Advanced Master's Degree
Photojournalism

tech global university

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Advanced Master's Degree

Photojournalism

- Modality: **online**
- Duration: **2 years**
- Certificate: **TECH Global University**
- Credits: **120 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/journalism-communication/advanced-master-degree/advanced-master-degree-photojournalism

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01

Introduction

Imagery is of paramount importance in today's world. Television, internet, advertising, social networks, all these elements that are essential in contemporary societies are based on the visual. The field of journalism is no different and the vast majority of relevant events in the last 100 years have had a photograph as the protagonist. Thus, photography has, more than ever, a fundamental role in today's communication. For this reason, this program has been designed to bring together the most advanced and complete knowledge of photojournalism, from the technical aspects of photography, through the most creative concepts, to the dissemination of photographic projects.

This program will allow you to learn about the latest advances in photographic technique and its application in photojournalism, delving into issues such as editing with Photoshop or image rights"

The new avenues opened up by digitalization have brought about a revolution in the world of journalism. However, there are more traditional elements that maintain a great weight in this discipline. Photography has been an essential component of communication for decades, and its importance has continued to grow in contemporary journalism. However, the photographer must aspire to adapt to the current communicative context, which demands professionals with a large number of tools to develop comfortably in the digital environment.

Thus, this Advanced Master's Degree in Photojournalism offers the photographer the opportunity to delve into the latest developments in this area, paying attention to photographic technique, editing and post-editing with software such as Photoshop, Bridge or Lightroom image rights or even the use of drones for aerial photography. With all this knowledge, the professional will be ready to face the present and future challenges of this field.

All this, from a 100% online teaching methodology that will allow you to combine your work with your studies, since it will be completely adapted to your personal circumstances. In addition, you will have at your disposal numerous multimedia resources that can be accessed 24 hours a day from any device with an internet connection, and you will receive the support of the best teaching staff, composed of active specialists in the field of photojournalism.

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

- The development of case studies presented by Photojournalism experts
- The graphic, schematic, and eminently practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional prac|tice
- Practical exercises where self-assessment can be used to improve learning
- A special emphasis on innovative methodologies in photography
- 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

You will be able to catch up on the latest developments in digital photography from a 100% online methodology specially designed to allow students to combine their professional life with their studies"

With this program you will learn the principles of photographic documentation, one of the fastest growing areas of photojournalism today"

A teaching staff made up of professionals in the fields of photography and journalism will accompany you throughout the educational itinerary.

TECH will give you 24-hour access to all of the program's learning resources.

Its teaching staff includes professionals from the field of journalism, who bring to this program the experience of their work, as well as renowned specialists from reference 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 an immersive training experience designed to train for real-life situations.

This program is designed around Problem-Based Learning, whereby the student must try to solve the different professional practice situations that arise during the academic year. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

The main objective of this Advanced Master's Degree in Photojournalism is to bring the professional closer to the latest advances in photography applied to journalism. To achieve this goal, TECH has brought together a teaching staff of great international prestige in these fields, while TECH has developed the most innovative content in this area, presented in multimedia format and accessible at any time through an electronic device with an Internet connection.

This Advanced Master's Degree will allow you to achieve all your professional goals"

General Objectives

- Examine the different photographic genres related to journalism
- Analyze the importance of photography in journalism
- Develop the evolution of the photographic press since its inception
- Study the most important photographers and works in the history of photojournalism
- Distinguish the genres and specialties of photojournalism
- Apply the techniques and specificities of each of them to praxis
- Discriminate the differences between Photojournalism for informative and opinion purposes
- Analyze the figure and functions of the sports photojournalist
- Establish an appropriate methodology to work in different sporting events
- Identify the value of the work of sports photography in recent history
- Generate specialized knowledge on the importance of photography on the front pages of sports media
- Examine the operation of a camera
- Develop the technical aspects of photography
- Know how to choose the appropriate settings for each photographic situation
- Address the concept of perfect photography

- Analyze how to create the perfect photograph
- Examine real cases and determine their photojournalistic intent
- Set up and dismantle the photo studio
- Perform the process of exposure control and photographic shooting, evaluating the final results
- Examine the fundamentals of illumination, and measurement techniques with continuous and discontinuous light equipment
- Establish a working methodology for the photographer's work in the photographic studio
- Identify all the tools necessary for the creation of a photographic studio
- Examine the features of the mobile camera
- Compose a framework of references to inspire and learn from
- Generate notions of editing and design
- Identify the main differences with the SLR camera
- Know the context and limits of digital development in photojournalism
- Analyze the basics and operation of free and paid image development software
- Learn photo development and retouching for professional application
- Study development techniques of constant use in current photojournalism
- Determine the importance of the impact of the Internet on photojournalism
- Analyze the use that media and professionals make of the network
- Discern the various possibilities that the network offers photojournalists
- Clarify the landscape of the debate
- Analyze the legal limits
- Identify the ethical questions
- Present the main media cases
- Master the 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 quality and high market impact
- Development of creative talent and professional attitude
- Launch of a professional portfolio and individual branding

Specific Objectives

Module 1. History of Photojournalism

- Analyze the needs of the historical background of today's photojournalism
- Present the figure of Francisco de Goya as a precursor of Photojournalism
- Determine the informational applications that photography can offer
- Establish the limitations of veracity presented by the photograph
- Delimit the boundaries between the different photographic and journalistic angles
- Examine the historical context in which photography was born and its relationship with its appearance in the graphic press
- Address the importance of technological development in the history of photography and photojournalism
- Examine the impact of photography as a means of documentation from its emergence until the early 20th Century
- Analyze the historical context at the journalistic level of the interwar period to understand the rise of photojournalism
- Generate specialized knowledge about the work of some of the most important photojournalists of the last stage of the 20th century before the irruption of digital photography
- See what has changed at the press level with the advent of digital development and the Internet
- Highlight the role of important women photographers in history

Module 2. Photojournalistic Genres and Specialization

- Establish the technical parameters that differentiate one genre from another
- Identify, from the image, the variety of photojournalistic genres
- Examine the editing techniques that apply to genres
- Propose a methodology for photo news, photo reportage, photojournalistic portrait and photojournalistic essay
- Identify the criteria for specialization in photojournalism

Module 3. Sports Photojournalism

- Analyze iconic photographs in the world of sports
- Study historical and current references in sports photojournalism
- Recognize the particularities of different sports disciplines
- Explore the language of sports through images
- Reflect on the treatment of diversity in sport through images
- Determine the importance of image in the celebration of the Olympic Games
- Research the role of women in sports

Module 4. Photographic Technique in Photojournalism

- Examining the internal and external parts of a camera
- Make specialized use of the camera buttons and settings
- Determine the relationship between exposure, speed and ISO to achieve technically correct photographs

- Analyze how to read the histogram and how to use it in real situations
- Measuring light in any situation
- Correct use of image extensions depending on what the image is to be used for
- Analyze existing camera accessories and their practical function

Module 5. The Perfect Photo in Photojournalism

- Examine what aspects and what materials are needed to create the perfect picture
- Analyze the concepts of depth of field and focus, the relationship between the two and their use to create the perfect photograph
- Recognize the rules of composition to apply them in real situations
- Using light for the benefit of better photography
- Differentiate between contrast, tension and balance in photography and use these concepts in real situations
- Address image symbology and how to use it in conjunction with perspective to convey ideas

Module 6. Studio Photography in Photojournalism

- Determine the materials necessary for the construction of a photographic studio
- Recognize the lighting techniques required for each photographic project
- Identify the elements involved in the photographic capture process, assessing their suitability for the execution of the project
- Shoot a portrait, a fashion shoot, a still life and an advertising project

Module 7. Mobile Photojournalism

- Generate specialized knowledge on the use of mobile editing applications
- Constructing a report using only a cell phone
- Determine which accessories help in the image acquisition
- Establish the most relevant indications to improve photography
- Examine the use of the dual camera
- Innovating image presentation with design applications
- Inspire the final work in other projects
- Recognizing in which situation it is more effective to use the mobile camera

Module 8. Photo Editing in Photojournalism

- Delve into the knowledge of the limits of retouching and development
- Analyze Adobe Bridge as file organization software
- Introduce main concepts of Adobe Photoshop
- Approach the development and retouching with Adobe Photoshop to make compositions or designs for editorial purposes
- Examine Adobe Lightroom and how it works
- Professional image development with Adobe Lightroom
- Laying the groundwork for Capture One as a developer software
- Professional image development with Capture One
- Establish the main free resources for photo development

Module 9. Social Networks and Verification in Photojournalism

- Examining how the image has entered the Web
- Determine the importance of citizen photojournalism in today's news landscape
- Analyze the use of images by national and international media in their social media strategies
- Establish the advantages and disadvantages of publishing images on generalist networks
- Develop the advantages and disadvantages of using specific networks for images
- Addressing how to publish, distribute and even market the photographs
- Understand the use of images in Fake news

Module 10. Image Rights in Photojournalism

- Generate specialized knowledge on photo protection
- Analyze the treatment of the child
- Examining minority representation
- Differentiate between manipulation and intentionality and the different types of manipulation
- Clarify new ways of visual representationRecognize the difference between public interest and public interest as applied to the image (morbidity)

Module 11. The Influence of Art on Photography Today

- Explore the evolution of the technique throughout history
- Discover the connections between photography and art
- Integrating new digital skills in photography
- Create valuable and high-impact photographic icons in the sector
- Analyze the historical evolution of the art of photography

