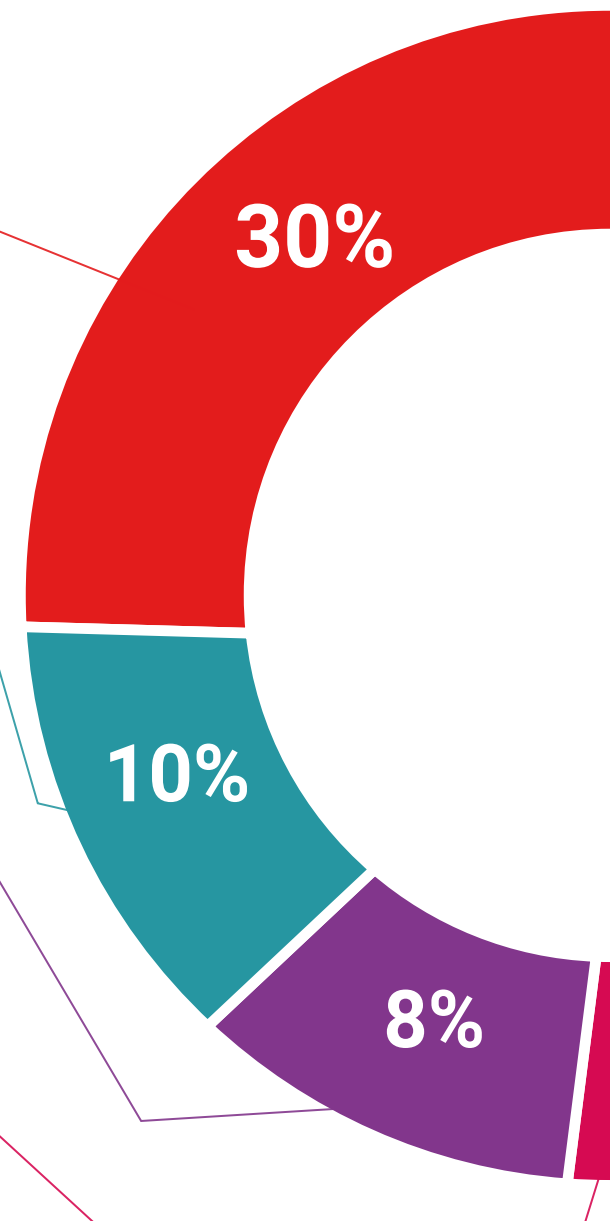
Practising Skills and Abilities

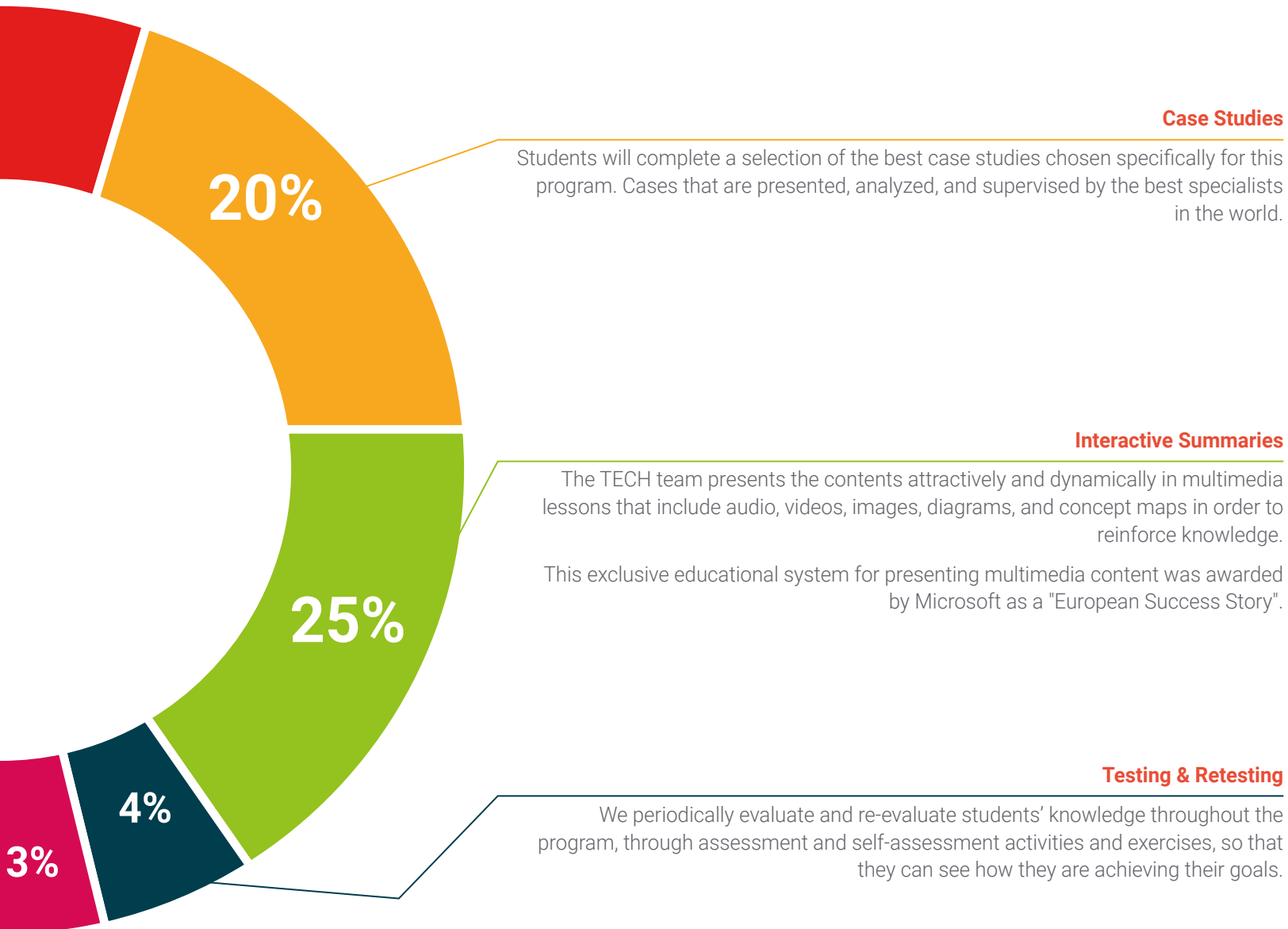
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



07

Certificate

This Master's Degree in Digital Photography guarantees students, in addition to the most rigorous and up-to-date education, access to a Master's Degree issued by TECH Global University.



“

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”