Module 12. Creativity Techniques

- Know and know how to apply creativity techniques in the photographic creation process
- Finding sources of inspiration
- Recognize the communicative and artistic value of the photographic document
- Learn how to create characteristic sceneries and environments for our photographic creations
- Identify creative opportunities in different environments

Module 13. Advanced Editing with Photoshop

- Proficiency in digital image editing techniques using this software

Module 14. Audiovisual Communication in the Digital Environment

- Communicating effectively through image
- Identify the main lines of communication of the photographic project
- Discover how messages are interpreted
- Integrating current photography channels
- Assuming the decalogue of the good photographer

Module 15. Photographic Documentation

- Acquire a global vision 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
- Understanding the photo as data: metadata in a smart context for searching and cataloging
- Knowledge of 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 16. Postproduction of Digital Photography

- Discover the photographer's main 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 current digital retouching tools and techniques

Module 17. The Use of Drones for Photography

- Know basic aspects of legality and safety with drones
- Learn how to plan a drone flight
- Learn the differences of traditional vs. Photography with drones
- Introduction to drone video recording
- Learn how to become a professional drone photographer

03

Skills

With this Advanced Master's Degree, the professional will be able to improve, update and acquire skills in the field of photography applied to journalism. Thus, this program will provide you with specific knowledge and skills with which you will become an expert in composition and photo editing, in the technique of photography and its many current uses, especially in social networks and the digital environment.

Improve your skills as a photographer thanks to this Advanced Master's Degree, which will provide you with all the necessary competences to become a professional in demand by the best journalistic companies"

General Skills

- Know and apply the technologies and systems for processing, elaboration and transmission of information in the form of images
- Express and disseminate creations or fictions through photography
- Learn about the history of photography
- Recognize the journalistic references in photography
- Devising, planning and executing informative or visual communication projects
- Develop photographic image processing adapted to new social, cultural, economic and technological contexts
- Know the particular characteristics of sports photojournalism
- Implementation of effective communication of the work using appropriate dissemination channels
- Safeguarding of copyrights
- Flexibility to adapt to new audiovisual formats

You will become one of the most respected photojournalists in your professional environment"

Specific Skills

- Distinguish its components and accessories
- Editing and developing images captured with the most widely used professional programs
- Create a photography studio
- Know the instruments necessary for its operation
- Become proficient in mobile photojournalism by knowing the latest devices and applications
- Knowing how to share the work and make it reach the widest audience possible
- Possess verification skills that enable him/her to work as an image editor
- Know the applicable regulations in this field
- Know the ethical and moral notions necessary in photographic journalism
- Know the history of art from a perspective useful for the performance of the digital photographer
- Carry out projects and pieces of work of photographic creation and resources that allow him to project his personal work
- Delve into the creative process, focusing on work around thinking, creativity and reflection, the use of techniques and knowledge of possible environments and genres
- Mastering the editing and retouching tools included in Photoshop
- Convey effectively through the image taking into account the different aspects of communication, perception or photographic persuasion
- Know the practical applications ofOffline visual communication and digital applications of 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 current digital post-production processes and techniques
- Manage the main tools to publish in social networks in an ideal way
- Develop the narrative expressiveness of a project, as well as how to initiate it
- Know how to create a photographic portfolio
- Master the basic concepts to know how to work with a drone in a safe way
- Knowledge about the different types of drones and their particularities
- Discern good and bad locations
- Search for the best framing
- Drone filming skills

04

Course Management

In its desire to offer the professional the best learning, TECH has been responsible for bringing together the best teaching staff for this Advanced Master's Degree, which is composed of active specialists of great reputation in the field of photojournalism. These experts will guide the student throughout the learning process, ensuring that the student acquires all the necessary tools to succeed in the exciting world of journalistic photography.

The best specialists in photojournalism will guide you through the entire learning process"

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.

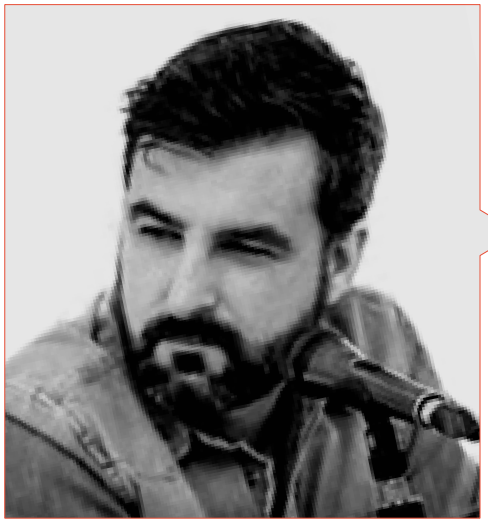
His work, both solo and group, has been exhibited at renowned galleries such as the International Center of Photography in New York, Kunstraum Kreuzberg in Berlin, FACT Liverpool, Ars Electronica and the Toronto International Film Festival. At the same time, he has received numerous awards and prizes, 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- Professional Master's Degree in Creative Technology from the University of Salford in Manchester (UK)
- Professional Master's Degree in Fine Art (Sculpture) from the University of Edinburgh (UK)

Thanks to TECH, you will be able to learn with the best professionals in the world"

Management



Mr. Sedano, Jon

- Diario SUR Multimedia Correspondent
- Director of the specialized media La Casa de EL
- Photojournalism Teacher at the University of Malaga
- Degree in Journalism
- Master´s Degree in Research and new audiences
- Autumn Doctoral School in Communication held at the University of Málaga
- Doctoral Summer School celebrated at the University of Alicante
- Doctoral Summer School celebrated at the University of Navarra

Ms. García Barriga, María

- More than 15 years of experience in content generation of various kinds: logistics and distribution, fashion and literature or conservation of artistic heritage
- RTVE and Telemadrid
- Bachelor's Degree in Information Sciences- UCM
- Postgraduate in Marketing and Communication in Fashion and Luxury Companies– UCM
- MBA- ISEM Fashion Business School

Professors

Ms. Alarcón, Patricia

- Founder of the program Málaga se cuida Cope Málaga
- Contributor to the Health supplement of La Razón newspaper
- Project Manager Malaga Trade Fair and Congress Center
- Communication Director- Quironsalud Group in Málaga
- Collaborator Grupo Planeta
- Miembro del equipo del Servicio de Informativos – Cadena Cope
- Humanities Degree International University of La Rioja
- Degree in Journalism University of Malaga
- PhD Candidate in Humanities and Digital Society - Universidad Internacional de La Rioja
- Teacher Training Master

Dr. Blanco, Sonia

- Associate Professor at the Department of Audiovisual Communication and Advertising of the University of Malaga
- Collaborator in traditional written media, radio and television (Hoy en Día on Canal Sur, llegó la hora on 101 TV and Málaga a Examen on Canal Málaga)
- Degree in Journalism from the University of Malaga
- PhD in Audiovisual Communication at the University of Malaga
- She has taught and lectured as a guest lecturer at various universities such as University College Dublin (UCD, Dublin, Ireland), Konkuk University (Seoul, South Korea), Monteávila University (Caracas, Venezuela) and the University of Antioquia (Medellín, Colombia), as well as various training courses in digital skills, for leading journalistic companies such as Cadena Capriles in Caracas, Venezuela

Dr. Cano Galindo, Juan

- Temporary substitute professor in the Department of Journalism at the University of Malaga for the subjects Press Message Techniques and Radio and Television Message Techniques
- Associate Professor at the School of University Studies EADE-Malaga of the subjects Journalistic Writing II and Press Workshop
- Contributor to En Casa de Herrero en es.Radio
- Degree in Journalism from the University of Malaga
- D. in Journalism from the University of Malaga
- Diploma in Teaching from the University of Almería

Ms. Duque Serrano, Blanca

- Degree in Journalism from the University of Malaga
- Master's Degree in Research on Media, Audiences and Professional Practices in Europe (University of Málaga)
- Lines of Research: Photojournalism teaching in Spain, photojournalistic ethics, photojournalistic verification
- Photojournalistic disinformation during the Covid-19 pandemic at the XII International Congress of Cyberjournalism (University of the Basque Country)
- Intern in the Quality Department of the University of Malaga
- Intern in the Journalism Department of the University of Malaga

Ms. Forte López, Paula

- Editor Cadena Ser Elche
- Creator of campaigns and shootings for Mustang, Maria Mare, Sixty, Pikolinos, Martinelli, Hawkers among others
- Head of corporate photography and ecommerce - Unisa, Wonders, John Josef
- 10 years as a freelance in different fields such as food photography, street art, street style, interior design photography, events, etc
- Training in Audiovisual Image for camera technicians and directors of photography
- Artistic Photography EASDO
- Higher Level Training Cycle (Communication, Image and Sound) City of the Light
- Mr. Nuevo Duque, Daniel
- Founder of Operadrone
- 10 Years of Experience as a photographer and camera operator

Ms. Martín Zapata, Lucía

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

Mr. González, Rafael

- Outdoor Photography at the Aperture School (Málaga)
- Outdoor Photography at the Aperture School (Málaga)
- Photography courses on a personal basis Professional Experience
- Degree in History from the University of Malaga
- Master in Education Academic Training
- Various workshops with José Manuel Navia, Ricky Dávila, Gervasio Sánchez, Jesús Gabaldón Teaching experience
- Geography and History teacher in several centers of the Junta de Andalucía
- Collaboration with NGOs on photographic projects in Morocco

Ms. Guerrero García, Virginia

- Technical Professor of Vocational Training of the specialty "Techniques and Procedures of Image and Sound Specialist teacher in the Higher Degree Cycle of 3D Animation, Games and Interactive Environments, in the professional module: Color, lighting and 2D and 3D finishes
- Degree in Audiovisual Communication at the University of Malaga
- Master's Degree in Journalistic Communication Research from the University of Malaga
- Superior Technician in Image by the IES Jesús Marín de Málaga
- Member of ECREA (European Communication Research and Education Association), IAMCR (International Association for Media and Communication Research), AE-IC (Spanish Association for Communication Research)

Ms. Melendo, Eva

- Photojournalist at Diario Sur Málaga for the local, culture, events and university sections, among others
- Historical research and freelance writing services
- Degree in Journalism from the University of Malaga
- Environmental journalism workshop certified by the Association of Environmental Information Journalists (APIA)
- Middle East Journalism course certificate by Isabel Perez
- Member of the Assembly of Women Journalists of Malaga Professional Experience

Mr. Puertas Graell, David

- Professional of Community Manager
- Member of Digilab: Media, Strategy and Regulation (URL), recognized as a Consolidated Research Group by the Generalitat de Catalunya
- Degree in Journalism from the University of Malaga
- Master's in Journalistic Communication Research (University University of Malaga
- D. student and research fellow at the Faculty of Communication and International Relations Blanquerna - Ramon Llull University
- Doctoral stay at the University of Aarhus (Denmark)

Ms. Rodríguez Flomenboim, Florencia

- Creative staging of different theatrical works, focusing on the symbolism of the image
- Image consultant, showroom management and implementation of concept stores, coolhunting, fashion producer and editor in different editorials, agencies and firms
- Degree in Performing Arts from the ESAD of Murcia
- Diploma in International Relations is Marketing from ITC Sraffa, Milan
- Master's Degree in Fashion and Editorial Production and Fashion Design - American Modern School of Design in Buenos Aires

05

Structure and Content

The contents of this Advanced Master's Degree in Photojournalism have been elaborated by internationally renowned experts in photography. They, who have structured the degree in 17 specialized modules, have been responsible for incorporating the latest content in this area, so that the student, upon completing the program, will have the most advanced knowledge to advance his or her professional career.

You will learn everything you need to become a great photojournalist thanks to this program, structured in 17 specialized modules, which has been designed by internationally renowned photographers and journalists"

Module 1. History of Photojournalism

1.1. Background of Photojournalism
- 1.1.1. Journalists, Reporters, Photographers, Authors, etc.
- 1.1.2. The First Reporters since Herodotus of Halicarnassus
- 1.1.3. Informers of Major Events
- 1.1.4. The Birth of Graphical Press
- 1.1.5. Francisco de Goya, Precursor of Photojournalism

1.2. Photography as a Journalistic Tool
- 1.2.1. Photography, an Objective Medium?
- 1.2.2. Photographic Images as Sources of Information
- 1.2.3. Photography between Manipulation and Propaganda
- 1.2.4. Functions of Photography in Journalism
- 1.2.5. The Paparazzi Phenomenon
- 1.2.6. From the Photographic Essay to the Author's Photography as Frontiers
- 1.2.7. Interpretation of Journalistic Image

1.3. The Birth of Photography
- 1.3.1. The Historical Context of the Industrial Revolution
- 1.3.2. Nicéphore Niépce's Heliographies
- 1.3.3. The Spread of the Daguerreotype
- 1.3.4. Image Multiplication with Fox Talbot

1.4. The Influence of Technological Evolution in Photojournalism
- 1.4.1. From Daguerreotype to Film Reels
- 1.4.2. Evolution of Cameras up to the Digital Era
- 1.4.3. Evolution of Reproduction and Dissemination Media up to the Internet

1.5. Early Photographers: Documentary Filmmakers and Photojournalists
- 1.5.1. The First Years of Documentary Photography
- 1.5.2. The First Photographers in the War
- 1.5.3. Photographers in Search of "Photonews"

1.6. The Rise of Photojournalism in the Interwar Period
- 1.6.1. The World at Odds: Communism versus Fascism
- 1.6.2. The Birth of Photojournalism in Germany
- 1.6.3. The Construction of Robert Capa

1.7. Photojournalism in the Second Half of 20th Century
- 1.7.1. The Creation of Big Agencies and Magazines Magnum and Life
- 1.7.2. The Figure of Enrique Meneses, the Spanish "Capa"
- 1.7.3. James Nachtwey and Reel Photojournalists

1.8. Photography in Current Digital Press
- 1.8.1. The Need for Immediacy
- 1.8.2. From Reflex Cameras to Mobile Photography
- 1.8.3. Mobiles and Social Media
- 1.8.4. Current Photo Essay and Photo Reportage
- 1.8.5. Photographic Agencies and Cooperatives
- 1.8.6. Current Photojournalism Awards

1.9. The Role of Women in the History of Photojournalism
- 1.9.1. Behind Robert Capa, the Figure of Gerda Taro
- 1.9.2. Dorothea Lange
- 1.9.3. Margaret Burke-White
- 1.9.4. Lee Miller
- 1.9.5. Berenice Abbott
- 1.9.6. Diana Arbus
- 1.9.7. Lisette Model
- 1.9.8. Joana Biarnés
- 1.9.9. Cristina García Rodero
- 1.9.10. Other Photojournalists in History

Module 2. Photojournalistic Genres and Specialization

2.1. Photonews
- 2.1.1. Evolution of Photonews
- 2.1.2. The Importance of the Image
- 2.1.3. The Text in Photonews
- 2.1.4. Differences between Photonews and News Photos: The News Photo

2.2. Short Photo Reportage
- 2.2.1. History of Photojournalism: from Jacob Ribs to Cartier-Bresson Examples:
- 2.2.2. Features
- 2.2.3. The 5 Ws in Photojournalism
- 2.2.4. Methodology

2.3. In-Depth Photoreporting
- 2.3.1. Origins of In-Depth Photojournalism
- 2.3.2. Features
- 2.3.3. Previous Investigation
- 2.3.4. Methodology

2.4. Photojournalistic Essay
- 2.4.1. The Essay as a Form of Journalistic Expression
- 2.4.2. The Importance of the Author and the Point of View in the Essay
- 2.4.3. Iconography in the Essay The Overview

2.5. Photojournalistic Portrait
- 2.5.1. The Interview in Photojournalism
- 2.5.2. The Importance of Detail
- 2.5.3. The Photo-Stamp
- 2.5.4. The Review Photo

2.6. Resource Image
- 2.6.1. The Importance of Resource Images
- 2.6.2. The Labour of Documentation The Photographic Archive
- 2.6.3. The Image as a Resource in the Layout

2.7. Photojournalism of Events
- 2.7.1. Evolution of Photography in Crime Journalism
- 2.7.2. Immediacy in Crime Journalism
- 2.7.3. The Value of the Testimonial versus the Quality of the Image
- 2.7.4. Editing Crime Photography
- 2.7.5. Ethical Considerations

2.8. Conflict Photojournalism
- 2.8.1. History and Evolution
- 2.8.2. Exponents of Conflict Photojournalism From Gervasio Sánchez to Lynsey Addario
- 2.8.3. Previous Investigation
- 2.8.4. Hazards of Conflict Photojournalism
- 2.8.5. Images of Minors in Conflict Photojournalism

2.9. Environmental Photojournalism
- 2.9.1. The Environment as a Narrative Axis
- 2.9.2. The Aesthetics of the Image
- 2.9.3. The Photo Complaint

2.10. Street Photojournalism
- 2.10.1. The Street as a Habitat for Photography
- 2.10.2. New Scenarios of Street Photojournalism
- 2.10.3. Immortalizing the Everyday: Shooting from the Hip
- 2.10.4. The Citizen as a Photojournalist

Module 3. Sports Photojournalism

3.1. The Figure of the Sports Photojournalist
- 3.1.1. Introduction
- 3.1.2. Functions and Sources of Sports Photography
- 3.1.3. The Language of Sports through Images

3.2. Photographic Team
- 3.2.1. Cameras and Required Characteristics
- 3.2.2. Supplementary Materials
- 3.2.3. Selection and Editing

3.3. Positioning of the Photographer on the Playing Fields
- 3.3.1. Placement and the Importance of the Type of Lens Used
- 3.3.2. Soccer
- 3.3.3. Basketball
- 3.3.4. Cycling
- 3.3.5. Others

3.4. Current References
- 3.4.1. Foreign Sports Photojournalists

3.5. Photographic Awards
- 3.5.1. World Press Photo
- 3.5.2. Sony World Photography Awards
- 3.5.3. Others

3.6. Analysis of Iconic Photographs
- 3.6.1. Selection and Study of Photographs Recognizable by their Impact I
- 3.6.2. Selection and Study of Photographs Recognizable by their Impact II
- 3.6.3. Historical Publications
- 3.6.4. Sports Illustrated
- 3.6.5. El Gráfico
- 3.6.6. Don Balón
- 3.6.7. Others

3.7. The Power of Image in the Olympic Games: Barcelona '92
- 3.7.1. The City of Barcelona: Photograph of a Metamorphosis
- 3.7.2. The Olympic Work
- 3.7.3. The Symbolic Legacy