This program will allow you to obtain your **Master's Degree diploma in Digital Photography** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

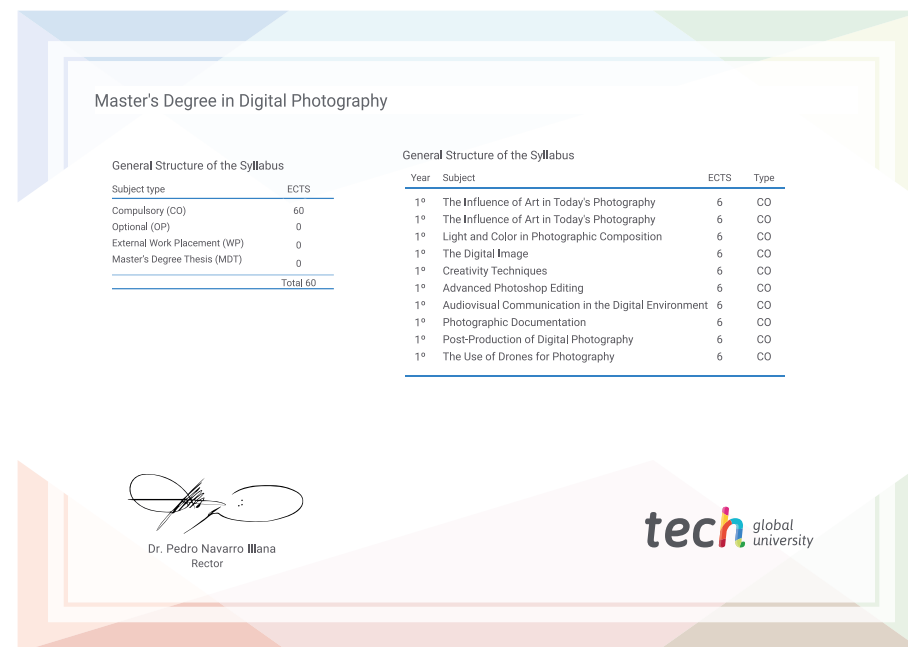
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Digital Photography**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**





Master's Degree Digital Photography

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Accreditation: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree

Digital Photography