3.8. Treatment of Diversity I
- 3.8.1. Racism
- 3.8.2. Gender
- 3.8.3. The Invisible Role of Women on Sports Covers

3.9. Treatment of Diversity II
- 3.9.1. Monitoring the Frontiers of Sexuality
- 3.9.2. Case Study: Caster Semenya
- 3.9.3. Other Similar Cases

Module 4. Photographic Technique in Photojournalism

4.1. How a Camcorder Works
- 4.1.1. Types of Cameras
- 4.1.2. Interior of an Analog SLR Camera
- 4.1.3. Interior of a Digital SLR Camera
- 4.1.4. Parts of a Digital SLR Camera
- 4.1.5. How a Digital SLR Camera Works
- 4.1.6. Differences between Reflex and Mirrorless Cameras
- 4.1.7. Triggering Modes

4.2. Pixels and Printing
- 4.2.1. What Are Pixels and What Do They Indicate?
- 4.2.2. Pixels and Resolution
- 4.2.3. The Camera Sensor and Its Types
- 4.2.4. Size and Sensor Proportion
- 4.2.5. Sensibility of the Sensor
- 4.2.6. Relationship between Resolution and Printing
- 4.2.7. How to Choose a Sensor

4.3. Color Space
- 4.3.1. The Visible Light Spectrum and Color Space
- 4.3.2. Colorimetry and the Chromaticity Diagram
- 4.3.3. RGB, CMYK, LAB: What they Are and the Differences
- 4.3.4. Other Color Modes
- 4.3.5. The Profiles of Color
- 4.3.6. Which Mode Is Best to Work with?
- 4.3.7. Color Modes and Printing

4.4. Exposure, Speed and ISO
- 4.4.1. The Exposure Triangle and Camera Modes
- 4.4.2. The Opening
- 4.4.3. The Speed
- 4.4.4. ISO Sensitivity
- 4.4.5. The Passage of Light
- 4.4.6. The Law of Reciprocity
- 4.4.7. Examples of Correct Exposure

4.5. Histogram
- 4.5.1. What Is Histogram and What Is it for?
- 4.5.2. The Dynamic Range
- 4.5.3. How Do you Read a Histogram?
- 4.5.4. Exposure Compensation
- 4.5.5. Exceptions to the Perfect Histogram
  - 4.5.5.1. High Key and Low Key
  - 4.5.5.2. Nigh Contrast and Low Contrast
- 4.5.6. Correcting a Histogram after the Fact

4.6. Light Measurement
- 4.6.1. What Is light Measurement?
- 4.6.2. How Do You Measure Light?
  - 4.6.2.1. What Is the Exposure Meter and How is it Used?
- 4.6.3. What Is the Exposure Meter and How is it Used?
- 4.6.4. Measuring Modes and Differences between Canon and Nikon
- 4.6.5. How to Measure Light Correctly?
- 4.6.6. Measurement in Mirror and Mirrorless Cameras

4.7. White Balance
- 4.7.1. What is White balance?
- 4.7.2. Need for White Balance
- 4.7.3. The Color Temperature
- 4.7.4. Modes of White Balance
- 4.7.5. Non-neutral White Balance
- 4.7.6. Adjusting the White Balance (Depending on the Type of Light)
- 4.7.7. Correcting White Balance in Post-Production

4.8. Optics
- 4.8.1. What Is Optics?
- 4.8.2. What Are the Objectives?
- 4.8.3. Physical Parts of a Target
- 4.8.4. Main Characteristics on the Objectives
- 4.8.5. Types of Objectives
  - 4.8.5.1. According to Focal Length Characteristics
  - 4.8.5.2. Special Needs
  - 4.8.5.3. According to Focal Length Characteristics
- 4.8.6. Which Lens to Choose Depending on the Type of Photography?
- 4.8.7. Stabilizer, Focus Motor and Duplicator: Options to Consider

4.9. Image Extensions
- 4.9.1. Image Types
  - 4.9.1.1. Bit Maps
  - 4.9.1.2. Vector Images
- 4.9.2. Compression in Image Formats
- 4.9.3. Raster Image Formats
- 4.9.4. Vector Image Formats
- 4.9.5. Camera Shooting Formats
- 4.9.6. RAW and JPG: Which Is Better?
- 4.9.7. Image Extensions and Social Networking

4.10. Main Accessories
- 4.10.1. Advantages of Accessories or Why Use Camera Accessories?
- 4.10.2. External Battery
- 4.10.3. Remote Trigger
- 4.10.4. Flash and Flash Diffuser
- 4.10.5. Filters
- 4.10.6. Bag
- 4.10.7. Lens Hood
- 4.10.8. Memory Card
- 4.10.9. Tripod or Monopod

Module 5. The Perfect Photograph in Photojournalism

5.1. What Is Perfect Photography?
- 5.1.1. Technique, Creativity or Feeling
- 5.1.2. Photographic Material
- 5.1.3. Photographic References
- 5.1.4. The Perfect Photograph Based on Your Objective
- 5.1.5. Evolution of the Concept of Perfect Photography
- 5.1.6. Need for Editing to Get the Perfect Picture

5.2. Depth of Field
- 5.2.1. What Is Depth of Field?
- 5.2.2. What Depth of Field Is for
- 5.2.3. Depth of Field Factors
  - 5.2.3.1. Diaphragm Opening
  - 5.2.3.2. Focusing Distance
  - 5.2.3.3. Focal Length
  - 5.2.3.4. Circle of Confusion
- 5.2.4. Depth of Field and Sensor
- 5.2.5. Depth of Field Types
- 5.2.6. Hyperfocal Distance
- 5.2.7. Bokeh and Blur

5.3. Focus
- 5.3.1. What Is Focus?
- 5.3.2. Methods of Focus
- 5.3.3. Manual Method of Focus
- 5.3.4. Autofocus Mode and Types
- 5.3.5. Differences between Simple and Continuous Focus
- 5.3.6. Focus Points
  - 5.3.6.1. What Are Focus Points?
  - 5.3.6.2. How to Use Focus Points?
  - 5.3.6.3. Cross Type Focus Points
- 5.3.7. Focus Areas
- 5.3.8. Disassociate the Focus
- 5.3.9. Focus Peaking

5.4. Framing
- 5.4.1. What Is Framing?
- 5.4.2. How Do you Use Framing?
- 5.4.3. Types of Framing
  - 5.4.3.1. Depending on the Aspect Ratio
  - 5.4.3.2. According to Orientation
- 5.4.4. Reframing
- 5.4.5. Enhancing Framing

5.5. Composition
- 5.5.1. What Is Composition in Photography?
- 5.5.2. Importance of Composition
- 5.5.3. Where to Start Composing?
- 5.5.4. Elements and Tools of Composition
- 5.5.5. Composition and Framing
- 5.5.6. Composition in Film
- 5.5.7. Phases of Composition
  - 5.5.7.1. Precomposition: Observing, Establishing Relationships, Imagining the Result
  - 5.5.7.2. Composition: Division into Zones of Interest, Setting Depth of Field, Checking the Result
  - 5.5.7.3. Processing: Selection, Reflexion and Possible Editing

5.6. Technical Elements of Composition
- 5.6.1. Formal Elements: Point, Line, Shape and Contour
- 5.6.2. Visual Elements: Volume, Textures, patterns and Rhythm
- 5.6.3. Perspective and Objectives

5.7. Rules and Laws of Composition
- 5.7.1. The Rule of the Thirds
- 5.7.2. The Law of the Horizon
- 5.7.3. Use of Lines
- 5.7.4. The Vanishing Point
- 5.7.5. The Law of the Look
- 5.7.6. The Movement Rule
- 5.7.7. Negative Space
- 5.7.8. Element Repetition
- 5.7.9. Interest in Groups of Three
- 5.7.10. The Natural Framework
- 5.7.11. Symmetry
- 5.7.12. The Golden Rule

5.8. Using Light
- 5.8.1. Light Properties
  - 5.8.1.1. Light Quality
  - 5.8.1.2. Light Direction
  - 5.8.1.3. Light Intensity
  - 5.8.1.4. Light Color
- 5.8.2. Light Sources
- 5.8.3. Light Measurement
- 5.8.4. Means of Light Control
- 5.8.5. Interior and Exterior Lighting
- 5.8.6. Special Techniques
  - 5.8.6.1. High Contrast Photography
  - 5.8.6.2. Long Exposition
  - 5.8.6.3. Lightpainting

5.9. Contrast and Balance
- 5.9.1. The Duality of Reality and its Impact on our Photographic Vision
- 5.9.2. What Is Contrast?
  - 5.9.2.1. Types of Contrast
  - 5.9.2.2. Most Common Contrasts
- 5.9.3. What Is Balance?
  - 5.9.3.1. Types of Balance
- 5.9.4. Tension in Photography
- 5.9.5. Visual Weight
- 5.9.6. Applying Contrast and Balance to Achieve the Perfect Photograph

5.10. Symbolism and Psychology
- 5.10.1. Psychology and Photography
- 5.10.2. Color Psychology
- 5.10.3. The Use of White and Black
- 5.10.4. Points of View or Angulation
- 5.10.5. The Use of Perspective
  - 5.10.5.1. Types of Perspectives
  - 5.10.5.2. Creative Perspective
- 5.10.6. Creativity and Photojournalism
- 5.10.7. Case Studies
  - 5.10.7.1. "The American Way of Life", Margaret Bourke-White
  - 5.10.7.2. Trump in Times and EFE
  - 5.10.7.3. Emilio Morenatti and the Telephoto Lens

Module 6. Studio Photography in Photojournalism

6.1. The Photography Studio: Setting up Your Own Studio
- 6.1.1. Introduction
- 6.1.2. The Photography Studio: Background
- 6.1.3. Set-up and Dismantling of the Photo Studio

6.2. The Photographic Shot
- 6.2.1. Introduction
- 6.2.2. Configuration of the Technical Parameters of the Pickup Device
- 6.2.3. Optics and Focal Lengths: Depth of Field and Selective Focusing

6.3. Tools for Measuring and Controlling Light
- 6.3.1. Introduction
- 6.3.2. Photometric Quantities and Units
- 6.3.3. Measurement Devices
- 6.3.4. Adjustment Charts

6.4. Basic Concept of Lighting for the Photography Studio
- 6.4.1. Introduction
- 6.4.2. The Basic Lighting Scheme
- 6.4.3. Basic Lighting Styles

6.5. Continuous Light Vs Flash Light
- 6.5.1. Introduction
- 6.5.2. Hand Flash
- 6.5.3. Measurement Modes: Manual, TTL, Bounce and Remote Strobist
- 6.5.4. Studio Lighting Studio Flash
- 6.5.5. Mixed Lighting

6.6. Filters for Photography
- 6.6.1. Introduction
- 6.6.2. Types of Filters

6.7. Methods of Controlling Light: Lighting Accessories
- 6.7.1. Introduction
- 6.7.2. Accessories for Light Reflexion
- 6.7.3. Accessories for Light Diffusion
- 6.7.4. Accessories for Light Clipping
- 6.7.5. Other Light Accessories

6.8. Studio Photography I: Portrait and Fashion Projects
- 6.8.1. Evolution and Trends in Portrait and Fashion Photography
- 6.8.2. Portrait Styling
- 6.8.3. Lighting Techniques in Portrait and Fashion

6.9. Studio Photography II: Still Life and Advertising Projects
- 6.9.1. Staging Techniques for Still Life and Advertising Photography Projects
- 6.9.2. Staging Techniques for Still Life and Advertising Photography Projects
- 6.9.3. Techniques for Capturing and Illumination of Small Dimensional Elements

6.10. Usability of Applications for Studio Photography:
- 6.10.1. Tools for the Creation of Lighting Schematics/Sketches
- 6.10.2. Tools for Measuring Light

Module 7. Mobile Photojournalism

7.1. The Multimedia Era
- 7.1.1. The Importance of Mobile Photojournalism
- 7.1.2. The Presence of Mobiles in the Media
- 7.1.3. Technological Advances in Devices
- 7.1.4. Internet and Social Media
- 7.1.5. Mobile Photo Group

7.2. Technical Characteristics of Smartphones
- 7.2.1. Pixels
- 7.2.2. Focal Aperture
- 7.2.3. Dual Camera
- 7.2.4. Screen
- 7.2.5. Camera Options

7.3. Pros and Cons of Mobile Photography
- 7.3.1. Portability: Size and Weight
- 7.3.2. Immediacy
- 7.3.3. Image Quality
- 7.3.4. Temporary Efficiency
- 7.3.5. Flash
- 7.3.6. Panoramic
- 7.3.7. Zoom
- 7.3.8. Photographs that Exist Thanks to Mobile Phones (Pandemic, Franco's Exhumation)

7.4. Accessories
- 7.4.1. Adaptable Targets
- 7.4.2. Tripods
- 7.4.3. Covers
- 7.4.4. Flashes
- 7.4.5. Printer

7.4.6. Gimbal
7.5. Technique and Typology
7.5.1. Lighting
7.5.2. Grid
7.5.3. Don´t Use Zoom
7.5.4. Creativity: New Challenges
7.5.5. Street Photography
7.5.6. Frame Photography
7.5.7. Night Photography
7.6. Camera Applications
7.6.1. Advantages
7.6.2. Free and Paid
7.6.3. Manual Camera: DSLR Professional Camera
7.6.4. Open Camera
7.7. Editing Applications
7.7.1. Advantages
7.7.2. Free and Paid
7.7.3. VSCO
7.7.4. Pixlr
7.8. Snapseed
7.8.1. Brightness, Light and Saturation
7.8.2. Brush
7.8.3. Blurring
7.8.4. Curves
7.8.5. Stain Remover
7.8.6. Details
7.9. From Photography to Multimedia Presentation
7.9.1. Design
7.9.2. Free and Paid
7.9.3. StoryChic
7.9.4. Story Lab
7.9.5. Mojo
7.9.6. Story Maker
7.9.7. Unfold
7.10. References
7.10.1. Pioneers
7.10.2. Awarded
7.10.3. Projects

Module 8. Editing and Digital Development in Photojournalism

8.1. Digital Development
8.1.1. Definition of Digital Development in Journalism
8.1.2. When Is Digital Development Necessary in Journalism
8.1.3. Limits of Digital Development in Journalism
8.1.4. Main Professional Programs or Packages
8.1.5. Examples of Practical Applications of Digital Development in Journalism
8.1.6. Bibliography
8.2. Adobe Bridge
8.2.1. General Characteristics of Adobe Bridge
8.2.2. Main Uses of Adobe Bridge
8.2.3. Basic Program Interface
8.2.4. Organization and File Filtration
8.2.5. Basic File Editing
8.2.6. Combination of Adobe Bridge with Other Adobe Software
8.2.7. Exporting and Publishing Files and Batches
8.3. Adobe Photoshop
8.3.1. Main Features of Adobe Photoshop
8.3.2. Main Uses of Adobe Photoshop
8.3.3. Photographic Interface of the Program
8.3.4. Image Importing
8.3.5. Exporting and Publishing Images
8.4. Digital Development in Adobe Photoshop
8.4.1. The Concept of Photoshop Editing
8.4.1.1. Setting up the Workspace
8.4.2. Main Image Settings
8.4.3. Editing an Image: Brightness, Levels and Curves
8.4.4. Editing an Image: Intensity, Hue and Saturation
8.4.5. Editing an Image: Other Resources

8.5. Adobe Photoshop Retouching Techniques
- 8.5.1. The Concept of Photoshop Retouching
- 8.5.2. Main Retouching Tools
- 8.5.3. Most Common Retouching
  - 8.5.3.1. Surface Removal for Compositions
  - 8.5.3.2. Face Blurring
  - 8.5.3.3. Shape Trimming
  - 8.5.3.4. Facial Retouching
- 8.5.4. Creative Retouching
  - 8.5.4.1. Caricatures
  - 8.5.4.2. Special Needs
- 8.5.5. Creation and Use of Presets in Photoshop

8.6. Adobe Lightroom
- 8.6.1. General Characteristics of Adobe Lightroom
- 8.6.2. Main Uses of Adobe Lightroom
- 8.6.3. Interface of the Program in Depth
- 8.6.4. Importing and Classification of Images
- 8.6.5. Basic Image Development
  - 8.6.5.1. Cutting Images
- 8.6.6. Exporting Image
  - 8.6.6.1. Recommended Export Formats
  - 8.6.6.2. Adding Watermarks

8.7. Digital Developing Techniques in Adobe Lightroom
- 8.7.1. Introduction to Development Panel
- 8.7.2. Histogram Editing
- 8.7.3. Editing the 'Basic' Panel
- 8.7.4. Editing the 'Tone Curve'
- 8.7.5. Hue, Saturation and Luminance Editing
- 8.7.6. Tone and Detail Division
- 8.7.7. Lens Corrections
- 8.7.8. Other Resources 'Transform', 'Effects' and 'Calibration'
- 8.7.9. Editing an Image in Black and White
- 8.7.10. Creation and Use of Presets in Lightroom

8.8. Capture One
- 8.8.1. General Characteristics in Capture One
- 8.8.2. Main Uses of Capture One
- 8.8.3. Interface of the Program in Depth
- 8.8.4. Image Importing
- 8.8.5. Importing a Catalog from Lightroom
- 8.8.6. Metadata and Image Organization
- 8.8.7. Exporting Image

8.9. Digital Development in Capture One
- 8.9.1. Introduction to Capture One Development
- 8.9.2. Concept of Layers and Masks
- 8.9.3. Exposition, Histogram and Other Values
- 8.9.4. Color Editing
- 8.9.5. Focus and Noise Editing
- 8.9.6. Lens Editing and Cropping
- 8.9.7. Styles and Pre-established Settings

8.10. Free Resources in Digital Development
- 8.10.1. Pixrl
- 8.10.2. GIMP
- 8.10.3. PhotoFiltre
- 8.10.4. PhotoScape
- 8.10.5. Darktable
- 8.10.6. Photoshop Express
- 8.10.7. Ribbet
- 8.10.8. BeFunky
- 8.10.9. InPixio

Module 9. Social Networks and Verification in Photojournalism

9.1. Beginnings of Photojournalism on the Web
- 9.1.1. Arrival of Image to the World Wide Web
- 9.1.2. Storytelling and Citizen Photojournalism
- 9.1.3. The Smartphone and the Democratization of the Image

9.2. Photojournalism in National and International Media
- 9.2.1. BBC
- 9.2.2. The New York Times
- 9.2.3. The Guardian
- 9.2.4. Le Figaro
- 9.2.5. El País
- 9.2.6. La Vanguardia
- 9.2.7. El Mundo

9.3. Photojournalism in Social Media
- 9.3.1. Javier Bauluz
- 9.3.2. Victoria Iglesias
- 9.3.3. Miguel Riopa
- 9.3.4. Emilio Morenatti
- 9.3.5. Manu Bravo
- 9.3.6. Judith Prat
- 9.3.7. Luis Calabor

9.4. General Networks and Apps with Photo Publishing
- 9.4.1. Twitter
- 9.4.2. Facebook

9.5. Specific Photography Apps and Networks
- 9.5.1. Instagram
- 9.5.2. Pressgram
- 9.5.3. Flickr
- 9.5.4. Pinterest
- 9.5.5. Others

9.6. Auxiliary Tools
- 9.6.1. StoryChic
- 9.6.2. Leetags
- 9.6.3. Adobe Spark
- 9.6.4. Grid in Instagram
- 9.6.5. Content Programming Tools

9.7. Sales and Image Distribution
- 9.7.1. Shutterstock
- 9.7.2. Adobe Stock
- 9.7.3. Getty Images
- 9.7.4. Dreamstime
- 9.7.5. 123RF
- 9.7.6. Depositphotos

9.8. Online Image Galleries
- 9.8.1. Portfolios
- 9.8.2. Image Galleries
- 9.8.3. Photoessay

9.9. Main Events in Photojournalism
- 9.9.1. World Press Photo
- 9.9.2. Magnum Photography Awards
- 9.9.3. Leica Oskar Barnack Award
- 9.9.4. Robert Capa Gold Medal
- 9.9.5. Mobile Photo Awards
- 9.9.6. Digital Camera Photographer of the Year (Mobile Section)
- 9.9.7. iPhone Photography Awards (News/Events)

9.10. Image Verification Tools
- 9.10.1. Manual Verification
- 9.10.2. Verification Tools
- 9.10.3. Fake news Tools

Module 10. Image Rights in Photojournalism

10.1. The Limits of Photography
- 10.1.1. Introduction to the Concept
- 10.1.2. Historical Cases
- 10.1.3. "Citizen Witness: Does Anything Go on the Internet?

10.2. The Code of Conduct
- 10.2.1. Writing as a Pivot: Unspecified Photography
- 10.2.2. Public Interest or Interest of the Public
- 10.2.3. Money before Ethics: Morbidity
- 10.2.4. Sexualize
- 10.2.5. Correcting Errors

10.3. Manipulation
- 10.3.1. Editing
- 10.3.2. Temporal
- 10.3.3. Case Studies

10.4. Image Rights
- 10.4.1. Dignity
- 10.4.2. Case Studies

10.5. The Eternal Debate: to Show the Reality or Sensitivity of the Viewer
- 10.5.1. Information or Spectator Protection
- 10.5.2. Economic Interests of the Media
- 10.5.3. Expert Opinions
- 10.5.4. Case Studies

10.6. Children in Images
- 10.6.1. Child Protection
- 10.6.2. When Information Takes Priority: The Aylan Case

10.7. Immigrants
- 10.7.1. Presentation of a Minority
- 10.7.2. Case Study: Bauluz-espada

10.8. Intentionality of the Image
- 10.8.1. Manipulation in Taking the Photograph
- 10.8.2. Selective Focus

10.9. Shots
- 10.9.1. Angles
- 10.9.2. Characters
- 10.9.3. Color
- 10.9.4. Selection of Agency Images
- 10.9.5. Literacy: Aesthetic Dimension The Need to Be Critical in the Face of the Image

10.10. Security Forces
- 10.10.1. Historical Cases
- 10.10.2. Ethical and Safe Guide to Palika Makam

10.11. Copyright
- 10.11.1. Know Properties Rights
- 10.11.2. Consistent Use of Other People's Work
- 10.11.3. Photography Protection

Module 11. The Influence of Art on Photography Today

11.1. Gaze Training
- 11.1.1. The Visual Representation
- 11.1.2. Photography and Art
- 11.1.3. Perception: Learning to Look at and Evaluate Cultural Heritage

11.2. The Bison: The Graphic Representation of Society
- 11.2.1. Drawing as a Technique
- 11.2.2. The Need to Represent Concepts
- 11.2.3. Icons, Iconic Image and the Iconosphere

11.3. The Students of Leonardo Da Vinci
- 11.3.1. Italian Art During the Renaissance
- 11.3.2. Legacy of Leonardo Da Vinci
- 11.3.3. Lorenzo Cesariano and the Dark Camera

11.4. 19th Century: Image on Paper
- 11.4.1. Niépce at the Academy of Sciences and Fine Arts of France
- 11.4.2. The Kodak Camera
- 11.4.3. The Daguerreotype

11.5. The Era of Color and the Avant-Garde
- 11.5.1. Prokudin Gorski: Color Photography and the Polaroid Camera
- 11.5.2. The Artistic Avant-Garde
- 11.5.3. The New Way of Understanding Reality

11.6. War Photography and Photography Teachers
- 11.6.1. Documentary Photography in the USA and Photojournalism
- 11.6.2. Big Photographers: Robert Capa, Larry Burrows and Alfred Stieglitz
- 11.6.3. Photography and Propaganda During Nazism

11.7. Commercial Photography
- 11.7.1. Persuasion: A Product in Images
- 11.7.2. American Advertising Agencies: From Illustration to Photography
- 11.7.3. Intention: Types of Advertising Photography

11.8. Film and Television: The Image in Movement
- 11.8.1. The Frame
- 11.8.2. The First Silent Films
- 11.8.3. Photographs with Voice: The Audiovisual Format

11.9. The Appearance of Digital Photography
- 11.9.1. Digitizing Images: The Electronic Sensor
- 11.9.2. Megapixels and Digital Imaging Software
- 11.9.3. Virtual Reality

11.10. Photography in Social Networks
- 11.10.1. The Cell Phone: The New Camera
- 11.10.2. Personal Branding
- 11.10.3. Marketing of the Photographer's Portfolio

Module 12. Creativity Techniques

12.1. Creativity
- 12.1.1. Creativity Dynamic and Thought Types
- 12.1.2. Difference between Creativity and Innovation
- 12.1.3. Creativity in Photography

12.2. Creative Thinking and the Biology of Creativity
- 12.2.1. Creativity and Intelligence
- 12.2.2. Characteristics of Creativity and the Creative Process (Creative Quantification, Phases, Taylor's Levels, Torrance's Factors)
- 12.2.3. Social Media and Creativity

12.3. Creativity Techniques
- 12.3.1. The Creative Block
- 12.3.2. Creativity and Idea Generation Techniques What Are Creativity Methods and Techniques Used for?
- 12.3.3. Creativity Techniques: from Brainstorming to CRE-IN

12.4. Inspiration and the Purpose of Photography
- 12.4.1. Inspiration in the Creative Process
- 12.4.2. Photography Language Gender: Imaginary or Interpretation Photographic Genres Photographic Categories
- 12.4.3. The Documentary Value of Photography The Weight of Photography as a Historical Documentation Photography, as an Informative Text Photography as Representation Photography as Artistic Genre

12.5. Environments I: Landscape and Nature
- 12.5.1. Landscape Photography Explore or Locate
- 12.5.2. Subjects in Landscape Photography
- 12.5.3. Light as a Differential Element: Sunrise and Sunset, the Best Light, Seasons

12.6. Environments II: the City and Urban Atmosphere
- 12.6.1. What Is the Urban Landscape? Urban Environments Image, Environment and Urban Landscape Urban Gestures
- 12.6.2. Photography as an Indiscreet Window into Urban Environments Camera and City Urban Life in Photography
- 12.6.3. The Three Big References in Urban Photography: Henry Cartier-Bresson, Eve Arnold, Robert Capa

12.7. Environments III: Portrait and Models
- 12.7.1. Portrait Historical Evolution of Portraits
- 12.7.2. Self Portrait
- 12.7.3. Composition of the Image Photographic Plans Photographic Plans Sketching Lighting Environment Backgrounds and Costumes

12.8. Specific Environments: Fashion, Travel and Sports
- 12.8.1. What Is Fashion Photography? History and Concepts
- 12.8.2. Travel Photography: The World in the Lens
- 12.8.3. Sports Photography Characteristics of a Sports Photo Shoot The Value of Photography in the Sports Environment New Tendencies: "Sportraits"

12.9. Creation of Personalized Environments
- 12.9.1. Democratization of Photography in the Digital Era Playing with Art
- 12.9.2. Composition in Photography Create Environments with Natural Light and Flash Capture Details
- 12.9.3. Virtual Photography

12.10. Staging and Context
- 12.10.1. What Is Staging? Analysis of the Theoretical Framework
- 12.10.2. Staging and Photography
- 12.10.3. The Perception of the Image Le Tableau Vivant The Photo and the Problem of Representation

Module 13. Advanced Editing with Photoshop

13.1. Main Elements of the Program: Fundamental Tools
- 13.1.1. Text:
- 13.1.2. Shapes
- 13.1.3. Traces

13.2. Editing with Layers
- 13.2.1. Layer Styles
- 13.2.2. Transform Layers
- 13.2.3. Fusion Modes

13.3. Histogram
- 13.3.1. Lighting: Shadows, Halftones, Highlights
- 13.3.2. Color Balance: Tone, Saturation
- 13.3.3. Exhibition

13.4. Color:
- 13.4.1. Front and Background Color
- 13.4.2. Color Panel and Sample Panel
- 13.4.3. Color Substitution

13.5. Painting Tools and Editing
- 13.5.1. Brush
- 13.5.2. Pencil
- 13.5.3. Paint Pot and Gradients

13.6. Selection Tools
- 13.6.1. Frames
- 13.6.2. Links
- 13.6.3. Magic Wand

13.7. Masks and Adjustment Layers
- 13.7.1. Concept and Application of Layer Masks
- 13.7.2. Adjustment Layers
- 13.7.3. Mask Panels

13.8. Filters
- 13.8.1. Filter Gallery
- 13.8.2. Focus and Blur Filters
- 13.8.3. Artistic Filters

13.9. Retouching Tools
- 13.9.1. Cloning Buffer
- 13.9.2. Focusing and Defocusing
- 13.9.3. Overexposure and Underexposure

13.10. Error Correction
- 13.10.1. Red Eyes
- 13.10.2. Concealer Brush and Patch
- 13.10.3. Camera Distortion Correction

Module 14. Audiovisual Communication in the Digital Environment

14.1. The Audiovisual Language
- 14.1.1. Multisensory Communication
- 14.1.2. Dimensions of Audiovisual Language: Morphology and Syntax
- 14.1.3. Semantics and Aesthetics of the Image

14.2. Communicate without Words
- 14.2.1. From Mass Communication to Globalization
- 14.2.2. The Sender and the Receiver
- 14.2.3. The Message, the Code and the Channel

14.3. The Identity of the Image
- 14.3.1. The Individual Image
- 14.3.2. Projection of the Message
- 14.3.3. Audiences and Publics

14.4. Graphic Attributes
- 14.4.1. Adaptation of Attributes
- 14.4.2. Aesthetic Attributes
- 14.4.3. Ethical Attributes

14.5. Shape, Color and Texture: The Visual Message
- 14.5.1. The Visual Message
- 14.5.2. Shape, Color and Texture
- 14.5.3. Practical Applications

14.6. Psychology of the Spectator
- 14.6.1. Perception, Interpretation and Subconscious Intuition
- 14.6.2. Target Audience and Segmentation
- 14.6.3. New Eyes Looking

14.7. Information, Photojournalism and Reporting
- 14.7.1. The Image as a Source of Information
- 14.7.2. The Graphical Reporter
- 14.7.3. Structure and Composition of the Report

14.8. Advertising and Social Networks
- 14.8.1. Image Dissemination Channels
- 14.8.2. The Growth of the Audiovisual Format among Opinion Leaders
- 14.8.3. Advertising in the Digital Environment: Banner Ads

14.9. New Tendencies in the Audiovisual Field
- 14.9.1. Consolidated Formats: Streaming, Laser Projection and 4K Resolution
- 14.9.2. Virtual Reality: Gamification and Sensitive Experience
- 14.9.3. The Future of Image

14.10. Ethics and Morals of the Photographic Profession
- 14.10.1. The Lifestyle of the Photographer
- 14.10.2. Respect for Profession and Artistic Style
- 14.10.3. Decalogue of Good Practices in the Photographic Profession

Module 15. Photographic Documentation

15.1. Photography as a Document
- 15.1.1. Photography
- 15.1.2. Links with Other Professions
- 15.1.3. Paradigms and Challenges of Photographic Documentation in the Digital Society

15.2. Centers of Photographic Documentation
- 15.2.1. Public and Private Centers: Functions and Cost-Effectiveness
- 15.2.2. National Photographic Heritage
- 15.2.3. Photographic Sources

15.3. The Photographer as Documentary Analyst
- 15.3.1. Polysemy of Photography: from Creation to Documentary Treatment
- 15.3.2. Duties of the Graphic Documentalist and Regulations
- 15.3.3. Analysis of Photography: Technical, Academic and Professional Aspects

15.4. The Photography Professional: Protection of Rights
- 15.4.1. Photography as a Commercial Activity
- 15.4.2. Copyright and Intellectual Property
- 15.4.3. The Use of Photography on the Internet: The Difference Between Photographic Works and Mere Photographs

15.5. Photo Localization: Search and Retrieval Systems
- 15.5.1. Image Banks
- 15.5.2. Standard Procedure for Photo Retrieval
- 15.5.3. Evaluation of Results and Content Analysis

15.6. Metadata and Watermarks
- 15.6.1. Photo Search and Metadata: IPTC (International Press Telecommunications Council) Standard
- 15.6.2. EXIF: Technical Metadata for Digital Camera Files
- 15.6.3. Digital Water Marks

15.7. Image Databases
- 15.7.1. Digitization: The New Challenge of Photographic Documentation
- 15.7.2. Databases: Control of Information and its Dissemination
- 15.7.3. Free or Paid Resources and Licenses

15.8. Photographic Selection
- 15.8.1. Professional Photography Galleries: The Online Marketing of Artistic Artwork
- 15.8.2. Digital Photo Galleries: Diversity and Richness
- 15.8.3. Photography and Promotion of Digital Cultural Activity

15.9. Photography as Discourse
- 15.9.1. Otorelatos: Stories and Images
- 15.9.2. Photo Galleries: from Cultural Action to Commercial Purposes
- 15.9.3. Photojournalism and Documentary Photography: the Push for Foundations

15.10. Photographic Documentation and Art
- 15.10.1. Digital Cultural Activity and Photographic Art
- 15.10.2. Preservation and Dissemination of Photographic Art in International Galleries
- 15.10.3. Challenges of the Professional Photographer in the Digital Age

Module 16. Postproduction of Digital Photography

16.1. Post-production: Limits to Photo Editing
- 16.1.1. Improved Texture, Color and Density
- 16.1.2. Blurring of an Image (Bokeh)
- 16.1.3. The Balance of Color and Temperature

16.2. Retouching
- 16.2.1. Selections and Layer Masks
- 16.2.2. Fusion Modes
- 16.2.3. Channels and Luminosity Masks

16.3. Filters
- 16.3.1. UV or Skylight
- 16.3.2. Polarizer and Neutral Density
- 16.3.3. Color Filters and Black and White Photography

16.4. Special Effects
- 16.4.1. Neutral Density
- 16.4.2. Finder Art
- 16.4.3. Matte Painting

16.5. Montage
- 16.5.1. Photo Montage
- 16.5.2. Creative Retouching

16.6. Main Technological Editing Tools to Publish on Social Networks
- 16.6.1. Hootsuite
- 16.6.2. Metricool
- 16.6.3. Canva

16.7. Narrative Expressiveness
- 16.7.1. Drawing in the Photographic Image
- 16.7.2. Lighting
- 16.7.3. Art Direction

16.8. Creation of a Photographic Project
- 16.8.1. Idea and Documentation
- 16.8.2. Script and Planning
- 16.8.3. Team and Resources

16.9. Corporate Photography
- 16.9.1. Lifestyle Photography
- 16.9.2. e-Commerce
- 16.9.3. Corporate Photography in Studio

16.10. Personal Portfolio
- 16.10.1. Domains
- 16.10.2. Hosting
- 16.10.3. Wordpress/Behance

Module 17. The Use of Drones for Photography

17.1. New Instruments in Digital Photography
- 17.1.1. Drones
- 17.1.2. Technical Composition of a Drone
- 17.1.3. Types of Drones

17.2. Learn to Fly
- 17.2.1. Flight System Stabilization
- 17.2.2. Internal Aspects: Security
- 17.2.3. External Aspects: Methodology

17.3. Legal and Geographic Limitations on the Use of Drones
- 17.3.1. Europe
- 17.3.2. USA and Latin America
- 17.3.3. The Rest of the World

17.4. Planning and Locations
- 17.4.1. Plan
- 17.4.2. Search for Locations
- 17.4.3. Applications and Checklists

17.5. Photographic Technique Applied to Drones
- 17.5.1. Perspective
- 17.5.2. Exhibition
- 17.5.3. Other Settings

17.6. Photographic Composition with Drones
- 17.6.1. Spatial Layout
- 17.6.2. Elements of the Image
- 17.6.3. The Color

17.7. Photographic Composition with Drones II
- 17.7.1. Format
- 17.7.2. Elements of the Image II
- 17.7.3. Height

17.8. Special Techniques
- 17.8.1. Panoramics
- 17.8.2. Timelapse and Hyperlapse
- 17.8.3. Others

17.9. Drone Filming
- 17.9.1. Technical Aspects of a Film in Movement
- 17.9.2. Elements of the Image
- 17.9.3. Camera Movements

17.10. The Professional Drone Photographer
- 17.10.1. Training
- 17.10.2. Legal Aspects
- 17.10.3. 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

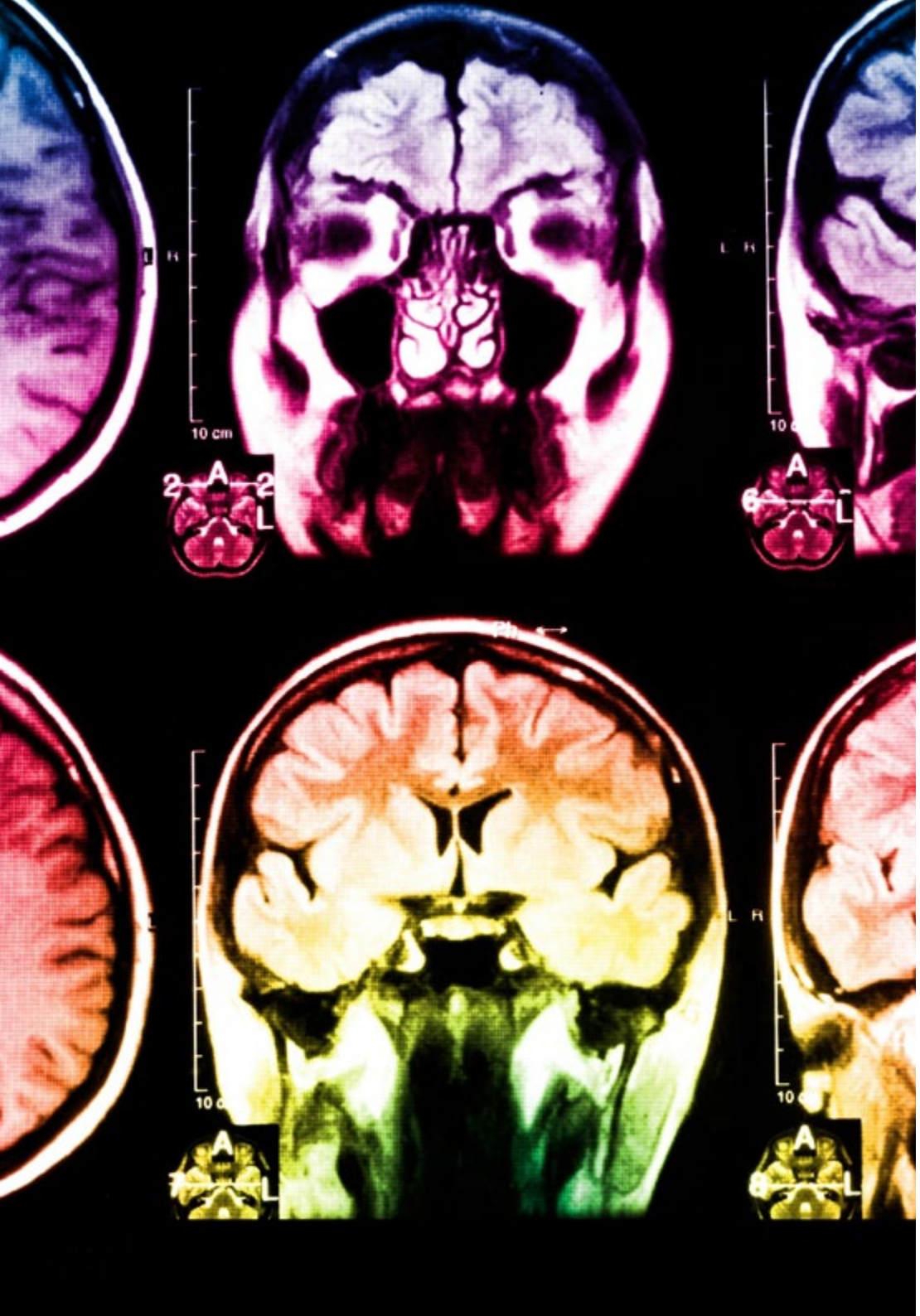
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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.

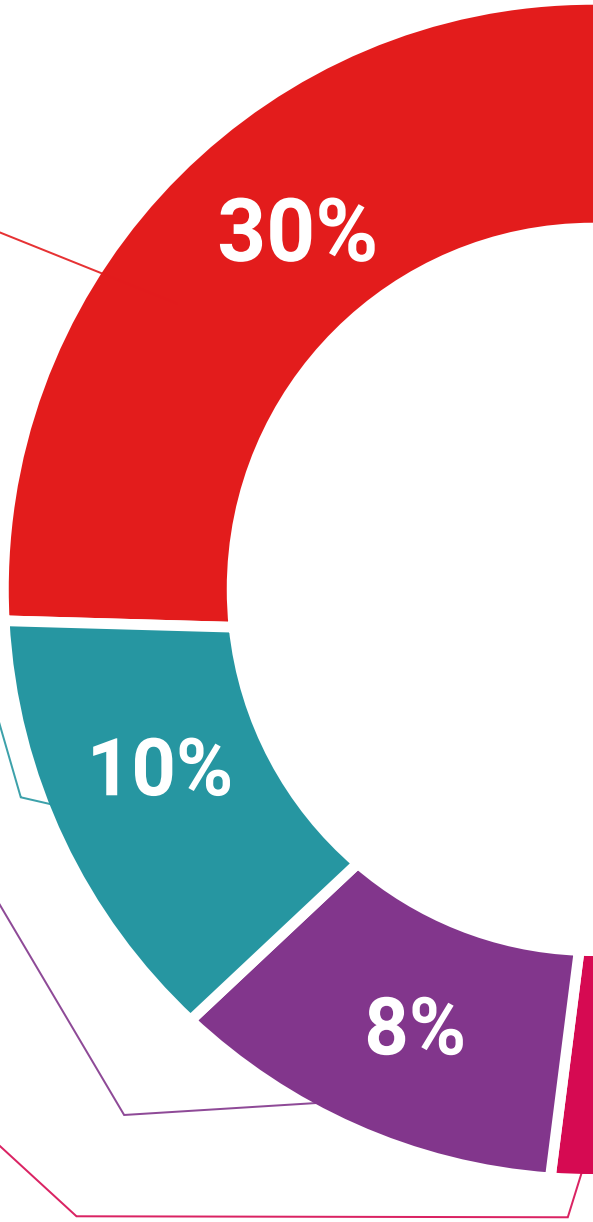
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

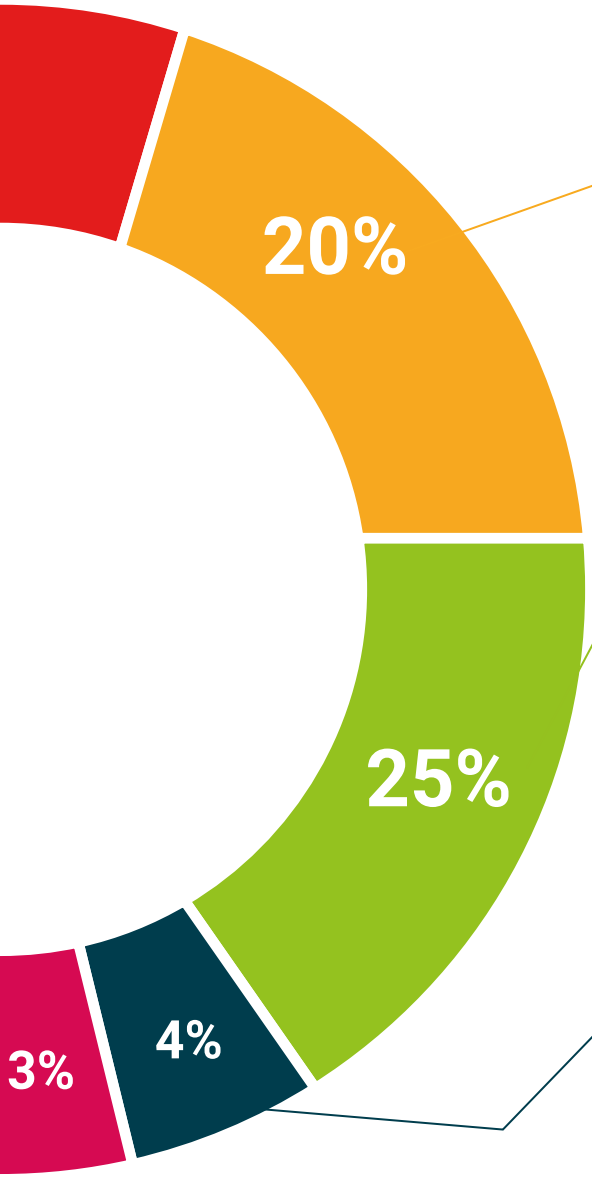
Practising Skills and Abilities

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

The Advanced Master's Degree in Photojournalism guarantees students, in addition to the most rigorous and updated education, access to a Professional Master's Degree issued by TECH Global University.

Successfully complete this program and receive your university degree without travel or laborious paperwork”

This program will allow you to obtain your **Advanced Master's Degree diploma in Photojournalism** 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: **Advanced Master's Degree in Photojournalism**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Advanced Master's Degree in Photojournalism

This is a program of 3,000 hours of duration equivalent to 120 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates

Advanced Master's Degree in Photojournalism

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	History of Photojournalism	6	CO
1º	Photojournalistic Genres and Specialization	6	CO
1º	Sports Photojournalism	6	CO
1º	Photographic Technique in Photojournalism	6	CO
1º	The Perfect Photograph in Photojournalism	6	CO
1º	Studio Photography in Photojournalism	6	CO
1º	Mobile Photojournalism	6	CO
1º	Editing and Digital Development in Photojournalism	6	CO
1º	Social Networks and Verification in Photojournalism	6	CO
1º	Image Rights in Photojournalism	6	CO
2º	The Influence of Art on Photography Today	7	CO
2º	Creativity Techniques	7	CO
2º	Advanced Editing with Photoshop	7	CO
2º	Audiovisual Communication in the Digital	7	CO
2º	Environment	8	CO
2º	Photographic Documentation	8	CO
2º	Postproduction of Digital Photography	8	CO
2º	The Use of Drones for Photography	8	CO

Dr. Pedro Navarro Illana
Rector

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Advanced Master's Degree
Photojournalism

- Modality: **online**
- Duration: **2 years**
- Certificate: **TECH Global University**
- Credits: **120 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Advanced Master's Degree
Photojournalism

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